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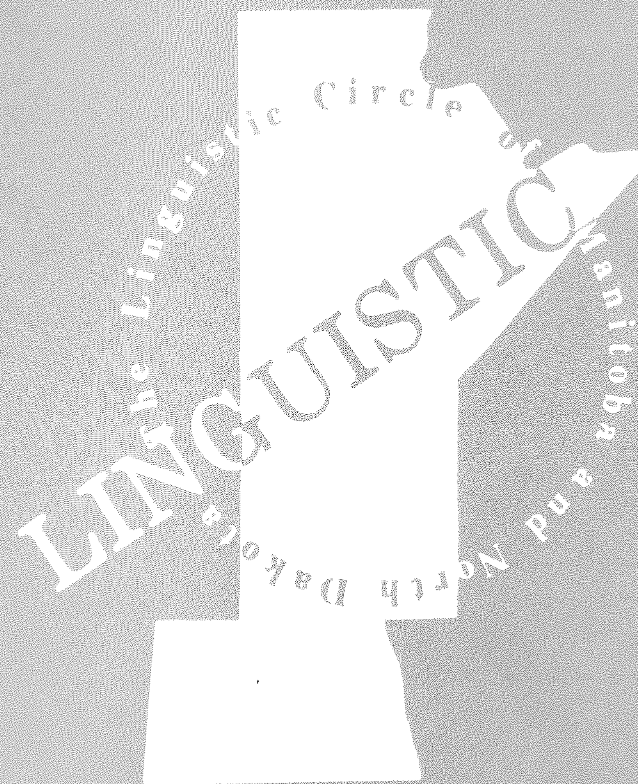

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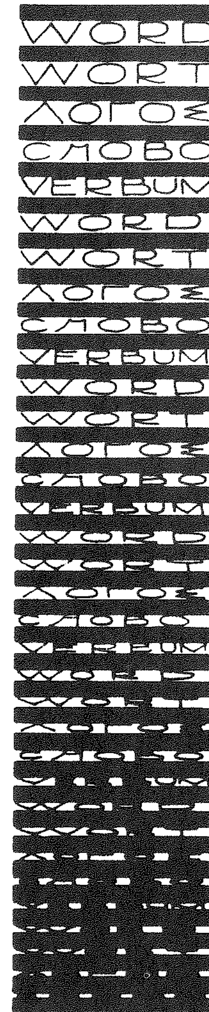

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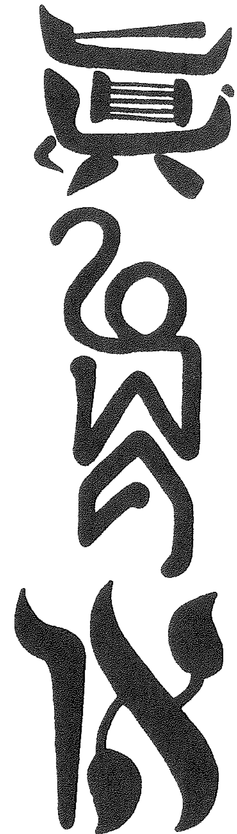

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FOREWORD

The thirty-fifth conference of the Linguistic Circle was convened at University College, The University of Manitoba, on October 23, 1992, at 1:00 p.m. Participants were welcomed by Circle President Rory Egan and by Raymond F. Currie, Dean of Arts, University of Manitoba. During the ensuing afternoon sessions, twenty-four papers were read and discussed.

The Annual Banquet was held at 7:00 p.m. in the Concourse Lounge of University College. President Egan delivered a lively talk entitled "Going Around in Linguistic Circles: Etymological Expedients from Adam and Eve to Martin Bernal." The company was also treated to a series of astounding magic-tricks performed by Joseph Hartley, husband of Circle member Esther Leser. An after-dinner gathering was held in the Senior Common Room.

During the Saturday-morning sessions, twenty-one papers were read and discussed. Contributors of the forty-five papers presented during the conference represented eleven American institutions from four states and five Canadian institutions from three provinces.

Those chairing sessions at the conference included Muriel Brown (North Dakota State University), Hubert Balcaen, Richard Carter, Gaby Divay, Robert E. Finnigan, and A. G. Gordon (University of Manitoba), Kenneth Hall (University of North Dakota), and Neil Besner and Iain McDougall (University of Winnipeg).

The Annual Business Meeting was called to order at 1:30 p.m. by President Rory Egan. Minutes of the 1991 meeting were accepted as submitted, as was the Treasurer's report. President Egan noted that the 1992 conference included the largest program ever, and thanked all the participants for their fine contributions.

In his report, *Proceedings*, Editor Tim Messenger mentioned with gratitude the names of several people who had helped him in the editorial process, specifically, Donna Norell, William Holden and David Marshall. Copies of the *Proceedings* have been sent to thirteen Canadian and seven American institutions. Exchanges also exist between the *Proceedings* and two European journals, the *Bulletin of the International Association for Semiotic Studies*, published in Vienna, and *Metalogicon*, published in Rome. Messenger also reported that during the past year the *Proceedings* had been evaluated by the Modern Language Association to determine whether it was suitable for inclusion in the *MLA International Bibliography* and *MLA Directory of Periodicals*. Word of a final determination had not been received as of the date of the meeting. However, a subsequent communication from the Coordinator of the MLA's Master List and *Directory of Periodicals* stated, with regret, that the *Proceedings* could not be listed, "since your journal includes only brief abstracts of papers presented and, with the exception of *Dissertation Abstracts International*, we do not index abstracts."

President Egan reported that the University of Manitoba had offered to house the Linguistic Circle's archives, and the membership voted to accept this generous offer.

The following officers were elected: Ben Collins and Walter Swayze, Honorary Presidents for Life; Kenneth Hall, University of North Dakota, President; Neil Besner, University of Winnipeg, Vice President; and Gaby Divay, University of Manitoba, Secretary-Treasurer.

In other business, several actions were taken with regard to conference programs. The Circle voted to give future presidents discretionary power to design programs as

effectively as possible, even if this should mean extending conferences into Saturday afternoon. It was established that, in future, Calls for Papers should specify that papers should have a reading time of twenty minutes, leaving ten minutes for discussion. Finally, by a close vote, the membership indicated a preference for having no more than two concurrent sessions at any given time during a conference.

The 1992 Business Meeting ended with a vote of thanks to the hosts and organizers of the conference for a successful and congenial gathering.

BALZAC ET FOURIER: SOCIALISTES UTOPIQUES?

Marie-Christine Aubin
College Universitaire de St. Boniface

Tout semble, à première vue, opposer Balzac, l'écrivain «réactionnaire,» à Fourier, le «socialiste utopique»: la vie, les idées sociales et les convictions politiques. Balzac est connu pour ses prises de position nombreuses en faveur de l'ordre et de la tradition. Fourier, au contraire, n'a pour ainsi dire rien conservé de cette tradition issue, selon lui, de la barbarie. Dans ces circonstances, comment trouver, entre les deux hommes, des points de rencontre?

Malgré des étiquettes politiques qui s'opposent, Balzac et Fourier font tous deux le même constat: l'échec social de la société dite «civilisée»; et le même rêve: créer un monde meilleur. Leur critique de la société dans laquelle ils vivent est acerbe et se recoupe à divers points de vue: tous deux croient par exemple que la passion est source de désordres en contexte social; tous deux croient aussi qu'une société qui accepte l'indigence n'a pas le droit de s'estimer «civilisée»; tous deux pensent enfin qu'il extiste une solution à ces problèmes.

L'utopie fouriériste se fonde sur la création d'un monde où les gouvernements n'auront plus de pouvoir et où les personnes se regrouperont au sein de phalanstères, communautés composeés d'individus dont les passions sont complémentaires et engendrent, grâce à cette complémentarité, une société plus humaine où la qualité de vie est l'élément essentiel: beauté du cadre architectural pour le plaisir des yeux et le confort, suffisance et qualité de l'alimentation pour tout le monde, réduction et partage équitable des travaux pénibles faisant place à plus de loisirs et à l'étude. L'utopie balzacienne, quant à elle, est menée par un personnage central, fort et instruit, capable de guider le peuple vers une amélioration de ses conditions d'existence. Ce personnage central peut être Mme de Mortsauf, la bonne châtelaine, ou le docteur Bénaissis, le médecin de campagne. Dans tous les cas il s'agit de donner au peuple, à tout le monde, de quoi se nourrir, se loger et s'instruire.

Le respect des besoins fondamentaux de l'être humain se trouve donc au coeur des rêves de Fourier et de Balzac. Marx et Engels ont qualifié le fouriérisme d'utopique tout en reconnaissant qu'il se fondait sur des principes socialistes puisqu'il devait mener à une répartition plus équitable du travail et des ressources. Ils ont aussi admiré Balzac pour la profondeur de son analyse de la société capitaliste «sauvage». Dans le contexte actuel, où les idées de Marx et Engels semblent bien avoir été les plus utopoques de toutes, il serait peut-être bon de revoir ce que leurs prédécesseurs avaient à proposer. À bien des titres en effet, la vision du monde de Balzac et celle de Fourier se rejoignent pour donner à notre époque quelques leçons que celle-ci ferait bien d'écouter.

"A STYLE SO WORN AND BARE": PHEIDIAS, PRAXITELES, AND THE "EROS" OF ROBERT BRIDGES

Mark W. Brown
Jamestown College

Critics agree that the poem "Eros" by Robert Bridges is addressed to some representation of the god, presumably a statue. But although more than one critic has observed that no record of any Pheidian Eros exists, none has yet satisfactorily explained Bridges's reference to the ancient sculptor (lines 7-12):

> With the exuberant flesh so fair,
> That only Pheidias might compare,
> Ere from his chaste marmoreal form
> Time had decayed the colours warm;
> Like to his gods in thy proud dress,
> Thy starry sheen of nakedness.

Clearly, the statue being addressed was not made by Pheidias. Though the existence of a Pheidian Eros had, at the time Bridges wrote his poem, been conjectured by at least one eminent authority on the subject, Bridges's statue of Eros has been more plausibly identified with a famous replica of a Praxitelean original. Pheidias was a sculptor of the "ethical" school, concerned with depicting what is permanent and essential, i.e., "character"; Praxiteles belonged to the "pathetic" school, preoccupied with "passion," which is transitory and accidental. Inasmuch as the Eros of the poem embodies pure physical passion and nothing else, Bridges's reference to Pheidias enhances his traditional theme: evil as privation of being.

This theme is further underscored by Bridges's allusion to the ancient practice of painting marble sculpture (line 10) and by his articulation of the modern preference for unpainted sculpture (line 9). While it might be argued that, from the point of view of the ancients, a colorless statue has been deprived of being, the existence of Bridges's Eros is even less complete: it is all color and no form, no "character." Indeed, from a purely "ethical" standpoint, color, like "passion," is neither permanent nor essential.

Bridges's preference for "chaste marmoreal form" is an aesthetic judgment as well as a moral judgment. The aesthetic judgment, moreover, applies not only to sculpture but also to the art of poetry. For Bridges uses the word "chaste" in the stylistic sense given by the OED: "Without meretricious ornament"; and Bridges's poetry has been justly praised for such Pheidian virtues as purity and impersonality, especially of diction.

Unfortunately, neither "Eros" nor Bridges's poetry in general altogether live up to this ideal. Most of his work is corrupted by "poetical" diction of one kind or another. This fact alone doubtless accounts for the disesteem in which Bridges, still writing in the same style as late as 1929, is held today. Nevertheless, there are passages in "Eros" and in other poems in which Bridges's diction displays Pheidian virtues in abundance, and his greatest poem, "Low Barometer," is virtually flawless in this respect. Such passages, like fragments of ancient sculpture which have survived the ravages of time, are worthy of preservation and deserving of our respect.

"[I]F WOMEN HADDE WRITEN STORIES": CHAUCER'S "WIFE OF BATH'S TALE" RECONSIDERED

Muriel Brown
North Dakota State University

In the Prologue to her tale, the Wife of Bath gives an account of her life as a woman in a world dominated by men. She turns to experience as a basis for judging the five husbands that she has had in order to draw conclusions about the "wo that is in mariage," but she also tries to find justification for her life in the traditional masculine authorities. When she tells us of Janekyn, her fifth husband, and his persistence in reading from his "book of wikked wyves," she exclaims against the male bias and asserts:

> By God, if wommen hadde writen stories,
> As clerkes han withinne hire oratories,
> They wolde han writen of men moore wikkednesse
> Than al the mark of Adam may redresse.

In the Prologue to her tale, the Wife of Bath has demonstrated her familiarity with many of the teachings of the church, many of which are based on St. Paul. These teachings undoubtedly would have become familiar to her through her listening to sermons or perhaps listening to her husbands, especially those who were clerks. In any case, she has been dependent on males for the exegesis of texts written by males. Thus it is worth examining texts that are representative of the type that she undoubtedly has heard explicated. This paper proposes to turn first to St. Paul and his account of the duties of husbands and wives and then to Chaucer's Parson's sermon and his understanding of these duties to examine the male bias that the Wife objects to. While St. Paul uses almost twice as much space explaining the duties of husbands as he does wives, by the time the Parson interprets his words the proportions have been essentially reversed, with the parson giving almost twice as much space to the duties of wives as he does to husbands. This lack of balance seems to be reflected in the Wife's words of protest: "If wommen hadde writen stories."

Her tale gives her the opportunity to create a story that presents a female point of view, to create a world in which a male is repeatedly dependent on women for his very survival and later for his happiness. Her tale shows her using many of the same techniques in argument which have undoubtedly been used against her by her husbands and by others who have advised her about the proper role of women.

Alisoun's tale is given over to the education of the young knight as he learns what it is to be dependent on others for his very survival, including the mercy of the queen and the ladies of the court who request a temporary reprieve from his death sentence for his raping the young woman. He learns the answer to the queen's question of what it is that women desire most, and in obtaining the answer from the loathly lady that women want to have sovereignty in the marriage relationship, he saves his life but must fulfill his rash promise to her. He marries her, and in so doing, he learns what it is like to listen to a sermon on "gentillesse" that disproportionately focuses on his faults while ostensibly answering his charges that she is ugly, old, and lacking in social position. After the old woman's sermon, he shows that he has learned to put into

practice the words that he initially only parrots, for he allows her to choose whether she will be old, ugly, and faithful or young, fair, and perhaps unfaithful. In allowing her to choose he finds there is another alternative; she becomes what he would have desired her to be all along: young, fair, and faithful. And although she has sovereignty, she also chooses to be obedient to him.

It takes someone like the Wife of Bath, who turns the world of masculine authority upside down, to help males see that a world in which women have no control over their own welfare turns women into monsters. It is only in women regaining power over their lives that a world of mutual dependence between men and women can be created, a world that turns out to be better for the men and women whom the Parson is addressing, for Alisoun and Janekyn, and for the knight and his bride.

VERNE, MELVILLE, AND THE LUCUBRATIONS OF DELIRIOUS SAILORS

Carter Caplan
University of North Dakota

Although he wrote in France and in French, Jules Verne is arguably an American writer. His enthusiasm for the giant potentials and tragic shortcomings of the emerging America, his techinque of detailed verisimilitude, the manner of his wit, and the cast of his orientation toward social and political realities firmly locate him among the great "neo-classical" (or are they "post-modern"?) literary artists of the American renaissance: Poe, Melville, and Hawthorne.

From these artists Verne learned strict adherence to known science or psuedo-science, a journalistic style ornamented by a wealth of technological detail, and a curiosity for radical character types existing at the fringes of conventional society. And what of course is so striking about Verne and these authors is that the character types they explore, although marginalized socially, are yet at the forefront of scientific, technical, and moral (or is it amoral?) progress.

Verne's debt to Poe is particularly conspicuous. Early in *From the Earth to the Moon*, Verne's shrewd satire of post-Civil War America and the military-industrial complex, Poe is mentioned to ironically underline an illustration of mobocracy. In the 1864 article "Poe and his works," Verne speculates on Poe's *The Narrative of Arthur Gordon Pym*, claiming "the story of Pym's adventures breaks off in mid-air. Who will take it up again? Someone more daring than I, who does not fear to launch himself into a sphere of the impossible." Thirty-one years later, having through his success out-grown his awe for the impossible legacy of his master, Verne was completing his sequel to *The Narrative of Arthur Gordon Pym,* published in France as *Le Sphinx des Glaces* (*The Sphinx of the Ice-fields*.)

Verne's *20,000 Leagues Under the Sea* is another work with significant antecedents directly traceable to a masterpiece of the American renaissance: Herman Melville's *Moby-Dick*. As with Poe's novel, did Verne see in *Moby-Dick* the basis for a sequel? Both *20,000 Leagues* and *Moby-Dick* are set against the backdrop of the sea and the exotic forms it contains. Both works portray the odd circumstance of an educated gentleman and a super-human harpooner brought together to solve ineffable mysteries. Both works contain mad or near-mad captains obsessed with loathing, vengeance, and a quest for worldly justice. And both works feature a wonderful monster.

The tenor of the first chapter of *20,000 Leagues* strikes directly at the heart of *Moby-Dick* for its inspiration. A monster is discovered which very quickly comes into conflict with humanity, nautical communication, and commerce. All manner of debate arises in the world concerning the nature of this monster, if that's what it is. Bureaucrats, naval officers, politicians, scientists, and even philologists join in the debate over the monster's nature and significance. Is it a shifting reef, a moving sanbar, a luminescent sea-serpent? The newspapers print "caricatures of every gigantic and imaginary creature, from the white whale, the terrible 'Moby Dick' of hyperborean regions, to the immense kracken whose tentacles could entangle a ship of five hundered tons, and hurry it into the abyss of the ocean . . . Controversy burst out between the credulous and the incredulous in the societies of savants and scientific journals." Finally, Verne reports, satirical writers seize upon "the question of the monster," entreating their learned contemporaries not to admit to "the existence of krakens, sea-serpents, 'Moby Dicks,' and other lucubrations of delirious sailors."

But would Melville admit his Moby-Dick to be a mere lucubration? Or is Moby-Dick even more monstrous for being so?

In chapter VII of *20,000 Leagues*, "An Unknown Species of Whale," Professor Aronnax, Ned Land, the harpooner, and Conseil, the servant, finally not only meet with but also *tread upon* the monster. It is made of riveted steel plates! Aronnax dicovers what Melville perhaps suspected about his own monster: "There was no doubt about it! This monster, this natural phenomenon that had puzzled the learned world, and overthrown and misled the imagination of seamen of both hemispheres, was, it must be owned, a still more astonishing phenomenon, inasmuch as it was a simply human construction."

MEDIEVAL MIRACLE PAGEANTS IN MODERN ADAPTATION

Ben L. Collins
Creighton University and The University of North Dakota

After viewing the Omaha Community Theatre's presentation of THE CREATION AND OTHER MYSTRIES/A SPRING FROLIC AND FAIR--MAY, 1485, which attempted to reenact an entire pageant in two or three hours, it became apparent that modern stage techniques as well as professional acting added much to the effect of the performance--while still retaining much of the flavor of the original--and communicated

to a sophisticated audience "[who] may no longer accept many of the miracles of Old Testament lore" both the historical and religious significance of the plays. I feel certain that the Guilds responsible for putting on the plays would have desired the 20th century materials and expertise.

In addition, years of study, research, scholarship, and criticism of the dramas added to the ability of both directors and actors to flesh out the skimpy directions for stage business, lighting, sound, and costuming, among other things that lend verisimilitude to the performance. For example, in *The Creation and the Fall of Lucifer*, *The Creation of Adam and Eve*, and *The Fall of Man*, which were merged into one sequence, God rules and descends and ascends by means of an elevator, which resembles a huge dumbwaiter; His position and mobility emphasize His omniscience, omnipresence, and even omnipotence. Thunder and lightning, though no doubt used to some extent on the medieval stage, are quite effective either to adumbrate some great calamity or to accompany a great fall or to illustrate God's wrath. Lighting techniques, which may be used symbolically or to designate day, night, or the transition necessary, say, for the forty days' lapse in the ark, add to the effectiveness. The stage itself, in place of the limited wagon, allows for freer movement, as witness Eve's joy in "being," as she cavorts about the stage, and the gradual attraction of Adam and Eve for each other as they view each other initially and later kneel to God in thankfulness. There is even room for Noah and his sons to construct a prefabricated ark on stage; and for Satan to have a Hell's Mouth as home.

Although it is difficult to know what exactly the stage-business was in early times, it is interesting to note what modern directors have added: God and Adam talk and look at the birds and animals. God puts Adam to sleep while He creates Eve and allows Eve to acclimatize herself to life before meeting Adam. The slapstick nature of Noah and his wife may change to seriousness when the thunder announcing the deluge makes the latter a grim reality. The Omaha version of *Abraham and Isaac*, though basically faithful to the Brome MS., adds a frame which depicts the joy of Abraham and Sarah at the birth of their son. This offers background and amplifies the greatness of the sacrifice that Abraham may have to make.

Other adaptations of the miracles that I have seen are two versions of *The Second Shepherds' Play*. If performed on an ordinary lighted stage, this best of all pageants loses much of its power. However, using lighting and sound to depict the bitter cold and the sharp wind that the shepherds must endure on the heath as contrasted with the comparative comfort of Mak's lighted cottage, as he places the stolen lamb in the cradle--but always with the audience's attention still on the sleeping shepherds--and then the dimming of Mak's domicile as he rejoins Coll, Gib, and Daw as dawn begins to break allows the viewers further to empathize. The dawn itself indicates both the eventual disclosure of Mak as thief and the dawning of a new world through the birth of Christ. When we return to the cottage, where, poor as they are, the shepherds bestow gifts on the newborn "child," we see their simple goodness and can understand that Mak's punishment is light because of the holiness of the night. This allows the transfer from cottage to Manger with an attendant holy light, from the lamb in the cradle to the Lamb of God. The luminosity of this scene may be enhanced by even brighter lighting and, as was often done in medieval times, the singing of the *Gloria in Excelsis*. In another version of this play, the director added a "chorus," who moved around the set throwing white confetti and pumping a fireplace bellows at the shepherds to indicate snow and bitter wind.

The medieval plays, however, even without the modern embellishments, are often sophisticated, and it is not extravagant to say that they have come a long way from the *Quem Quaeritus*. One must agree with N. Coghill that though ". . . the plays are judged (in the study) to be crudely written biblical scenes interspersed with occasional knock-about . . . let anyone take the trouble to produce one and he will see how deep a sense of worship can combine in the richly boistrous world of simple folk and Christian feeling." One may feel it even in Bill Cosby's hilarious version of *Noah*.

It is perhaps most exciting to see adaptations of the mysteries in the modern world serving the same purpose they did in early times: using biblical tales to educate people who had little or no schooling, who could not even read the book that was the treasure house of their faith. Marc Connelly *Green Pastures* is such a work. Directed at the then many illiterate Southern Blacks of the early 1930s, it created a biblical world much like their own with fish frys and other celebrations. The Lord was like their own ministers; Heaven was New Orleans, the setting was rural Louisiana; and the archetypes were quite recognizable as individuals in the Black community. Following the Creation and the rendering of much Old Testament lore, in modern Southern Black context, God begins to despair of the world He created. Even after helping Moses out of Egypt, and after leading His people to the Promised Land, He sees that sin is still prevalent. And so God turns His back on the Chosen and vows nevermore to aid mankind. Urged later to visit Earth once more, He arrives during a battle in which the Isreaelites are facing insurmountable odds but will not give up. God speaks with Hezdral, one of their leaders, and asks if they still believe in the God of Hosea and Moses. Hezdral says that they now believe in a God of mercy, not the old one of wrath and vengeance, and that they believe that suffering brings salvation. Then the Isreaelites mount a final and desperate charge against the enemy.

A pensive God returns to heaven to look down upon Jesus bearing the Cross to Calvary.

THE OLD MAN AND THE REVELLERS IN CHAUCER'S "THE PARDONER'S TALE"

Kathleen Rettig Collins
Creighton University

The Old Man in Geoffrey Chaucer's "The Pardoner's Tale" appears in a total of 57 lines. Yet his direction provides the three revellers with the information they need to "find" death. Critics have most often interpreted the Old Man's presence as ominous or evil. He is after all the one who provides the three rioters with the information that directly leads each of them to plot and commit murder.

From the first time we are introduced to the Old Man, until the revellers leave him, however, Chaucer attributes only the highest of Christian virtues to him. He is described initially as poor and greets the revellers meekly. Especially when the read-

er takes into account that the revellers repeatedly swear and curse, tearing apart God's body with such oaths as "By God's bones" or "By God's teeth," and that the revellers meet their deaths because of their greed, the Old Man's meekness and poverty seem all the more virtuous.

Chaucer also includes the detail that the Old Man has just left the same place to which he directs the three men. So, if he had been tempted by the bushels of gold florins, he was able to resist the same temptation the three rioters, and indeed the Pardoner himself, give in to.

While the Old Man's appearance is brief, Chaucer does use him as a human example of how human beings are given the capacity both through God's words (the Old Man paraphrases scripture) and through Christ's example to lead a virtuous life.

CROSSING WITH LIPSHA: THE BERDACHE AND LOUISE ERDRICH'S *LOVE MEDICINE*

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While reading *Love Medicine* for a second time, I happened to encounter the enigmatic figure of the berdache elsewhere. The berdache, from what I'd gathered, had been a common figure in many Indian cultures, but is largely absent today--a male or female figure that openly crossed gender boundaries in a variety of ways, and in most cases, contrary to Western culture, held a position of honor. I was also intrigued by Lipsha in the novel, and the nature of his power, which seems to grow until he becomes, as Jim McKenzie notes, the central figure and symbolic carrier of culture.

I work with these two ideas--the nature of Lipsha's power and berdachehood. I begin by discussing Paula Gunn Allen's general conceptions about feminine power in Indian cultures, and from there dig primarily into Callendar and Kochems' "The North American Berdache" and *Love Medicine*--first establishing a connection between Lipsha and the berdache, and then theorizing about what such a connection might mean (i.e., how it gives him power). While I never actually claim that Lipsha is a berdache, I make a strong case for his ability to cross traditional lines of gender as defined by Western culture, lines imposed upon Indian cultures in the past hundred years. I end with a broader cross-cultural claim about the Western nature of "maleness," connecting briefly with Robert Bly, and discuss Lipsha's role as a berdache as an alternative male role.

FEMINISTS HAVE ALWAYS LIVED IN THE CASTLE: A FEMINIST APPROACH TO SHIRLEY JACKSON, AKA 'THE VIRGINIA WOOLF OF SEANCE FICTION'

Christine Delea
University of North Dakota

Shirley Jackson, best known for her short story " The Lottery," has beguiled critics since her untimely death in 1965. Classified as an author of horror, a fantasy writer, a creator of books depicting psychological terror, and a gothicist, Jackson has remained free of an easy assessment and, unfortunately, fame. I would argue that any of the above classifications are fitting, for all elements of the above genres can be found in Jackson's work. However, to ignore the feminism in these same works (her novels and short stories, as opposed to her semi-autobiographical domestic tales) is to misread Jackson.

In *The Haunting of Hill House* and *We Have Always Lived in the Castle*, Jackson used typical gothic techniques and infused them with elements found in feminist literature. These two works employ the alienation found in both gothic and feminist fiction; Eleanor and Merricat, the two protagonists, have questionable sanity, but, as is typical in feminist literature, this reaction to societal oppression is not unwarranted or surprising; while the houses in these two novels are typically gothic, the idea of family is typically feminist; and issues that concern feminists are present in both of these novels, and the supernatural may be used as an extended metaphor for these issues.

As feminist critics and others re-open and re-evaluate the literary canon, we are learning much that is surprising and new about forgotten, neglected, or even well-read authors. However, the feminism in Jackson's works is even more remarkable because it predates both Kate Millet's *Sexual Politics* and Betty Friedan's *Feminine Mystique*. Jackson was, in many ways, clearing new paths in uncharted territory, with only the tradition of the female-dominated gothic to guide her.

In *The Haunting of Hill House*, we can examine one protagonist who flees a society in which "she does not fit any of the feminine stereotypes available to her" (Carpenter 145), only to enter a world in which the gothic house takes on supernatural powers. The heroine and the house then enter into a relationship not unlike that of a stereotypical domestic violence situation.

The protagonist in *We Have Always Lived in the Castle* and her sister react first to a domineering patriarchy within their own home, and then to a society which fears them. Their reactions cause them to create a powerful community of women that is disrupted and then almost dismantled when a man arrives.

By pulling together elements of the gothic and feminist techniques, along with typical horror, fantasy and psychological literary tools, Jackson created fiction that has yet to be classified. I do not wish to label her here, but I do wish to add to the debate and have her recognized as a producer of Feminist Literature.

THE POETIC ENCOMIA OF FRAY LUIS DE LEÓN

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Hispanists have long recognized Fray Luis de León (1527-1591) as a preeminent literary figure of the so-called second generation of Renaissance Spanish writers. This lofty status reflects scholarly appreciation of Fray Luis' mastery in absorbing the tenets of the Italianate aesthetic, as practiced by such predecessors as Garcilaso de la Vega, while adapting them in response to the changing circumstances of Philip II's Spain, circumstances brought about chiefly by the Counter-Reformation and the subsequent closing of Spain to outside influences.

Although Spanish poetry of the period mirrors in its expression greater concern for spiritual and nationalist sentiment, it nonetheless continues to demonstrate through its models, forms, and technique the classical imprint which characterized the earlier Renaissance. As a scholar, steeped in the Bible and literture of Antiquity, Fray Luis combines vast erudition with an ear for the sublime.

Evidence of his poetic art is found in his encomia, verse in praise of his friends and patrons. The purpose of this paper is to explore how Fray Luis adopted this classical form of composition for his own purposes, and the startling results he achieved.

CREATING AN ALTERNATIVE PAST: HISTORIOGRAPHY IN LOUISE ERDRICH'S *TRACKS*

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Tracks by Louise Erdrich provides an account of Native Americans on the Turtle Lake Indian reservation in the early 1900's, in contrast to accounts published in "history" books. While the image of Native Americans that she creates incorporates wild, primitive behavior, it also includes tenderness, humor, and dignity, thereby promoting a positive response from society-at-large toward Native American history, and instilling pride among the Native Americans themselves.

In order to redefine the traditional view of Native Americans, Erdrich rejects a closed system of history which arranges events in a neat, sequential pattern; instead, she incorporates the assumptions of New Historicism to recreate the history of Native American lives. Most obviously, she illustrates co-existing histories by using two narrative voices--one a Native American and one a mixed breed--whose accounts not only disagree, but whose viewpoints are in stark contrast. Both record their version of a third Native American viewpoint and their version of white society. As a result, the

events of *Tracks* reflect the simultaneous existence of diverse and complex forces which act upon, and accord with, each other, but which do not move toward eventual resolution.

The multiple narratives and the open-ended conclusion reinforce the interdisciplinary context of new historicism. For example, Erdrich cites the tribal folklore of her family as source material in the "Acknowledgements." This background interacts with aspects of other disciplines such as anthropology, mythology, and religious beliefs. In addition, the psychological study of character is subsumed in the sociology of conflicting cultures coming together in a representative family model that is unfamiliar to people of Western/European background. All of the approaches are interconnected to de-center and destablize our perception of the received culture and history of the Native Americans, and to enable us to accept the alternative she presents.

Furthermore, by inducing readers to accept her account, Erdrich effectively changes the unwritten history of the future (another new historicism concept). Because today's present will be the past of tomorrow, the past is always in the process fo being created. In *Tracks* Erdrich creates tomorrow's past by creating a plausible history of Native Americans which creates new responses in her readers.

LA CONCIENCIA COMO NARRATARIO EN *INSOLACIÓN* DE EMILIA PARDO BAZÁN

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Existe en *Insolación*, la gran novela feminista del siglo XIX, un aparente narrador intradiegético que a veces se confunde, para el lector desapercibido, con el relato de un segundo narrador que encarna la protagonista principal Francisca de Asís De Taboada. Es curioso observar en esta obra maestra del naturalismo español una introspección anímica que refleja la influencia de Dostoyeuski y que lleva a cabo, con la herramienta psicológica, la propuesta de Zolá, quien concebía el arte como una realidad vista a través de un temperamento. La Pardo Bazán aprovecha la moda narrativa europea y le da la vuelta alejándose del sentimentalismo empalagoso y de la descripción de los objetos deprimentes y pesimistas que no venían a ser sino rezagos de las exageraciones románticas y propone un naturalismo español recobrando el realismo de La Celestina, y El Quijote, donde lo humano están a la par con lo divino y las lágrimas y risas colorean la obra. En la soledad de su aposento Francisca de Asís reflexiona como un personaje maduro sobre la resaca que le ha dejado un desliz amoroso, y sin sentimiento de culpabilidad pero consciente del rechazo que puede provocar en su círculo social aristocrático tal conducta, dialoga con su propia conciencia manifestando un alma justa y liberada. Sobre la técnica naturalista y el valor moral puestos en juego en esta novelita, observados a través del crisol de la relación Narrador-narratario, nos proponemos hablar en el presente trabajo.

THE MULTIVOICED NARRATOR OF KATE CHOPIN'S *THE AWAKENING*

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Within the single narrator of Kate Chopin's *The Awakening*, four distinct voices may be heard. These voices are woven together Kˇ¸ the one narratorial voice. That is, there are not four separate narrators, but rather one narrator with four closely connected voices. Because the labels typically applied when disussing narration do not accurately describe these voices, names have been adopted to more accurately reflect the role of each of the narrator's voices. They are the omniscient observer, narrated monologue, the mind-reader, and the social commentator. From these voices, readers may gain other levels of understanding of the novel and the society which the author may well have been parodying.

The first voice, the omniscient observer, looks at characters and through their eyes, seeing what they see and beyond. It moves at will, discriminately reporting events as they seemingly occur. The characters' narrated monologues reported within the narration constitute the second voice. These monologues reflect what was actually spoken but has been embedded within the narration for ease of reading. It is readily identified by cues such as s/he said, asked, etc. Similar to the second, the third voice reports from the characters' perspectives, but discloses their private unspoken thoughts. At times, the thoughts are unknown to, but may be sensed by, the characters. Occasionally, the mind-reading voice penetrates a character's subconscious and reveals what lies there. The last voice, that of a social commentator and judge, stems neither exclusively from the characters nor from the omniscient observer; it draws on the observations, perceptions, and sensations of all to formulate its comments. It is often sardonic as it mocks particular types of individuals and ultimately the society as well.

The complexity of the narration may well be a central cause of disagreement among critics who, when reading the novel, interpret the voices differently. With the recently discovered work of literary critc Mikhail Bakhtin, such complex forms of narration are more easily approached and analyzed, leading to a greater understanding and appreciation of works such as *The Awakening*.

OVID'S BANISHMENT: *CARMEN ET ERROR?*

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In A.D. 8, at the height of his poetic career, the Roman poet Ovid was suddenly banished by the emperor Augustus to Tomis (in modern Romania) on the west shore of the Black Sea. There he was to stay for the nine or so years remaining of his life, never

again to see the family and friends he had been forced to leave behind in Rome. Despite what Ovid says, that his banishment was the result of *carmen et error* ("a poem and a mistake") (*Tristia* 2.207,4.1.25-26), scholars have never been able to explain precisely what he meant. Most now accept that the *carmen* was the famous *Ars Amatoria*, the "Art of Love." On the other hand, although many attempts have been made, no one has come up with a completely satisfactory explanation for Ovid's *error*, even though the poet gives a further hint by insisting (at, e.g., *Tr.* 1.2.97-100 and 4.10.89-90) that it was a genuine mistake but not a crime (*scelus*). In fact the distinguished Latinist E. J. Kenney declared as long ago as 1970 that the problem of Ovid's *error*, "in default of further evidence, must be regarded as insoluble.

This paper offers no further evidence to solve the mystery of Ovid's mistake but asks the question instead whether a specific explanation of the *error* is really necessary to understand why Ovid was banished from Augustan Rome. On several occasions in his long career, Augustus had legislation passed promoting moral and social reform, part of which was designed to encourage marriage and procreation while discouraging adultery by making it a crime punishable by death. At the same time the emperor also attempted to instill in Rome's youth a sense of duty and respect by reviving the memory of Rome's past heroes and promoting a return to the values of the past. The problem was, however, that because of his early career and the way he had come to the throne, Augustus was hardly the paradigmatically virtuous individual he needed to be in order to give substance to his legislation. In this respect the emperor was vulnerable, and, while Ovid never really attacks Augustus directly for his pretense, he does in his poetry refuse to toe the emperor's line (and not only in the *Ars Am.* but in his *Amores* and *Heroides* also) by failing to offer support for much of the emperor's legislation (the *argumentum ex silentio*) or by subverting it by apparently proposing the contrary. In Am. 3.4 Ovid warns a husband not to keep an eye on his wife so that she can appear that much more attractive to other men; further, in 3.4 (but also 2.19), the poet's (Ovid's?) lover is a married woman! The first two books of the *Ars Am.* give advice to men as to where to pick up women in Rome, how to win their affections, and how to keep them once won; the third book instructs women in attracting men. In *Her.* 4, Phaedra attempts to seduce Hippolytus by suggesting that there is nothing wrong with a stepson sleeping with his stepmother and that to think the contrary is old-fashioned. So much for the moral and social reforms of Augustus, so much for his promotion of the return to past values!

Ovid was banished from Rome because of a poem and a mistake. The exact nature of the mistake will likely never be known, but the fact is that his poetry is his *error*. Augustus could afford to put up with Ovid and his poetic allusions, his carping and his jeering no more, and he banished the poet. We do, however, have the *Ars Am.*, the *Am.*, and the *Her.* to read, and we recognize the constraints on Roman society in the age of Augustus. To continue searching for Ovid's other *error* is futile and unnecessary.

25 GOOD REASONS WHY BEER IS BETTER THAN WOMEN AND OTHER QUALITIES OF THE FEMALE: ON THE NON-SERIOUSNESS OF JOKES

Pauline Greenhill
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We examine texts of Xerox-lore and tellings of blonde jokes using a discourse analysis sensitive to power dynamics between women and men to illustrate a patriarchal strategy--the advocacy of mutual contradictions. I understand patriarchy as an institution which structures interaction in such a way as to extend disproportionate power to men. It is informed by and informs other social institutions and interactions--prisons, families, and so on--but its operations, like theirs, are often subtle, elusive, and intricate. These examples provide an evocative illustration of a Foucauldian exercise in capillary power, produced through the operation of everyday spoken discourse, and suggest the enactment of such contradictions in everyday traditional language use.

In cross-sex joking interactions initiated by men and involving misogynist material like blonde jokes, a woman's options for responding are limited and fundamentally unsatisfying. Such material is particularly invasive, pervasive, and nearly invisible because its generic context asserts that it should be taken non-seriously. Exposing the joke's obscured misogyny by taking it seriously violates the implication that it is not serious--a person who would do so has no sense of humour, is a prude. Some of the examples of blonde-joke tellings show how women employ responsive counter-tactics, but analysis indicates why these strategies women develop to counter blonde jokes' misogyny are limited and problematic, compelling them to make choices between equally undesirable options. The result is often a kind of communicative paralysis--options are so limited that even making a choice is oppressive.

CABRERA INFANTE AND CLASSICAL HISTORY

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Critics of the work of Cuban expatriate writer Guillermo Cabrera Infante have noted his interest in the classical period of Greece and Rome. Most extensive in the critical corpus of this area is the study by Ardis Nelson, *Cabrera Infante in the Menippean Tradition* (1983). The significant work by Nelson, however, concentrates on satire and parody as these derivations from classical tradition are found in Cabrera Infante, and in particular on his indebtedness to the work and the career of the Roman satirist Petronius Arbiter. Nelson and other critics do not emphasize the interest of Cabrera Infante in classical *historians*, but such an interest is repeatedly evident in works such as *Un oficio del siglo 20* (1963) and in the forthcoming *Mea Cuba.*

The importance of these allusions for Cabrera Infante is in part connected to his general interest in the classical period, but the especial thrust of his use of these figures, such as Herodotus and Thucydides, relates strongly to the emphasis on history to be found in many Cabrera Infante works. The topic of history in the work of Cabrera Infante has been examined, probably in most exhaustive form in Lima Hernández' work, and in a form more inimical to Cabrera Infante in studies or articles of an ideological cast such as the piece by Julio Rodríguez-Luis. But none of these commentators has stressed the interesting appeal by Cabrera Infante to figures from classical history, such as Erostratus and Alexander, and to classical historians themselves.

The proposed paper will present some of the more important references by Cabrera Infante to classical figures of history (not exclusively of myth or of drama, for instance), and will then investigate some of the probable reasons for such interest. Herodotus and Thycydides, for example, have been figures with appeal for many authors (and politicians) who are concerned with the nature of political institutions and with the revaluation of history for political ends. One purpose of Cabrera Infante in writing many of the pieces to be collected in *Mea Cuba* is the debunking of myths (positive ones) about the Cuban Revolution and in the process the constant deflating of the figure of Castro; his interest in classical tyrants and in propaganda is thus clear enough. Cabrera Infante is also aware of his position as an articulate member of a generation which saw a transition from the Cuban "Republic" (long a dictatorship under Batista) to the Cuban "Revolutionary" government (still a dictatorship under Castro). Much of his literary enterprise has concerned the chronicling (not usually in factual or serious terms) of the transition period in the late 1950s. The analogy to the change from Republic to Empire in Rome is not difficult to see, nor is the reason for Cabrera's interest in writers like Tacitus and Suetonius, chroniclers of political character and caricature.

In the process of elucidating the presentation by Cabrera Infante of classical writers and historical figures, it is hoped that a relatively neglected aspect of his work will be better understood.

RE-CONCEPTUALIZING/RE-CONFIGURING INVENTION: A POST-STRUCTURAL ALTERNATIVE

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Radical changes and challenges in post-modern literary theory are forcing a response from pedagogues and intellectuals committed to literacy education. Although ideas associated with contemporary literary theory are often perceived as threatening to "established" norms, literary theory can, in fact, provide a powerful basis for highly significant and productive textual effort.

Many varieties of contemporary literary theory are currently in existence; however, this presentation will take only one of these "options" into consideration. This

presentation will examine the possible benefits of a post-structural/deconstructive approach to writing curricularization. In particular, it will take into consideration the currently popular "writing process" movement, engaging in a critique of the movement, and suggesting possible alternatives.

Contrary to certain reacations, deconstructive literary theory is not a *destructive* force or presence. Rather, it is a profoundly sophisticated and *constructive* means of reconsidering the range of alternative configurations which any supposedly "established" system or entity might accommodate. As a curricular maneuver, in particular, deconstruction can provide an effective means of re-opening ideas and images commonly thought to have achieved closure.

Thus, invention, reconceived from a post-structural perspective, becomes more than a static and predictable pre-writing function; it becomes an active, exploratory, and self-effacing maneuver--an image of discourse, a textual event, an inquiring and self-parodying (non-) presence which both writes and un-writes itself as it writes the "other."

The session will conclude with practical ideas and instances of what a re-conceived inventions might look like in various teaching/learning situations.

OUT ON A LIMB WITH DEADWOOD DICK: A POSSIBLE SOURCE FOR *HUCKLEBERRY FINN*

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This paper argues that a "half-dime" novel, *"Deadwood Dick's Dream; or, The Rivals of the Road"* by Edward L. Wheeler, might be a source for the Sherburn-Boggs episode of *The Adventures of Huckleberry Finn*. Samuel Clemens had the opportunity to read the Deadwood Dick novel at precisely the time when he was writing the Sherburn-Boggs episode; he also had a demonstrated predilection for such "hogwash." In addition, Wheeler's novel shares a similar incident (attempted lynching), a similar theme (one man against many), similar wording, and similar illustration.

HUMOR AND NARRATIVE IN THE OLD FRENCH FABLIAUX

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Short humorous stories in verse, the Old French fabliaux of the 13th and 14th centuries have been called the best narrative art of the Middle Ages. They have also been called obscene; until very recently many were considered unprintable, owing to general bawdiness of theme and especially to frequent, graphic references to bodily functions. Much has been written on the obscenity of these tales, particularly as it relates to their so-called realism; and many attempts have been made to define the literary genre to which they belong. However, comparatively little attention has been given to developing a comprehensive view of their humor. Because the fabliaux are, more than anything, elaborately told jokes, it is important to better understand the connection between their humor and narration in order to discover the sophistication of these tales, nearly always discounted as mere curiosities.

The lack of appreciation for their artfulness arises from the traditional treatment of fabliau humor as a collection of comic devices (caricature, puns, etc.). My specific interest is to show that more important than such devices is the narration itself, that the humor of the fabliaux depends ultimately on the narrator's skill in manipulating his audience, much the way the fableor's modern descendant, the stand-up comic, lives or dies by his timing.

If the fabliau is fundamentally an extended joke form, then its effectiveness lies in a process of transference, similar to that which operates in metaphor, whose workings can be conceptualized as a manipulation of mental "space." It is possible, for example, to map the mental coordinates of the tenor and vehicle of metaphor in three dimensions, in which the third represents the analogical leap or spatial quality required to complete the figure. There are analogous spatial features in the mechanisms of humor, illustrated frequently in the fableor's construction of his narrative, which show that the fabliaux are not made humorous simply by the imposition of some funny business (comic devices) on a well-made plot, but that humor and narrative form a "figure" which operates through the manipulation and resolution of a kind of mental geometry. The fabliaux are sold short if we see them as comic largely for being ribald. Rather, the audience laughs because it has been tricked by the narrative; and such laughter is qualitatively different from that provoked by mere indelicacy.

ELIZABETH COOK-LYNN AND THE "FINAL RESPONSIBILITY" OF A NATIVE AMERICAN WRITER

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North Dakota State University

Writing in *I Tell You Now*, a collection of autobiographical essays by Native American writers, Elizabeth Cook-Lynn, a member of the Crow Wing (South Dakota) Sioux tribe, says:

> The final responsibility of a writer like me, and an essential reason to move on from "wanting to be a writer" to actually writing, is to commit something to paper in the modern world which supports [the] inexhaustible legacy left us [i.e., Native Americans] by our ancestors.

Cook-Lynn has recently published two books: a collection of short stories, *The Power of Horses and Other Stories* (1990), and a novel, *From the River's Edge* (1991). In my paper I discuss Cook-Lynn's work as it relates to what she considers the Native American writer's final responsibility, and attempt to determine whether or not she has fulfilled this responsibility.

WHEN MARGUERITE DURAS' TEXT BECOMES A FILM

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Contemporary French novelist Marguerite Duras has burst upon the American and Canadian scene this fall in both movie houses and bookstores: at the same time as Jean-Jacques Annaud's film version of her 1984 Concourt prize-winning novel *The Lover* overwhelms viewers with its Indochinese local color and lavish sensuality, the new English translation of her 1991 novelistic rebuttal to Annaud's film, which she calls *The North China Lover*, reclaims for Duras the primacy of written word over image which is the hallmark of her own cinematic experimentation.

Duras' cinematic career began in 1959 when Alain Renais asked her to write a scenario for his film on the bombing of Hiroshima. *Hiroshima mon amour* is doubtless one of Duras' best-known works, yet only the scenario and dialogues are hers; the movie is Renais'. In a similar fashion many of Duras' novels of the 1950's inspired other prestigious film makers such as René Clément, Jules Dassin and Peter Brook. Disillusioned by what she felt to be a distortion of her texts by other directors, Duras all but abandoned literature for film making during the decade of the 1970's and thus created her own particular brand of avant-garde cinema characterized by a dislike of high-budget commercial film making in which the viewer is a passive participant who goes to a movie to be distracted or to forget.

When a text by Marguerite Duras becomes a film by Marguerite Duras, the result is a different kind of cinema--hermetic, disturbing and at times outrageous--that has traditionally been shown only in art theatres for the "happy few." Among her more startling innovations are the use of the voices-off technique with its disjunction between sound and image in films such as *Agatha* and *India Song*, the exploration of the sensual power of voice-over image that leads in *L'Homme atlantique* to the total destruction of the image and its replacement by a black screen, and the filming of Duras and Gérard Depardieu reading and improvising the text of a film that might have been in *Le Camion*.

Marguerite Duras' recent collaboration with Jean-Jacques Annaud marks the first time since the 1960's that a Duras text has become a film at the hands of another director; given the autobiographical nature of *The Lover*, it also meant giving her own life's story to an outsider. From Duras' point of view, Annaud's multimillion-dollar on-site shooting, lush cinematography and precise historical documentation obscure the voice of her text and leave little to the imagination. As if to refute Annaud's filmic rendering of her text, Duras wrote *The North China Lover* a year ago initially as notes toward her own film script for *The Lover*, but the book serves also as a documentary of the cruder, more violent passions that dominated her Indochinese childhood and that were merely hinted at in the former book. Duras has said that "a word is worth a thousand pictures." With the publication of this latest work, Duras has reinforced the primacy of the text, of word over image. What evolves is a threefold transformation: a Duras text becomes film, and the film serves as the impetus for yet another textual transformation of the original text. In the text-image dichotomy, Marguerite Duras intends, it would seem, to have the last word.

ASPECTS OF PERSONAL AND SOCIAL SPACE IN FONTANE'S SOCIAL NOVELS

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Traditionally, critics have attributed the conciliatory note in the ending of Fontane's social novels to the passive and contemplative attitude in the characters which makes them unfit for rebellion and leads to acquiescent identification with and subordination to the empirical world around them. Views along these lines have not only produced a limited understanding regarding the full potential of the characters involved and the complex interrelatedness of individual freedom and civic responsibility; they have also perpetuated a negative image of Fontane's widely discussed ambivalence and affected judgments of his status as a significant realist on the European scene.

A certain lack of political analysis leading to the portrayal of a diffuse, unhistorical, social reality has been observed in Fontane. Thus the notion of society as irrational

fate which escapes active appropriation has been correlated with a resignation and capitulation on the part of the individual who faces strictly oppressive circumstances. However, critics who measure "realism" by the amount of stark, social facts as they are presented in Dickens or Balzac, for example, ignore the fact that it is also the presence of values, conventions, suppositions and assumptions which designate a text's referentiality regarding the empirical world. These values are exhibited in Fontane's characters whose social and psychological matrix affords us a penetrating view of the ridges and abysses of the reality of his time. This paper attempts to refute the notion of passive contemplation as the sole distinctive feature of Fontane's characters who are said to merely succumb to a non-alterable petrified and petrifying facticity. It shows how these individuals dutifully respond to the challenge of making sense out of the world in which they find themselves. Throughout Fontane's novels, his characters are portrayed against the background of their living quarters, where we find them in the process of trying to carve out a niche in which to feel at home. Consequently, the activities connected with installing themselves in their environment carry a considerable amount of weight and demand renewed critical attention. This is especially true since we also have to view these activities connected to concrete personal space as foil to the more comprehensive social space and its demands on the persons involved.

THOMAS MANN'S *JOSEPH IN EGYPT*

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The Joseph story (Genesis 36) inspired not only Thomas Mann's *Joseph in Egypt*, the third volume of his tetralogy *Joseph and his Brothers*, but also Richard Strauss's ballet for his *Joseph Legende*, Hugo von Hofmannsthal's libretto and Andrew Lloyd Webber's *Joseph and the Amazing Technicolor Dreamcoat*. Thomas Mann, like Strauss and Webber, focuses on the period from young Joseph's abduction from his father, Jacob, to his encounter with Potiphar's wife. Joseph's ability to interpret dreams estranged him from his brothers but was God's means of directing Joseph, whose fidelity, simplicty of heart and steadfastness enabled him to accomplish God's will and thereby achieve his own fulfillment. After his penances in the pit and then in prison, Joseph achieved maturity and God's sanction of his services. Mann, Strauss and Webber share a common orientation to the metaphysical message the tale expresses.

Joseph, deeply committed to his monotheistic, patriarchal *Weltanschauung* and endowed with personal integrity and disciplined conscience, was able to follow his Father/Creator's wishes and alter the course of history. His symbolic descents--first his three days in the well and later his prison term, both inflicted on him despite his innocence--together with his dream- and faith-guided activities, define him as a Christ-figure. Joseph's personality, his faith, his capacity for entering the dream world, and above all his selection by God all made him God's instrument, a power to shape history and moral principle. He involuntarily becomes the giver of life during Egypt's great famine, and attains his existential desire, happiness, a condition indicative of the worldly term "success," no matter which version we read.

In Thomas Mann's version, the seemingly contradictory phenomena called Life and Death become the subject of an exacting parody. The sight of the blood-soaked, colored (dream) coat wounds Joseph's grieving father, who assumes his beloved son has perished. This occurs just at the moment at which Joseph steps into the *Totenland* of Egypt, resurrected as "Usarsiph," the seemingly dead individual in the realm of Death which was the ruling life power of ancient Egypt. Joseph, the newly-born chosen one, lives out his life there as Usarsiph so that one day he may give life and prosperity to the family who thought him dead. Through the image of the blood-soaked garment that pierced Jacob's heart and catalyzed the total action, Thomas Mann achieved transcendence, the reality of the relative mystery (in the sense of "mystery" play) of Life and Death.

Richard Strauss's ballet music, the *Joseph Legende*, was commented on by John Neumeier as follows: "I was inclined to agree with Nijinski--who was reputed to have said that not even if God came down to earth could he dance to this music." The discrepancy between the simplicity of the Genesis story and the profound complexity of Strauss's score seemed paradoxical.

Andrew Lloyd Webber utilized Dionysian chaos as his form of expression, his sensual and primordial rhythms floating the "dream coat" like a fantastic balloon, lifting Joseph/Usarsiph to infinite heights. Is the huge colored balloon a cheap circus trick or the genuine style expression of the twentieth century? Is it barbarism or the deep reality of timelessness that causes Webber to represent the decadent, sun-worshipping pharaoh Akhenaten by "the king" Elvis Presley? And his audience, old and young--are they drunk upon Dionysus' wine in a moment of rhythmic, rapturous respite from commonplace dreaming while wide awake through a synthesis of the arts that extends from rock music to religious ritual?

Actually, Mann, Strauss and Webber all introduced an element of hope and faith into the Bible story. Mann's Joseph/Usarsiph has a dual nature both as a mortal man and as God's instrument. Strauss included a *deus ex machina* dream-personification, a figure in golden armor, to rescue Joseph from wordly distractions. Dance, music, poetry--the essence of symbolism--needed setting, costumes, choreography, and the direction of Max Reinhardt for Strauss's creation to approach religious mystery and legend. Webber gives us his own dream, and makes it an experience.

Does not all this become mystery (in all senses) when Joseph's mundane dream coat blends into the *task* God chose him to accomplish? We can at least sketch an answer: Sometimes we cannot grasp great concepts because we have no *time* to see with our imperfect vision what is essential, which is dignified by its simplicity and obviousness.

PRONOUNS AND PERSPECTIVES: A STUDY OF RATLIFF'S "WE" AND 'THEY' IN *SPOTTED HORSES*

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V.K. Ratliff is one of the most talked about character-narrators in Faulkner criticism, not because his ancestors are pioneers like the Sartorises and the Compsons, nor because he has ruthless ambitions like Thomas Sutpen. His prominence rests on his occupation of "retailing" news as well as sewing machines. Such a profession has made him an effective structural device in Faulkner's fictional world, where he can be a detached narrator and an involved character at the same time.

As a narrator in Faulkner's best-known short story--"Spotted Horses"--Ratliff disregards one of the basic rules that every English handbook advises pertaining to the referent of pronouns: "Avoid an ambiguous reference." "They" or "we" each has its different referent not only from paragraph to paragraph, but also within a paragraph. Surprisingly, the result is not confusion, but an added perspective from which Ratliff becomes a character as well as a reader of his own story. Though seldom at the center of the action throughout the story, he is almost always on the sideline, observing, commenting, or simply laughing to himself or with his readers about the bargain hunting maniacs at the pony auction and the sense of helplessness that folks at Yoknapatawpha County feel when they come to deal with Flem Snopes.

"FOR EXAMPLE": SIMONE DE BEAUVOIR'S PARENTHETICAL PRESENCE IN LEJEUNE'S THEORY OF AUTOBIOGRAPHY

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Philippe Lejeune, the most influential theorist of autobiography in France, did not devote a study to the memoirs of Simone de Beauvoir; however, her name recurs frequently (parenthetically) within his work. She seems to have been very much on his mind, but as an example of what not do, of an autobiographer who did not succeed. In fact he goes so far as to speak of her failure. Among scholars working on Beauvoir and other women autobiographers, I have noted a general awareness of these remarks and varying degrees of consternation, but for the most part they seem willing to forgive Lejeune his foibles and simply adopt the concepts which he developed. I am proposing, instead, a careful reading of Beauvoir's parenthetical presence in the work of Lejeune. In conformity with the scholarly obligation to begin research with what has been done, I will examine what Lejeune has done to Beauvoir.

PHASAL ANALYSIS: THE DESCRIPTIVE FRAMEWORK OF COMMUNICATION LINGUISTICS

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As long as writers have been writing, readers have been intrigued not only by "what" they have read, but also by "how" it has been creatively concocted. The manner of describing an author's "style" has changed considerably over the the past several hundred years. Subjective and impressionistic adjectives: "facile" and "hard", "vehement", "staccato", and "masculine" have been replaced by more objective, consistent and replicable terms borrowed from linguistics.

Following the Communication Linguisitcs framework, introduced in 1981, Gregory noticed "chunks" of tri-functional consistency in a soliloquy by Hamlet. An encoder's wording, sounding and meaning choices reflecting his/her experiential, interpersonal, and medium relationships were momentarily consistent. And Gregory and Malcolm observed that these "phases" captured the spontaneous and unconscious organization of extended texts, too, in their work on children's talk.

Over the past several years I have used "phasal analysis" in my study of assorted discourses: written and spoken, contrived and spontaneously generated, literary and otherwise. In this paper, my intention is not to overwhelm, nor obscure, with the innumerable details that allow the analyst to discern the actual phases which "structure" a discourse, but to share some of the variations in style which these analyses have revealed.

The phases which reflected the organization of conversations by six-year-old dyads were relatively transparent as a consequence of their encoders' preference for short, simple sentences and phases with little internal variation. Such transparent phases contrasted with adults' lengthy, varied, complex, and obscure sentences and phases. But once their phases were uncovered, so was an interesting distinction between the conversation of "friends" and "strangers". Like children, adult strangers were likely to "structure" their conversation in isolated chunks of consistency, or gradually evolving phases: continuous phasal strings. Adult friends, however, secure in their range of linguistic and non-linguistic shared experiences, jumped from one set of consistencies to another and back again, forming discontinuous phasal strings.

The effect of interpersonal relationship in casual conversation proved instructive in subsequent research on the intended audience of various passages of fictional dialogue. Of Canadian authors Kroetsch, Watson, Laurence, MacLennan, and Atwood, only Kroetsch risked attempting the discontinuous phasal strings that characterized adult friends' talk. The others were much more conservative: their dialogue describable in isolated phases, reminiscent of strangers' talk, where orderliness and completeness were prerequisite.

And from a somewhat different perspective, phasal analysis revealed a very complex internal organization of certain critical passages in various plays by O'Neill. Often, where the emotional pitch had reached a high, a phase would be framed by another both front and back, and then sub-phases might be similarly framed to bind the various phasal consistencies even more tightly together.

The point is that a sentence-oriented framework of stylistic description would have missed some of the most interesting features of these texts. Phasal analysis reveals a natural and spontaneous "ordering" that other frameworks do not. And yet it is so logical, given the incredible complexity characterizing language behavior, that there be something larger than the sentence which pulls together semiological, morphosyntactic, and phonological information into a meaningful whole. A whole that evolves and changes, gradually sometimes, abruptly others; with time, following changes in interlocutors' experiential, interpersonal, functional and medium relationships. A whole that facilitates the intricacies of encoding and decoding. A whole that analysts can distinguish as phase.

L'ANGLAIS DU FRANÇAIS

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L'emploi de l'anglais est chose courante dans les lettres québécoises et canadienne françaises. Il se trouve dans le journal et dans la bouche du personnage anglais qui parle mal le français. On se sert de lui pour indiquer l'influence néfaste de la culture et de l'économie anglaises au sein de la société française. Même quand le souci de dénoncer la contamination du français par l'anglais n'est pas un facteur, l'auteur, pour de simples raisons de vraisemblance, se trouve souvent obligé de glisser dans son texte des mots anglais ou des anglicismes. C'est le cas, notamment, du texte qui se situe en dehors des frontières du Québec.

Ce phénomène, déplorable à bien des égards, est du moins stable, et facile à repérer. Plus difficile à relever, mais peut-être plus signifiant sur le plan du choc des cultures, est l'anglicisme voulu. Celui-ci comprend, parmi d'autres, le jeu de mots bilingue ("night-mère": Anne Hébert), le calque d'expression ou de structure voulu ("Depuis que je suis / à Sudbury / mon français a vraiment / improuvé": Patrice Desbiens), et la juxtaposition bilingue, c'est-à-dire l'emploi de mots anglais dans un contexte ironique ("Mes patates / . . . / sont de vraies *french fried*": Jacques Godbout).

Nous soutiendrons que l'anglicisme voulu est un véritable trope; que cette figure de style paraît plus fréquemment en littératures québécoise et franco-canadienne qu'en littérature française; et finalement que l'anglicisme voulu, dans sa dimension politique et linguistique, tient du concept derridien du *pharmakon*, c'est-à-dire du poison qui est aussi un reméde. En effet, l'anglicisme voulu renferme le plus souvent des sens opposés. Il y a la faute, l'impertinence, l'insulte à la langue ou à la culture françaises. Mais, après le choc initial, le sentiment que justice a été faite, puisque, á un niveau supérieur, la correction naît de la faute. Pour résumer ces éléments, citons Huber Aquin:

> . . . je sais, de science certaine, que l'âme de Joan n'erre pas comme une âme en peine entre Elseneur et Montréal, / . . . / ni entre chien et loup, ni, à plus forte raison, entre ce chien de Montcalm et Wolfe

L'anglicisme voulu : trope ironique, flèche et bouclier, mais surtout manifestation d'un esprit averti, éveillé, ludique.

THE HOUSE ON MANGO STREET SHADES OF HUCKLEBERRY FINN

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The House on Mango Street is a "bildungsroman" (a novel of growth), written by a chicana woman, Sandra Cisneros. Published in 1989, it is as much a contemporary feminist novel as it is multicultural. Mango Street is a fictional place in Chicago, where the main character, Esperanza (meaning "hope"), grows up. The novel is about liberation from both a sexist and cultural (Mexican-American) background, symbolized by the house. Part of this new freedom is suggested, if not realized, through the act of writing itself, for the protagonist and narrator, like the author, is a writer who sees words as powerful tools to accomplish her end. Though a short novel (110 pages), the dialogue and metaphorical language are carefully crafted to fit the theme of freedom, especially as they apply to the physical and psychological growth of Esperanza, a girl becoming a woman.

Most of the critics of Mango Street are feminists, for the novel fits into an ever-growing body of feminist literature. This is not to say that the book is not for men, for whether white or brown, males may come to see more clearly what this girl seeks liberation from. Less evident, however, is that this book stands in the tradition of the bildungsroman, where males and females seek freedom in environments that enslave them culturally and personally. *The Adventures of Huckleberry Finn*, for instance, is such a work, and juxtaposing the two novels, written a hundred years apart, might be helpful in showing how the quest for freedom is a universal one, no matter our color or sex. In fact, such a contrast/comparison makes even more evident how and why *Mango Street* is so important to the contemporary scene.

Cisneros, of course, writes about a girl in the city who exposes the people and events surrounding her house, a place she eventually decides to leave. Twain's hero is a boy in the country who takes to the river to escape as well as castigate his society. Still, on close examination, these two novels are quite similar. Both protagonists are adolescents not fully conscious of the implications of their actions. Both are involved with fathers, or father figures, who are abusive and loving in different contexts. The two also relate intimately to others of their own age, whom they go along with, yet ultimately reject. Moreover, these two protagonists both meet up with con men and women who are not what they seem, thereby adding to the dehumanization of society. Esperanza and Huck, though worlds apart, are alike in that they do not give themselves credit for what they think and do positively, though as readers we know the difference. In fact, so closely related are their growing consciousness to their creative and insightful language, that the reader often suspects that the two authors have stepped into

their texts. In the end both adolescents endeavor to run away from their situations, though in some way they accept the societies they hope to change. For the reader, both are heroic figures coming painfully to maturity in worlds much larger than themselves.

What this all means is that the quest for freedom is as much humanity's quest as it is America's quest. In our history oppression takes many forms, depending on time and place. Twain spoke out in a century that condoned black slavery, Cisnersos is now writing for women and brown slaves. Her novel takes on an added dimension seen against the backdrop of Huck's mythical journey on the river.

LINGUISTIC FOCUSING

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Within the last three decades in particular, the sharp rise in immigration in Britain, Canada, and the United States has contributed to complex linguistic/sociolinguistic configurations characterized by widely differing degrees of linguistic diversity. Variation may be conceptualized as:

1. Dialectal

Here the word is being used in a very narrow linguistic sense and subsumes a kind of hierarchy of speech styles within the English language calibrated in terms of education, socio-economic status, class, age, gender, geographical, and regional differences.

2. Diatypic

This term refers to the changes that any language user makes in response to listener, topic, and social context. Diatypic variation can also be formulated in terms of the "field," the subject or the topic being discussed; the "tenor," the social relationship between participants; and the "mode" or medium of transmission, whether oral or written.

3. Accented and unaccented speech

Differences exist between native and non-native speakers of English or any other language.

4. Multidimensional linguistic continuum

The concept of a multidimensional linguistic continuum may be applied to the systemic contrasts between broad Creole and Standard English. Speakers of English-lexicon Creoles and "Black" English may be operating at different points of a continuum between two polar lects.

5. The co-existence of discrete European, Asian and African languages with English

Here, there would be learners who have already acquired a first language but have neither receptive nor productive abilities in English.

But, this richness and diversity also raise critical questions of "linguistic focusing" and language learning in these geopolitical areas where English is predominantly the language of education. LePage (1978a), LePage and Tabouret-Keller (1985) deal with the processes by which individuals in multilingual societies select linguistic models for themselves in such a way that norms of usage develop, and the factors which constrain or facilitate the process of linguistic focusing. Another critical issue which has become relevant at all levels of the educational system is the extent to which learners for whom English is a second or even a third language cope with the multifaceted task of writing.

Drawing on the Caribbean and Canadian experience, the paper uses Selinker's concept of an interlanguage hypothesis and some qualitative data to explore some of the crucial linguistic and sociolinguistic issues for some language learners/users.

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THE LAPIDARY ART OF SUE TULLOS

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Sue Tullos is a poet from the southwestern United States whose poems have appeared in the Arizona Quarterly, the Davidson Miscellany, Dialogue Magazine, Texas Prize Stories and Poems, and elsewhere. In 1988, her collection *A Pink Disregard for Decorum* was published.

The book contains ninety-one poems varying in length from eighty-eight lines to three, and bears the dedication

> For my ancestors, Celtic bards,
> who heard the call of the spirit within.

The book is divided into four parts. Part I consists of sixteen so-called "Character Poems." The seven poems in Part II are styled "The Anna Katherine Poems." The poems in Parts I and II take up over half the book, and are individually longer than those in Parts III and IV. Part III, "Picture Poems," contains thirty-four poems, while Part IV, "Of Shades and Seasons," contains another thirty-four.

In the present paper, I'd like to address three questions: What are Sue Tullos's poems about? What poetical devices does she employ? And why does she write? While it is virtually impossible for me to treat these questions separately, I think plausible answers to each of them can be given.

The poems may all be said to be in "free verse," with some unmistakable echoes of traditional rhythms. Thus, in the poem "Requiescat in Retrospect," we're told the autumn was waiting

To startle the world in a burst of bright colors (dactylic tetrameter), and later that

The autumn is not now what autumn was (iambic pentameter). Many of the shorter poems can be considered haiku. For example,

The land is silent:
Sycamore bare. Only
The raven sometimes calls.

The "character" poems in Part I include historical or quasi-historical figures: three men and four women from the Bible, Abélard's friend Héloïse, and Catherine of Aragon. They also include members of the poet's own family, notably her two grandmothers, and other people she seems to have known personally.

The poems in Part II could be described as "glimpses of girlhood"--the ten-year-old Anna Katherine, losing her dog to the dog-catcher; Anna Katherine at 13, getting dressed after gym class; Anna and her best friend Jane consulting an astrologer; and finally the 19- or 20-year-old Anna Katherine, dealing with her parents after Jane has run off with a folk/blues singer.

The "picture poems" in Part III are sketches rather than photographs, and treat times of day, times of year, and personal or meterological moods. The poems in Part IV are much like those in Part III, only longer. Part IV also includes five poems on colors--Purple, Blue, Green, Yellow, Brown.

Sue Tullos's poetry is impressionistic, autobiographical, evocative. The poetic device she seems to like best is personification. Colors, months, and moods are all given personalities--usually female ones. In the character poems, where personification has been outflanked, the poetic device of choice is irony. The reader is shown the same person or situation from more than one point of view.

Why does this poet write? She answers the question herself in a poem in which she compares composing verses to giving birth. It is natural to her. While that is certainly a valid comparison, it leaves open the question as to how her poems get conceived in the first place.

My own hypothesis is that most poets do what they do because they love and trust language. For Sue Tullos, finding words to depict people and events that have been special to her confers on those people and events the gift of immortality--not to say respectability. In the process, some fine poetic lines emerge. In the poem "Claudia," we read of

the gnarled, sun-beaten soothsayer,
Speaking soothingly and sensibly
about Caesar.

And "Requiescat in Retrospect" closes with the line

The pain in brown and gold, October leaves.

Here the poet refers both to the brown and gold foliage of October and to the leave-taking of her pain.

LOST IN THE LOST LANGUAGE OF CRANES

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The Lost Language of Cranes, by David Knowles, was published by Alfred A. Knopf in 1986, the second in a series of four books from that author. The first book, *Family Dancing*, was a series of short stories with gay thematic content. The author placed particular emphasis on the relationship between gay bonding and the traditional nuclear family. The third book, *Equal Affections*, 1989, treated the relationship between a gay couple and the nuclear family, afflicted with cancer. The fourth book, *A Place I've Never Been*, appeared in 1990 from Viking Press with a Penguin reprint in 1991.

In the second book, Knowles attempted to describe the complex relationships that arise between homosexual behavior and coming to terms with homosexuality in the tradition known as "coming out of the closet." In *The Lost Language of Cranes*, received by the gay community as a "coming out" novel, the complexities of the family relationships collapse into a universe of individual monads. The son, Philip, always accepting of his homosexuality, rescues the father, Owen, as the father comes to terms with the reality of his long-standing homosexual activities. The mother, Rose, is marginalized as the traditional heterosexual bonds collapse. Numerous analytical strategies suggest themselves. *The Lost Language of Cranes* is a valid field for vicarious research into the sociology of the counterculture, the sociology of the Gay Lifestyle, even the sociology of the postmodern, collasping family. Universal ontological categories suggest themselves in terms of the handiness of the urban environment, the universality of bipolar analytics, the behaviorist thesis of the novel, the multiplicity of readings, the social narrative, even the personal narrative. On the ontological level, the universal that emerges most clearly is that of the individual coming to terms with his reality and accepting it.

Other strategies also suggest themselves as valid approaches to *The Lost Language of Cranes*. The archetypal pattern of non-Oedipal behavior is clearly in the foreground of the novel, subverting the larger, heterosexual society's need for the Oedipal narrative as a validating authority myth. Mechanical strategies emerge.

The late twentieth century deadlock over the etiology and acceptability of homosexuality is clearly present in the unspoken ambiguity that pervades this novel. The behavioral deadlock of the crane-child illustrates the minoritizing question, What causes homosexuality? This question does not arise in the narrative of *The Lost Language of Cranes*, but in the conditioned response of the heterosexual reader within the terms of Wolfgang Iser's reader-reaction theory. The question calls forth the bipolarity of the human mind by implying the alternate question, What causes heterosexuality? Thus the question of etiology is trivialized for the sake of the larger and more basic question of the novel, What are homosexualities?

The word "gay" first appeared in writing in a London police report of 1891, referring to male-male sexual activity. The word "homosexuality" first appeared in print in English in 1892 in a translation from the German of a study of human sexual activity. the word "heterosexual" did not appear in print until the bipolar implications of "homosexual" became apparent. This was in 1897. Theories of sexual behavior since then have fixated on establishing these categories as the polar opposites of a continu-

um of social behavior. Thus the twentieth-century discourse is entirely deadlocked over this matter which, in Oscar Wilde's phrase, "dare not speak its name." The fact is, it has no name to speak. Earlier Christian speculation named this behavior clearly enough; it was called sodomy, and the term had a pejorative meaning. Classical Greeks knew the behavior clearly enough and spoke of the "eurastes" and the "euromonos." but pseudo-scientific polarizing of the human population into "heterosexuals" and "homosexuals" has merely polarized discourse without supporting social tolerance or clarity of thought. *The Lost Language of Cranes* rests firmly on the nontheoretical mimesis of human behavior without reference to etiology, taxonomy, or ontological posturing.

LAQUELLE EST LA VRAIE?: RÉFLEXIONS SUR LA "VÉNUS NOIRE" DE BAUDELAIRE

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Le lecteur qui cherche à comprendre l'esthétique baudelairienne de la négresse devrait se reporter au portrait de Dorothée, femme noire que Baudelaire a connue à l'Ile Bourbon entre le 19 septembre et le 4 novembre 1841. C'est elle qui incarne l'"idéal de la beauté noire," ainsi que le prouvent ces deux extraits de la *Correspondance Générale* de Baudelaire:

> "Dorothée, (souvenir de l'Ile Bourbon)"

et

> "Dorothée, (beauté de la nature tropicale: idéal de la beauté nolte.

La description minutieuse de Dorothée dans le poème en prose "La Belle Dorothée" jette de la lumière sur l'esthétique baudelairienne de la "beauté noire." L'allusion au "torse si mince" et aux "hanches si larges" de Dorothée fait croire que, dans l'esthétique de Baudelaire, celle-ci serait un modèle parfait pour l'*Odalisque* d'Ingres. Contrairement à ce poème en prose, le poème en vers "Bien loin d'ici," inspiré également par Dorothée, en accuse plus vigoureusement la sensualité, peut-être au dépens de toute autre trait moral, inhérent dans le premier poème.

L'importance de Dorothée dans la conception baudelairienne de la "beauté noire" provient non seulement de ses traits physiques et moraux, mais aussi, et surtout, de la date de parution des pièces qui lui sont consacrées. "La Belle Dorothée," composé en 1861, paraît le 10 juin 1863; "Bien loin d'ici" paraît le ler mars 1864, l'année de sa composition. Baudelaire avait connu Dorothée, à l'Ile Bourbon, une vingtaine d'années avant la composition de ces poèmes. Si, après un si long intervalle, il se souvient toujours d'elle au point d'en faire une description si détaillée, c'est qu'elle a dû laisser en lui une impression très forte, inoubliable.

Une anecdote publiée le 15 septembre 1867, veut que Baudelaire ait connu sur le *Pacquebot des Mers du Sud*, en route pour l'Inde, une certaine "Laya . . . belle et ardente négresse," qui l'aurait beaucoup charmé et impressionné. A en croire l'anecdote, ç'aurait été sa première expérience de la "beauté noire." De même, la Malabaraise du poème qui porte ce titre avait été rencontrée quelques semaines avant Dorothée, à l'Ile Maurice. D'autres "femmes noires" auraient donc précédé Dorothée dans l'évolution du concept baudelairien de la "beauté noire." Pourtant les lettres de Baudelaire à Poulet Malassis et à Calenne (citées ci-dessus) ne laissent pas douter que Dorothée soit, pour lui, le modèle de la beauté noire par excellence, modèle brièvement connu aux îles indiennes, et dont il garde plus tard en France un souvenir obsessif et idéalisé.

Et c'est toujours en défense de son portrait de Dorothée que, le 10 juin 1863, il adresse une lettre de reproche virulente à Gervais Charpentier, éditeur de *La Revue Nationale*. Celui-ci avait voulu remanier arbitrairement le texte original de "Le Belle Dorothée"; et Baudelaire de s'écrier, enragé:

> Croyez-vous réellement que *les formes de son corps*, ce soit là une expression équivalente à *son dos creux et sa gorge pointue*?--Surtout quand il est question de la race noire des côtes orientales?

Ici, ce n'est plus une beauté personnelle, individuelle que Baudelaire admire en Dorothée, mais une beauté collective, celle de toute une race.

Dans l'évolution du concept de la "beauté noire" chez Baudelaire, la maîtresse Jeanne Duval, que le poète ne connaîtra qu'en 1842, à son retour des Indes, ne jouerait donc qu'un rôle secondaire. Les rôles joués par Dorothée et Jeanne dans la naissance et le développement de l'esthétique baudelairienne de la "beauté noire" font penser aux deux Bénédicta du poème en prose "Laquelle est la vraie?" En voici des extraits:

> J'ai connu une certaine Bénédicta . . .
> Mais cette fille miraculeuse était trop belle pour vivre longtemps; aussi était-elle morte quelques jours après que j'eus fait sa connaissance . . .
> Et comme mes yeux restaient fichés sur le lieu où était enfoui mon trésor, je vis subitement une petite personne qui ressemblait singulièrement à la défunte et qui . . . disait en éclatant de rire: "C'est moi, la vraie Bénédicta! C'est moi. . . Et pour la punition de ta folie et de ton aveuglement, tu m'aimeras telle que je suis!

Cette anecdote explique, avec beaucoup de justesse, la liaison de Baudelaire avec Jeanne. L'amour est toujours en quelque sorte une "folie," un "aveuglement," et peut-être même une "punition." Il en est de même des rapports entre l'auteur des *Fleurs du mal* et sa maîtresse. L'important, c'est que, dans cette liaison, Dorothée serait la première, la vraie Bénédicta; Jeanne la seconde, c'est-à-dire, le fantôme de la première. Jeanne était la concrétisation la plus proche en France d'une idée, d'un idéal de beauté, conçus dans les Tropiques, à partir de la rencontre avec Dorothée.

Il est significatif que les traits physiques de Jeanne, à en juger par les quelques dessins que Baudelaire a fait d'elle, ne correspondent guère à ceux de la femme de l'*Odalisque*, que Baudelaire considère typiques de la négresse. Dans la poésie baudelairienne, le portrait de Jeanne et de toute autre "femme noire" reste visiblement calqué sur Dorothée. Plutôt que Jeanne, c'est Dorothée qui est pour Baudelaire, l'"idéal de la beauté noire," la "beauté de la nature tropicale,"," bref, la vraie "Vénus noire."

WILLIAM TREVOR'S SHORT FICTION: TRAUMA AND TALK

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William Trevor's reputation as a major modern writer is well-established in Europe but not yet in America. No one has yet focused attention on his short story masterpices, lost in an overwhelming quantity of very good fiction--fourteen novels and eight collections of short stories. I will indeed argue that Trevor's short stories deserve much more critical attention, both in America and elsewhere, than they have so far received. His masterpieces of the short story belong on the shelf with such major writers as Chekhov, Dostoevsky, Joyce, Conrad, James, Faulkner, and Flannery O'Connor. Brilliantly rendering the pain of adolescence; the agony of courtship and marriage in a Valley of Ashes; and the narcissism of destructive parenting, Trevor continues a long tradition of British and Irish literature about men, women, and society. He writes a personal sort of fiction, yet transcends the personal because his art encourages sympathy for even the most ridiculous of human grotesques.

The depth of Trevor's understanding of people is rare in this age of perpetual violence between nations and regions, within cities and within the family. Reviewers acknowledge Trevor's "prophetic power," as Richard Eder puts it. V.S. Pritchett declares Trevor "the master of the small movements of conscience that worry away at the human imagination and our passions." Ted Solotaroff points to Graham Greene's favorable comparison of Trevor and Joyce because "both Trevor and the early Joyce are genuises at . . . the deeper realism: accurate observation turning into moral vision." Trevor's importance should not be underestimated. Focusing on the vagaries of human personality and the more disturbing circumstances of modern life, Trevor's psycholoigcal and moral insights help him to individualize his characters and to render powerfully their struggles to endure personal hardship. This is the focus of several stories–similar in their focus on trauma and talk.

William Trevor's special interest in people under stress finds its clearest expression in his many stories about obsessive characters trying to master a crisis by talking to various bystanders, who are usually indifferent toward them. In a few cases, narrator-protagonists may talk to themselves or "a figment of [their] imagination," as the narrator of "The Raising of Elvira Tremlett" puts it. The protagonists in these stories struggle with their own distress as they talk through the trauma, exactly the sort of process the psychiatrist encourages.

But lines of communication that might heal the wounds from tragic loss fail to develop. The story becomes a study of apathy in the face of suffering, the inadequacy of talk to comfort those in distress, the impotence of language, and the vulnerability of victims confronting a crisis.

Trevor invites the reader to share intimately the psychological realities of his traumatized protagonists or, in rare cases, traumatized bystanders who imaginatively involve themselves so much in someone else's pain (that of a family member, friend, or even a complete stranger) that they are incapacitated. Some of Trevor's stories imply that the capacity to imagine too intensely the suffering of others can be dangerous. And yet without such capacity, we are less than human.

Most of Trevor's protagonists and bystanders regress rather than demonstrate their humanity when under stress, however. They respond as witnesses to someone else's tragedy by withdrawing into themselves or by seeking refuge in a complacent comunity. Then Trevor's readers are challenged to respond with compassion--themselves feeling like impotent bystanders--alarmed, shocked over witnessing horrific events, unable to help.

In these stories, dialogue between friends, relatives, and lovers fails to reinforce the ties of affection because victims, indifferent bystanders, and bystanding helpers cannot transcend their own perspectives.

"A WASH OF WORDS. A BAPTISM": THE POWER OF LANGUAGE IN EDNA O'BRIEN'S *TIME AND TIDE*

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Edna O'Brien's latest novel, *Time and Tide*, is the poignantly told story of Nell, a recently divorced mother of two, trying to raise Paddy and Tristan while still trying to know herself. The novel opens with an emphasis on words and the power of words to destroy. Neil insults her grown son, Paddy, and the credibility of his girlfriend; she is instantly sorry for her harsh words, realizing that "[o]nce said, it cannot be unsaid. That was the thing with words. You cannot wash them and wipe them the way you wipe dishes. . . ." In a flashback, we next witness the destructive power of words through the cruel letters of her husband Walter, words that later seal Walter's fate at the divorce hearing, yet nevertheless destroy Nell's self-worth in the interim. As we watch Nell struggle for identity in a loveless marriage, we, as does she, yearn for a miracle. Nell's image of Lazarus strikes a dire contrast to the reality of her disfunctional marriage, sorely in need of renewal. Pages later Nell walks out of the house, knowing she will never return, again searching for a miracle. We expect no miracle in an O'Brien novel, and yet O'Brien's latest has a surprise for us. While the emphasis on words at the book's opening sets up Nell's (and the novel's) basic dilemma--how to speak, how to act, how to give and forgive in a world of cruelty--the novel's ending presents a solution, a salvation, a rebirth, a baptism--in words.

BIRTH OF A PIDGIN? A STUDY IN LANGUAGE CONTACT BETWEEN DEAF AND HEARING CO-WORKERS

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This paper reports on the methodology and preliminary findings of a research project on sign language communication between deaf and hearing co-workers in the workplace.

After reviewing linguistic features of American Sign Language (ASL), Pidgin Sign English (PSE) and previous studies conducted on ASL-PSE code-switching, the paper reports on the methodology of the study, presents some preliminary results and concludes with indications for further research directions.

The primary contribution of this paper is in the multilevel transcription of the contact language used by both the deaf and hearing co-workers and the inventory of the characteristics of the signed language used by each, including fully grammatical as well as ungrammatical utterances in ASL and English, English and ASL deletions, use of nonmanual markers and fingerspelling. These linguistic features are then classified to distinguish between those that are used by the deaf interlocutor and those used by the hearing interlocutors in order to determine which features of English and which features of ASL are retained by which speakers and which features are borrowed from the other language to create a contact language. The characteristics of the contact language being studied are then compared with standard descriptions of Pidgin Sign English to determine if a new pidgin has been created.

Information on the educational and professional background of the various interlocutors is introduced to help explain the pattern of language acquisition and language use studied in this project.

MEANING AND LANGUAGE: A THEORY OF LINGUISTIC GENESIS

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Developing an understanding of communication from public language, Wittgenstein found a private language impossible. Accepting this, it is difficult to understand how a public language is possible. Language as Wittgenstein understands it is taken for granted without explanation. Unaccounted for is how invididuals without a private language can come to share a public language. Resolution of this difficulty can only occur by concluding that meaning is established conceptually, not linguistically. Language is

merely a device for expressing meaning, not the source of meaning. Constituting meaning is how something is understood. This is consideration as part of a coherent set, meaning being relationship to every other thing in such a set. Use is not meaning, meaning is function, which occurs independently of any use or active employment. Place within a coherent set of different things is what gives meaning, a functional part of an integrated pattern.

Left unclear is what a language is, and this because the concept of a language is ambiguous. Intended can be an expression of meaning, a rule-governed expression of meaning, or a communal rule-governed expression of meaning. In the first sense language is inherent in consciousness. In the second and third, meaning precedes language, which is merely a useful device for conveying meaning.

Language among individuals arises from experiences with common observable manifestations. Symbolism arising in this way is the only means by which coordinate usage can occur. Incapable of knowing what any one else is aware of, shared language can only develop from observable signs. But unable to understand one another without a preexisting language, communication is only possible by naturally appearing observable signs mutually shared.

Understanding behavior as what accompanies or does not accompany an experience in a circumstance, meaning can be extended analogically. Whether a particular group of individuals accepts a particular extension is a matter of choice, different groups choosing differently according to their character. Accepting such an identity, new analogical possibilities open up, the process of linguistic development progressing indefinitely.

It is in this way that languages vary, yet can be translated into one another. All have a common basis from which they have evolved differently by different analogical decisions. Still, although distinct in this way, all are understandable because the analogies can be comprehended, if not accepted, by those unfamiliar with a language. Linguistic variations would not occur if this were not so, individuals being unable to comprehend one another's extensions of the basic language. Although possible, translation is still not necessarily easy. Languages may begin from different shared experiences, and analogical extension of meaning can become so extensive that it is difficult to trace.

From the fixed meaning of defined symbols, new meaning is constructed. Instituted are the elements which can be sequenced according to rules of syntax or internal logic into more complex meanings. Such complexes constitute sets which can be composed of sub-sets represented by words as well as individuals represented by names. An infinite number of such constructs are possible, each with its own meaning determined by the sequencing of elements.

Language is similar to a set of Tinker Toys in this way. It is a collection of elements, like the knobs and rods of a Tinker Toy set, which can be structured by sequential linkage in an indefinite number of ways. Constraint is only by the quantity and location of holes in the knobs into which the rods can be inserted, and the lengths and rigidity of the rods. Connecting pieces according to these limitations, an airplane can be constructed. What makes it an airplane is not a rule; this is something which must be understood by individual comprehension. Meaning must be grasped, guided only by the syntactic and semantic principles governing basic linguisitc elements. And some may understand and some not, as with a cartoon or joke I do not "get." Rules regulate the struc-

turing and meaning of individual pieces, not complex orderings. Sense is made of these by personally grasping the relationship of the pieces as a unified composite.

IS FOCALIZATION A USEFUL CRITICAL CONCEPT?: FOCUSING ON THE POOR IN *MARY BARTON* AND *BLEAK HOUSE*

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Reading Elizabeth Gaskell's work beside Charles Dickens' work is repeating an obvious and frequently made comparison. Not only were both major novelists of their time in the genre variously called the realistic novel, the industrial novel, or the condition-of-England novel, but the two also worked together on *Household Words*, the weekly periodical edited by Dickens. Three years before the publication of *Bleak House*, in 1850, Dickens remarked to Gaskell that *Mary Barton* was "a book that most profoundly affected and impressed me." Fred Kaplan, Dickens' most recent biographer, suggests, in fact, that Dickens saw Gaskell's work specifically as "a feminine and domesticated version of his own." The affinities Dickens sensed might have been the result in part of similar sources for the material that found its way into their novels. Both Gaskell and Dickens worked from personal observation of places and people that were "avoided by all decent people," as Dickens remarks about Tom-all-Alone's in *Bleak House*.

Critical opinion about *Mary Barton* and *Bleak House* in general accords with Dickens' assessment of the congruity of his concerns and Gaskell's. Both novels are usually read as anatomies of mid-century English society. But the very correspondence of authorial attitude, working method, and general content makes the comparison of Gaskell and Dickens problematic. Given such parallels, how can a reader explain the vast difference between the experience of reading *Mary Barton* and the experience of reading *Bleak House*? It would once have been possible to refer loftily to the greater skill of Dickens as novelist to answer that question. But feminist, historical, and cultural critics have, in recent decades, exposed the fact that value is an ideological construct; such valorization of Dickens' skill, then, may point to little more than the probability that his novel validates the dominant assumptions of the critic who reads him.

I argue in this paper that analytic tools of narrative theory can help a critical reader out of this theoretical impasse. I demonstrate the usefulness of the concepts of focalization and narrative agency, which have replaced the category of point-of-view perspective in narratology, by considering scenes from the story of Ben Davenport in *Mary Barton* beside scenes from the story of Jo in *Bleak House*.

THE INFLUENCE OF C.H. DOUGLAS ON EZRA POUND'S *ADAMS CANTOS*

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The Adams Cantos run from Canto LXII to Canto LXXIV. The central figure in these cantos is of course John Adams, who carries on in America the Confucian principles of right government which the great Chinese emperors had carried on in China before him. This is not to say that John Adams was a Confucian, but he was a man of good will and order, imbued with the spirit of individual responsibility. Pound believes that this is true of the Adamses, Jefferson, Jackson, Van Buren, Lincoln, John Randolph and Thomas Hart Benton, among others in American history. Toward the end of Canto LXI, Pound had prepared us for the Adams Cantos by a one-line luminous detail superposed on the story of the Emperor Kien Long referring to the rise of the Adamses: "and as to the rise of the Adamses." In other words, Pound wants to ensure that we realize that the Adams clan was rising just in the year that the last emperor with whom he deals came to the throne, i.e., "in the 36th of that century . . .," i.e., 1736.

In the Adams Cantos, Pound stresses that the thirteen colonies were able to fight and win the Revolutionary War by means of the bills of credit issued by the Continental Congress. Despite the wholesale counterfeiting carried on by the British to sabotage this currency, it never failed the Congress. Even its devaluation, due to British counterfeiting, only acted as an unevenly distributed tax on the people paid in advance and at the same time prevented them from being in debt. This currency was issued debt-free as C. H. Douglas advocates, and therefore the devaluation was the only tax the colonists had to cope with. Pound's focusing on the debt-free issue of bills of credit by the Continental Congress lends support to his position that Douglasism is part of a thought-heritage.

Pound's focusing on the struggle over the grant of a charter to the First Bank of the United States (a private bank in all things but its name) lends support to C. H. Douglas' claim that the struggle between the usurer and the man who tries to do a good job is one of the basic struggles all through history. Thomas Jefferson, like C. H. Douglas, advocated a "Constitutional money system," i.e., a money system under which Congress issued the nation's money supply without recourse to the usury of private banking interests.

John Adams is "the clearest head in Congress" and a great Poundian hero precisely because his philosophy and policy are very similar to those of C. H. Douglas. It should be emphasized that when reference is made to the Douglasite influence on passages, e.g., those which Pound paraphrases from Adams' writings, it is not suggested that John Adams or Thomas Jefferson were familiar with the writings of C. H. Douglas. It is, however, emphasized, as Pound himself emphasizes, that Douglasism is part of a much older though-heritage. This thought-heritage goes far beyond John Adams and Thomas Jefferson to Medieval Italy and to ancient China itself, to name only two sources.

Those passages in Canto LXVII dealing with the controversy over the common law legality of the British Parliament's imposing internal taxation on the American colonies indicate Pound's continuing preoccupation with the problem of taxation. C. H. Douglas

first directed Pound's attention to this problem. Douglas has always maintained that modern taxation imposed as a form of tribute to the money power, and collected by its vassal, the modern state, is absolutely opposed to the freedom and integrity of the individual. He regards taxation as an instrument of policy, a policy pursued by the money power. Modern taxation as a form of highway robbery, says Douglas, makes war on the individual and is in fact not taxation, but confiscation.

Canto LXX reiterates the Pound-Adams disdain for Alexander Hamilton. This disdain, which has its basis in a difference of monetary philosophy existing between Hamilton and Adams, is typical of the Social Creditor's contempt for anyone who would betray the public control of credit to private interests.

John Adams, like C. H. Douglas, believed that ignorance of coin, credit and circulation was the main source of a nation's troubles. Adams shows monetary literacy according to Pound-Douglas in that he notes the difficulty England is in because of her huge national debt with its heavy dead-weight load of interest.

The tone of certain passages in Canto LXXIV is suggestive of a vast financial conspiracy which starts wars as a matter of policy. This is one of the great themes of C. H. Douglas' writings. Pound points out that the career of Mayer Anselm Rothschild may read like a romance (such as his acvitities with regard to the Battle of Waterloo and the London Stock Market) but that we certainly would be fools to fall for such machinations two centuries later.

In Canto LXXVIII Pound referes to Geneva, the seat of the League of Nations, as the usurer's dung hill. Geneva is of course the headquarters for the World Bank and has long been the headquarters and meeting place for International Finance even in time of war. Pound's views on the League of Nations are identical with those of C. H. Douglas. Like Douglas, Pound does not believe that the League of Nations is an instrument of the usurocracy for achieving complete world domination. Pound like Douglas can see no hope for mankind in a world organization controlleed by the money power.

In Canto LXXXIV, Pound makes reference to the investments of high finance being taken out of industrial stocks and bonds and being put into government bonds just prior to the 1929 crash. Pound's statement indicates that high finance knew the crash was coming and acted accordingly. Pound has emphasized over and over again in his prose writing the Douglasite contention that the 1929 "depression" was manmade. Both Douglas and Pound have blamed the depression on the banks suddenly calling in their loans. Neither Douglas nor Pound accepts the various theories concerning a "loss of confidence," psychological phenomena, or sunspots advanced by various "orthodox economists" as possible causes for the depression.

ETIOLOGICAL PARALLELS BETWEEN HOMERIC PURIFICATION RITUALS AND DENE DRUM DANCES

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The absence of reliable performance parameters limits the study of Homeric Epic to the received text. Parry managed to pole-vault *ex mediis rebus* into the oral tradition by contrasting the use by Homer of epithets and metrical innovations unrelated to the development of narrative and dramatic tension, to their use by Apollonius Rhodius and Virgil for clear dramatic purpose. Study of the textual hexameter, while productive, ignores at least one goal of oral poetry: conflict resolution. If the *Iliad* resolves the anger of Achilles with a view to immediate gain, and the *Odyssey* expiates the generalized guilt of the returning warrior community by a lustral casting of *exuviae* into the sea for the purpose of rehabilitating Odysseus, one function of the heroic hexameter may be the purfication of the community after the internecine wars of the Late Bronze Age. This process is echoed in the attempts by the later historians to normalize and rationalize the results of the Peloponnesian War.

The Dene Drum Dances along the Deh Cho, specifically in Pe Ts'eh Ki, exemplify a community ritualistic response to imposed placements of home sites contrary to kinship rules. The resultant conflicts are partially resolved through oral performance. Performances may be successful or not, depending on the skill of the performers and the collective will of the audience. Rhythmic and tonal parallels to the hexameter suggest an avenue to understanding the public performance of Homer.

"OAK AND STONE AGAIN"

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Line 35 of the Theogony, that in which the phrase "oak and stone" appears "But what are these things to me of oak and stone?" ἀλλὰ τίη μοι ταῦτα περὶ δρῦν ἢ περὶ πέτρην; has exercised critics since the Middle Ages. Most scholars seem to be divided along two interpretive lines: 1) that the phrase is proverbial and has to do with the personal revelations made by Hesiod in lines 1-34, revelations which have no place in epic poetry; 2) that the line structurally marks the poet's departure from an unsophisticated bucolic world, a world represented by the phrase "oak and stone." There are problems with both these claims.

After a brief review of the more prominent interpretations and what I see as their shortcomings, I "enter the lists" with my own version of what Hesiod is doing with this

line. Since the *Theogony* was no less a part of the oral tradition than Homeric poetry and was doubtless recited to an audience there may be some significance to the way in which this question was voiced which may help to put this troubling line into perspective and put to rest a number of unsatisfactory claims about it. My suggestion is that the question uttered by Hesiod is not one of derogation but of invitation to a puzzled audience. If taken in this way, the line becomes more than an abrupt stop made by a rabmling poet and anything but a farewell to the rustic world.

STRATEGIE RHETORICO-DISCURSIVE DANS *BONHEUR D'OCCASION*

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Bonheur d'occasion marque le début d'une nouvelle période de contestation au Québec. Par ces tableaux frances et réalistes, ce premier grand classique de notre littérature peint la misère de Saint-Henri, quartier pauvre de Montréal, pendant la seconde guerre mondiale, soit de la fin février à la fin mai 1940. Cependant, il importe moins d'identifier les données documentaires de cette oeuvre vériste que d'examiner le travail d'intégration de cette matière première dans un univers fictif. Confondre la réalité misérabiliste de Saint-Henri avec la vérité artistique de *Bonheur d'occasion* nierait toute activité d'organisation et de création de la part de son créateur.

Gabrielle Roy, soucieuse de coller le plus fidèlement possible à la réalité misérabiliste de Saint-Henri, ou plutôt à l'idée qu'elle se fait de cette réalité, accorde une grande importance aux fonctions métanarratives du langage: la fonction référentielle, qui présume que le langage puisse d'une certain manière refléter dans et par sa structure la réalité, et la fonction conative, dont le rôle est d'agir sur le destinataire, de formuler la pensée idéologique d'une collectivité. Aussi, la fonction poétique du langage, qui apporte un supplément de sens au message par le jeu de sa structure, se trouve-t-elle reléguée à un plan secondaire. Le mode d' 'laboration du récit, qui renvoie à la fonction expressive de la littérature, reflète cette préoccupation. Son discours hautement codifié, contrôlé, oratoire, réduit l'expression personnelle et spontanée des idées et des sentiments à une répétition standardisée de la doxa prolétarienne.

Gabrielle Roy préfère à son activité d'écrivain le rôle d'influenceur, celui d'"écrivant," de "celui qui pose une fin – témoigner, expliquer, enseigner, dont la parole n'est qu'un moyen," qu'un simple véhicule de pensée, qu'un simple instrument d'intervention dans le monde. Corollairement, le discours du roman se déplace de la parole réflexive vers la constatation définitive, de l'écriture silencieuse polyphonique à la rhétorique idéologique monadologique. Il passe de la dimension verticale, paradigmatique de l'écriture, à la structure horizontale, syntagmatique de la parole. Ce déplacement est le résultat d'une fausse conception du langage littéraire qui envisage la littérature comme un système mythique, communiquant à travers une forme déjà pleine de sens (le langage littéraire) une certaine réalité idéologique. Rempli d'idées toutes faites, le

roman devient un vaste discours permanent, adressé au grand public, une mise en oeuvre de la théorie marxiste de la lutte des classes, élaborée à l'intéreiur d'un mélodrame sentimental et pathétique, un *simulacrum* d'un romanesque plus élaboré et plus authentique.

Le défaut majeur de *Bonheur d'occasion* réside donc dans cette confusion du réel idéologique avec le réel sémiologique. Emportée par la conception mythique de la littérature, abstraction basée sur un consentement général de l'arbitraire des signes linguistiques, Gabrielle Roy confond trop souvent *langue* et *langage*. Malheureusement, car la langue, n'étant qu'une forme déterminée, d'une part, par un répertoire de signes pourvus de leur signification et d'autre part par des règles qui président à leur assemblage, elle ne saurait être ni réaliste ni irréaliste. Comme le souligne R. Barthes: "Tout ce qu'elle peut être, c'est mythique ou non, ou encore, (. . .) anti-mythique. Or, il n'y a malheureusement aucune antipathie entre le réalisme et le mythe." On sait combien la littérature engagée, "réaliste" de "chez-nous" est mythique, jusqu'à quel point *Notre société et son roman* sont mythifiés, voire politisés.

En assimilant la dimension contestatrice de son oeuvre à la réalité contestée, la romancière traduit son idéal en termes conventionnels, en valeur d'échange. Ses images, pratiquement vidées de leur force antagonique, ne proposent plus un ordre d'existence supérieure. Indirectement, elles deviennent l'affirmation plutôt que la négation de l'ordre établi. Si elles s'opposent au *statu quo*, cette opposition est multipliée par leur forme linguistique. Par conséquent, le langage minétique du roman s'inscrit parfaitement dans le langage concret, univoque, anti-dialectique de l'information. La concrétisation et la fonctionnalisation du langage de *Bonheur d'occasion* militent contre la différentiation de sens, contre la conscientisation critique, contre la pensée dialectique, contre la véritable recherche de la connaissance, contre la sémantisation du référent romanesque.

LE CLÉRICO-NATIONALISME DANS UN ROMAN DE DAMASE POTVIN: *RESTONS CHEZ NOUS!*

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Nous essayerons dans cet exposé de faire la lecture d'un roman de l'écrivain québécois Damase Potvin, *Restons chez nous!* Nous tâcherons de situer le roman dans son contexte historique et de montrer que la doctrine clérico-nationaliste en informe la structure et la thématique.

Le clérico-nationalisme est la doctrine officielle au Québec entre 1840 et 1960. Cette doctrine prône les valeurs de la tradition, de la famille et de la vie rurale. Selon cette doctrine, il faut laisser aux Anglais la domination du monde des affaires. Le Canadien français, lui, a une plus noble tâche: la préservation de la tradition et de la foi de ses pères.

En littérature, cette doctrine se manifeste dans le roman régionaliste de l'époque, dont *Restons chez nous*! est un exemple. Ce roman se présente comme une histoire édifiante et une oeuvre de propagande. Paul Pelletier, jeune paysan du Saguenay, quitte le foyer familial pour chercher fortune à New York. Dégoûté du dur travail du paysan, il reste sourd aux supplications de ses vieux parents, de son curé, et de sa jeune fiancée. Arrivé à New York, ses illusions d'une fortune rapide s'envolent. Devenu débardeur dans le port de New York, il gagne à peine assez pour subsister. Plongé dans un décor laid et déshumanisant, il regrette les beaux paysages du Saguenay. Ses rêves brisés, il tente un nouveau départ: il s'embarque pour la France dans l'espoir d'y trouver du travail. Mais dans ce pays plein de chômeurs, à peine peut-il trouver un travail de garçon de ferme, lui qui avait jadis dédaigné la vie dure mais libre du cultivateur dans son pays natal. Détrompé, il saisit l'occasion de rentrer à New York en s'engageant comme chauffeur sur un pâquebot. Pendant la traversée il contracte une maladie fatale: le choléra. Il meurt après le retour à New York, les noms de ses chers parents et de sa fiancée sur les lèvres.

Notre lecture du roman met en relief plusieurs thèmes: 1) la nature et le vie campagnarde, 2) la famille paysanne, 3) la ville, 4) le clergé et la foi catholique, 5) les méfaits de l'émigration et les bienfaits de la colonisation. Un examen de la composition du roman fait ressortir aussi l'importance du thème du voyage. Les personnages sont repartis en deux camps: ceux qui restent et ceux qui partent. Le voyage de Paul se compose de trois étapes: d'abord du Saguenay à la ville de Québec, ensuite de Québec à New York, et enfin de New York en France. Chaque étape l'éloigne davantage du foyer familial. Brisant l'espace clos du village, le héros se lance dans l'inconnu. Selon l'idéologie conservatrice du roman, il est bien puni de son audace. Celui qui s'aventure hors des limites de la tradition risque de perdre son identité. A l'espace restreint mais plein du foyer familial, s'oppose l'espace immense de la ville-monstre où l'être humain se perd.

Si l'espace est ennemi de l'homme, le temps l'est aussi. La vie villageoise semble figée dans une sorte de moment éternel. Rien ne change; on ne pose pas de questions. On vieillit et on meurt, mais la mort est aussi intégrée à un ordre intemporel des choses. Le fils prend la relève du père, comme la nature renaît au printemps. Hors du village, l'individu tombe dans une succession temporelle qui éparpille et qui dissout son être. Paul est soumis à un autre temps, au rythme infernal de la ville. Balloté par des circonstances toujours imprévues, il perd son identité et son assise.

Notre lecture met en relief aussi le thème des illusions perdues. Dans le chapitre 13, Paul rêve de la fortune qui l'attend à New York. La réalité le forcera d'abandonner ses illusions. Son optimisme renaît dans le chapitre 28: il rêve de réussir en France. Enfin détrompé, il revient mourir à New York. Paul échoue, mais au moins reconnaît-il son erreur avant de mourir. Il n'est pas mort en vain, car son destin tragique peut au moins servir d'exemple à ses jeunes compatriotes tentés de le suivre.

THE INFLUENCE OF CERVANTES ON FREUD'S DEVELOPMENT OF PSYCHOANALYSIS

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At times we take for granted the influence that literature has on the world. In the following paper we will be reminded how profoundly literature can influence an individual, and the world, forever. It is obvious that psychoanalysis went through a series of changes during its development. What is not so widely known is how it was formed in the beginning. Many of Freud's ideas were formed during his childhood and developed later in his life. By reading Freud it is quite obvious that he uses many literary examples to demonstrate his ideas. Indeed, his literary knowledge is quite vast. For the paper we will look at the influence of one author, Miguel de Cervantes Saavedra, and the possible influence that this author has had on Freud.

It is documented that Freud read at least two works by Cervantes, the first one being *The Colloquy of the Dogs*, one of Cervantes' *Exemplary Novels*, and the second being *Don Quixote de la Mancha*. The first one he read as a young adolescent student. He read *Don Quixote* as a medical student during the summer of 1883. In a letter Freud wrote to the Spanish translator of his works, he mentions that he had actually taught himself Spanish in order to read *ion Quixote* in the original. To learn Spanish on his own was probably no easy feat, but it demonstrates how strongly he felt about really understanding this work of fiction.

Jones, in *The Life and Work of Sigmund Freud* informs us that Freud read *The Colloquy of the Dogs*, during his mid-adolescence, during which time he had a friend named Silberstein. Together the boys learned Spanish and developed a private club with its own mythology and words derived from Cervantes. They called their club the Castilian Academy. Letters available from that time make it appear that the main reason for this club was the comical nature of Cervantes' work. The two boys would play games in which Freud took on the nickname of one of the main characters, a dog named Cipion. While his friend, Silberstein, took on the name of the other dog, Berganza. The story of *The Colloquy of the Dogs* in itself is quite interesting. A main concern with Cervantes, as later with Freud, appears to be the boundaries between fantasy and reality. The fact that two animals (dogs) are talking to themselves is not in itself very innovative, but that these dogs discuss among themselves the fact that they really can talk is. The story is really the continuation of a previous one in which a convalescent soldier in a hospital overhears this conversation between two dogs. Already, there is a problem between reality and fantasy. The soldier claims this is all true; however, the man he is telling the tale to is not as ready to believe, and what's more, casts doubts on a previous story told by the soldier about how he had been tricked by his wife. The story between Cipion and Berganza is more of a soliloquy than a colloquy. One of the dogs (Berganza) narrates his life story to Cipion, who says he will listen without interrupting. Already, we see the similarity between the process in which Berganza narrates with no interruptions, except for guidance, and that of psychoanalysis, in which the patient talks freely while the therapist listens. Jones suggests that a relationship between Frued and Silberstein was of a similar nature–that they had talks in which one would narrate and the other listen.

Freud goes through a similar experience with Cervantes' novel *Don Quixote de la Mancha* in which the novel plays an integral part in his life.

When one studies these two novels and compares them to Freud's psychoanalytic theory, a relationship between the two develops in which it becomes obvious that Freud systematically uses the ideas contained in Cervantes' work.

NOTES TOWARD A PRIVATE LANGUAGE: AN AUTOBIOGRAPHICAL APPROACH TO THE RECEPTION OF WALLACE STEVENS' POETRY

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Wallace Stevens spent a poetic lifetime to develop his dialectic between Reality and the Imagination, most ambitiously expressed in "Notes Toward a Supreme Fiction." Almost from the beginning, he used a special if not exactly private language--"idiosyncratic" may describe it better--in which the natural world is fatihfully denoted but with each reference flashing forth a philosophical signal. It may be tempting to call his method "allegory," but he himself insisted on the preeminence of what he called metaphor--a "new relation to reality." My method in this piece is to talk around and through my personal experience of Stevens' "private language" to reveal the inner current of his philosophy or vision, to show the expanding and changing implications of his work from an autobiographical perspective.

JONSON'S MOSCA: THE REAL LEAD?

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Ben Jonson's *Volpone, or The Fox* depicts cruelty, deceit, degradation in a comic vein. Despite its title from the so-called lead character, Volpone, another character can be seen as an alternative lead, Volpone's servant or "parasite," Mosca. One Advocate in the play's court scene states, concerning Mosca's actions: "You appear/T'have been the chiefest minister, if not plotter,/In all these lewd impostures . . ." (V.*xii*/ 107-109).

Volpone may be the instigator and thinks on how to cozen others who hope to become his heirs, while feigning an imminent fatal illness. However, Mosca literally steals the show and almost all the wealth that has been presented to Volpone. Mostly Volpone lies back and watches Mosca gull everyone, much to his amusement. In moments of near discovery, it's Mosca who talks both his and Volpone's way out.

This is the world Mosca excels in. Avarice is supreme here. Corruption infects all relationships, from the expectation of inheritance to the treatment of others, especially the contemptible near=fate of Celia. Disguise and mis-representation require a personality such as Mosca; because he is so adept at both, he is the most interesting character. In this paper Mosca will be analyzed from the standpoints of his redefinition of parasitism, reversal of expectations, entry into and escape from near discovery to reentry, and the inevitable collapse of such a "house of cards" existence.

THE VOICE OF WOMEN IN FRENCH-CANADIAN LITERATURE

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For centuries women have been struggling for the right to voice their ideas and opinions. This struggle is evident in the French-Canadian novel. French-Canadian literature is often described as a cry for the freedom of rights of French-Canadians, but one can also see the cry for the liberation of women's voices. Just as the French are fighting against their colonization by the English, so the female characters in French-Canadian novels are fighting for their freedom of voice. Because French-Canadians are living in an oppressed society, the image of these women's struggle for the right to be heard becomes even more powerful since they are essentially fighting two battles.

Over the past hundred years there has been a noticeable evolution in regard to the freedom that women have been fighting for. The stages of this evolution are well illustrated by the French-Canadian novel. Of course, a study of every novel would be impossible, therefore a limited sampling of some of the classics serves our purpose. Each of the six novels represents a different stage of development, with the early stages protraying women as powerless, and therefore also voiceless, and the later stages portraying women who are unafraid to voice their thoughts and opinions.

Both Laure Conan and Felix-Antoine Savard paint a portrait of the submissive woman in their respective novels *Angeline de Montbrun* (1882) and *Menaud-Maitre Draveur* (1937). The women in these two novels are totally submissive to their fathers. In fact, Angeline's submission continues after her father's death. Neither one of these women can speak for herself even when it comes to something as important as the choice of a husband. Each woman wishes to speak but would not dare defy her father's authority, therefore remaining silent and suffering for the rest of her life.

In *Trente Arpents* (1938), Ringuet shows another side of woman's inability to voice her thoughts. The portraits seen in this novel are those of women who are slow-

ly being destroyed by their function in society as mothers and field workers. They must also suffer in silence because complaints are not tolerated by their husbands or fathers. If, by chance, they happen to speak, it is only among themselves and they must whisper so as not to disturb the men.

Gabrielle Roy continues with this image of women speaking only to themselves in *Alexandre Chenevert* (1954) except that now the reader is granted the privilege to listen in on these conversations whereas the earlier novels only mention the women having conversations. The image evoked is that of women speaking a "secret" language in which men cannot take part. It seems to be a language that is incomprehensible to men, but in reality there is no difference in the language of men and women. The only difference is interpretation. The painful truth is that women could only be comfortable with voicing their true thoughts among themselves, behind closed doors.

A novel which breaks this silence is *Les Enfants du Sabbat* (1975) by Anne Hebert. The female characters in this novel are far from weak and silent. It is through some shocking things said by these women of the Church that Hebert brings to our attention the frustration felt by women through the centuries. It is not often that one hears a Mother Superior who laments that her position in the Church is not really valued since it is the men who have power: the voice of the Church is really the voice of Man and not of humankind. Hebert also shows how some of these women gain power through the renunciation of the ideologies of society. This renunciation occurs not only through actions but also through words. Each time another ideology is abandoned, the female character finds more power to liberate herself from the restraints of society.

The most powerful novel in reference to the voice of women is *L'Euguelionne* (1976) by Louky Bersianik. She proves that women are just as capable if not more capable than men of extracting power from words. She is able to show the lack of identity that women have had to deal with in the French language. Bersianik tears language apart in an attempt to show how any existence of women is ignored in the grammatical agreement of verbs with their subject within sentences.

It is evident that women have had to go through many stages to leave their weak, voiceless images behind them. They can now be confident with themselves and speak up for themselves because they have finally found a way to begin to solve a situation over which they had no control. The restraints of society can no longer hold them down, since they have found a liberating power in their unified voices.

EDITOR'S NOTE

Papers presented at conferences of the Linguistic Circle are chosen on the basis of abstracts submitted in response to calls for papers. For many years, conferences have been held in October, and after any particular conference a period of months elapses before the abstracts of its papers are sent to the printer. Hence, the opportunity exists for authors to revise their abstract, either because the original abstract took the form of a proposal, or beacuse it was rather skimpy, or because it made points substantially different from those made in the actual presentation.

The Editor welcomes revised abstracts, but would prefer to receive them by the first week of January of the year following the conference. The heading of the abstract should consist of a title, written in full capitals, centered as a first line; the author's name, underlined, centered two lines below; and two lines below that, the name of the author's institution, centered and underlined.

All material should be typed, double spaced, in manuscript form, using standard manuscript type. No footnotes, please. Try to incorporate citations into the body of the paper. Try to keep the paper to three pages in length. Script other than Roman should be typed or drawn very carefully. The Editor and the printer will try to preserve all diacritical marks. M.L.A. style is preferred.

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