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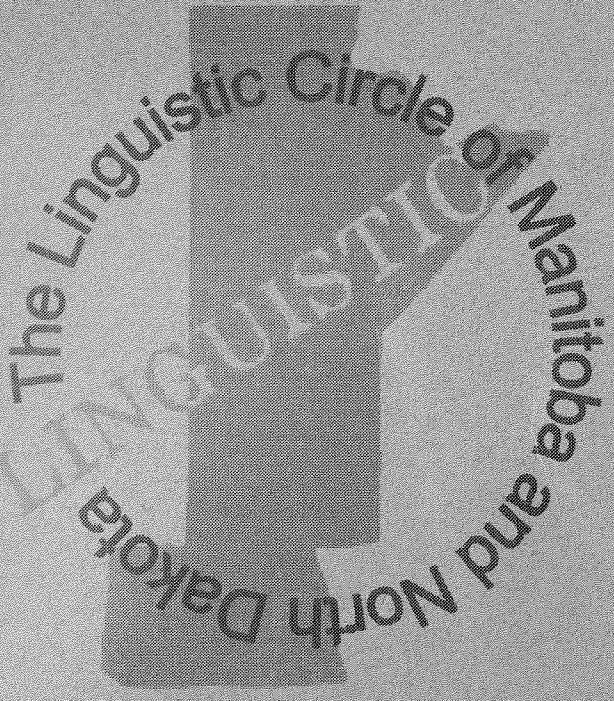
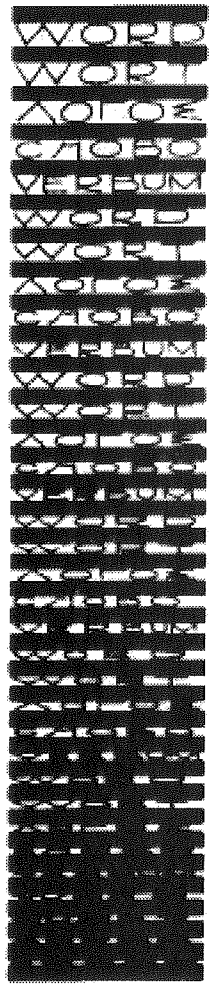
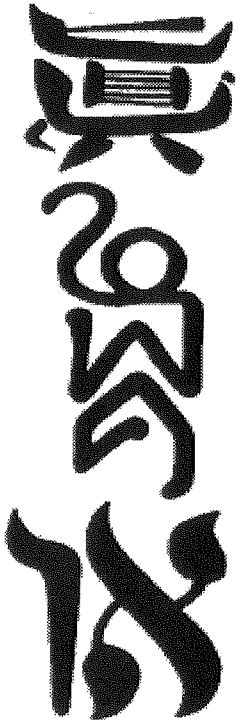


LINGUISTIC CIRCLE

VOLUME 37 1997

VOLUME XXXVII
1997





PROCEEDINGS OF THE LINGUISTIC CIRCLE OF MANITOBA AND NORTH DAKOTA

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ISSN 0075-9597
Published by the Institutional Members of The Linguistic Circle of Manitoba and North Dakota: the University of Manitoba, The University of North Dakota, The University of Winnipeg, North Dakota State University, Minot State University

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Foreword

The fortieth conference of the Linguistic Circle was held on Friday and Saturday, October 24 and 25, 1997, in North Dakota State University's Memorial Student Union. Participants were welcomed at 1:45 p.m. Friday by Dr. Thomas J. Riley, Dean of the College of Arts, Humanities and Social Sciences.

This year's conference featured thirty-five presenters representing nine institutions: University of Winnipeg, University of Manitoba, University of North Dakota, Minot State University, North Dakota State University, Moorhead State University, Nebraska Methodist College, University of Memphis, and University of Samara (Russia).

Those chairing sessions included Andrew Trump, Thomas Matchie, Carlos Hawley, Steve Ward, Anjali Pandey, Muriel Brown, William Cosgrove, Chandice Johnson, and Jean Strandness (North Dakota State University; Harold Smith (Minot State University); André LeBugle and William Archibald (University of North Dakota).

On Friday evening, after the annual banquet at Fargo's VIP Room, Dr. Robert Groves, Professor of Music at NDSU, and Chandice Johnson introduced the company to some music composed and published in North Dakota.

The annual business meeting was called to order at 1:00 p.m. Saturday bythe president, Chandice Johnson. Minutes of the 1996 meeting were accepted as submitted. New officers elected were Mavis Reimer, University of Winnipeg, president; William Archibald, University of North Dakota, vice-president; and Constance Cartmill, University of Manitoba, secretary-treasurer.

Special thanks were extended to Beth Braaten, University Conference Coordinator, for her assistance with conference arrangements and scheduling.

The Linguistic Circle's 1998 meeting will be hosted by the University of Winnipeg.

History of the Linguistic Circle of Manitoba and North Dakota

Theodore Messenger

The Linguistic Circle of Manitoba and North Dakota was founded in 1959 by Professors George P. Goold and Jaroslav B. Rodnyckyj of the University of Winnipeg and Professors Demetrius J. Georgacas and Norman B. Levin of the University of North Dakota. The organizational meeting took place in Winnipeg on March 30, 1959, and the first conference was held in Grand Forks during the afternoon and evening of Friday, May 15, and the morning of Saturday, May 16. A second conference was held in Winnipeg on Friday and Saturday, November 20 and 21. Two conferences were also held in the year 1960. But starting with the conference of 1961, it became customary to hold a single conference each year—initially in the spring, but eventually in the fall—alternately in Winnipeg and Grand Forks.

The word "linguistic" in the Circle's title was never meant to limit membership to linguists or discussion to linguistics. In his presidential address, the group's first president, D. J. Georgacas, invited "all persons interested in language" to become members. And early conferences included papers with such titles as the following: "The Richness of the Linguistic Heritage in Geology," "Legal Usage of Common Latin-Derived Words," "The Greek Legend of Pelops and the Names *Pelops*, *Peloponnesos*, etc.," "Some Oxymorons in the Work of Marcel Proust," "Geopolitik—a Failure in Terminology," "The Alphabet in History," "The Stoics and the Elements of Speech," "Walter de la Mare and the Inconclusive Ghost Story," and "Architectural Images in Pindar."

Participation in conferences was also not limited to persons from the two founding institutions. The second conference included a paper "On the Teaching of Spoken Arabic" delivered by Professor Thomas B. Irving of the University of Minnesota. Over the years, speakers have represented some thirty colleges and universities from five Canadian provinces and eight U.S. states.

The founding institutions eventually became "Institutional" (supporting) Members of the Linguistic Circle. These were joined by The University of Winnipeg (in 1980), North Dakota State University (1985), and Minot State University (1988), making it possible for yearly conferences to be held at each of these five institutions, still alternating between the United States and Canada.

Part of the Linguistic Circle's success can be attributed to the fact that the founders saw fit to publish abstracts of the papers delivered at the very first conference, and that the practice has been continued for each subsequent conference. From 1959 to 1977, the *Proceedings* were edited at the University of Manitoba; since 1978, they have been edited at the University of North Dakota. For any particular conference, the *Proceedings* display the interests of the various speakers as well as providing a sense of their characteristic

approaches to their topics. Meanwhile, the series of volumes symbolizes the Circle's continuity, and imparts a sense of the group's esprit.

From the outset, the Linguistic Circle has represented a sharing of interests. In his presidential address, Demetrius Georgacas asserted that intelligent people, threatened with life in an intellectual desert, had only themselves to blame if they didn't undertake to improve their situation. The Circle was conceived as such an attempt. But what Georgacas envisioned—and what actually developed—was an organization devoted to what he called "research" rather than "publication." The promise of the Linguistic Circle has always been, not so much professional advancement, as intellectual enhancement. It has continued to welcome "all persons interested in language," but particularly those with *Sprachgefühl*. The Linguistic Circle of Manitoba and North Dakota is most congenial to "philologers," i.e., lovers of discourse.

By the conclusion of its forty-first conference in 1998, over 750 papers had been presented at meetings of the Linguistic Circle, a fact which would appear to validate the hopes of its founders.

The Function Of Absence In Beckett's "Eh, Joe"

Curry Andrews
University of North Dakota

I intend to present a close reading of the plot, stage notes, and actions of Samuel Beckett's (written for TV) "Eh, Joe" wherein the conspicuous relationships between "present" and "absent" elements of the play both obscure and create meaning in a postmodernist manner. I will examine the three major present/non-presences: 1. The invasive, confining, mobile, yet non-present camera, 2. The woman's disembodied voice and accompanying light, and 3. The voiceless action and reactions of the only "physically" present character, Joe.

The criticism of J. Derrida will be used to establish a theoretical stance in the work along with Lyotard, and Linda Hutcheon- the author of "The Politics of Postmodernism." I intend to include commentary from A. Sportelli, a prominent Beckett critic, as well as excerpts from Beryl, Fletcher, Smith & Bachem's student guide in an argument establishing the play between elements or characters and a carefully constructed plot developing into a postmodern text wherein the audience/ reader is forced to both make connections between obscured signs and create meaning in a "meaning-resistant" environment—establishing Samuel Beckett as an author of ambiguity, a postmodern playwright.

God's Backside: A Study in the Puns of Hart Crane

William Archibald
University of North Dakota

The American Modernist poet Hart Crane (1899-1932) was known for his lavish use of various kinds of word play, especially the pun. There is no better place to look at Crane's facility at punning than in his book-length poem, The Bridge (1930). The Bridge is considered a flawed masterpiece by most critics but nevertheless influenced the late modernists (Lowell, Thomas, Shapiro, Berryman, etc.), who took Crane as a model. As an ancient trope, the pun has been used by writers throughout the ages to add levels of meaning, to embed meaning, and even to disguise personal meaning. Yet there is an irony for a writer who wishes to use the pun: it has the effect of trivializing the work, reducing what is said to a joke, a "pistol let off by the ear" (Lamb). The joke when revealed becomes a way of discounting the work itself. James Joyce would disagree with this conclusion; his later works displayed an incredible prowess with the pun. Joyce replied, when charge with over using the pun, that "[s]ome of the means I use are trivial—and some are quadrivial." Crane, I will argue, follows Joyce in his use of the pun but has a more serious, less detached, more self-conscious reason to

use puns: they define for him a religio-sexual agenda. Crane knew the risks of playing with puns, used them anyway, and in doing so, went beyond the parlor game practice of punning for a laugh.

As a way of demonstrating how Crane uses the pun I will examine the last stanza from Crane's poem, "Proem to Brooklyn Bridge," in which homoerotic imagery seems to be hiding within the puns of the stanza's lines. I believe these lines elevate the merely (homo)erotic imagery that some critics have noticed (see Paul Giles' Hart Crane: The Contexts of the Bridge) to a level that can be considered nearer to prayer or religious ecstasy. I see these images framed within the notion of the Modernist artist as a kind of poet-priest who takes available paradigms and transforms the material contained within them to produce the ancient effects of wonder, purification, and release.

The pun itself is not a way—in Crane's case at least—to "closet" his homosexuality, as if he were not able to produce a thoroughly homosexual poem (whatever that might be); it's a matter of Crane taking the available erotics and transforming them into creative energy through the art of poetry. I also reject the interpretation that Crane's underlying subject is sadomasochism (Giles). Although Crane's imagery may point us in that direction, to claim the puns refer to s&m—in all likelihood a fairly complex "joke" for Crane—is a sufficient but not a necessary conclusion based on my reading of Crane's use of puns. This reading goes beyond any joke inherent in Crane's puns and maintains that the puns instead point to the religious, to the transcendent.

Hunting and the Courtly Love Tradition *Sir Gawain and the Green Knight* and Andreas Capellanus

Muriel Brown
North Dakota State University

An intriguing element of *Sir Gawain and the Green Knight* is the way that the narrator plays with and manipulates many of the conventions of the typical medieval romance. For example, the Green Knight never appears dressed in full armor as we might expect. No climactic battle ends the romance; rather the Green Knight come unarmed except for the axe he bears while Gawain is dressed in full armor, hardly the way such romances typically end. The poem ends with readers being reminded of Gawain's imperfection, not as a triumphant victor. Sir Gawain's character is tested but not through success in battle or in love, but through his faithfulness to his word, his "troth."

Similarly, the conventions of courtly love are violated as they are developed in Andreas Capellanus' book, *De arte honeste amandi*, inexactly translated as *The Art of Courtly Love*, the title of John Jay Parry's 1941 translation. Parry's introduction, in fact, begins by calling Andreas' work the *Treatise on Love*, and serves as a reminder that the term "courtly love" unknown in the Middle Ages, was first used by Gaston Paris in 1883. The advice that Andreas give a younger man, Walter, presents the principles that lovers must follow, and these principles have, in our day, become almost cliches about medieval literature. Interpretations of Andreas' words, like Ovid's *The Art of Love* (*Ars amatoria)*, vary from taking it all seriously to viewing it satirically.

While Andreas, using language which connects love and hunting, formulates rules which identify the correct behavior for the lover, he assumes that the lover is a male seeking to gain the attention and affection of a married woman. Andreas' rules, of course, say that love cannot exist between two people who are married since marriages are arranged, even compelled, but love is given freely. In the third and longest section of *Sir Gawain*, these conventions are essentially followed, but they are reversed with Lady Bercilak assuming the role of the lover, and Gawain becoming the target for her attention. The model of courtesy is the one pursued, like the animals Sir Bercilak hunts, rather than the pursuer. Studying this medieval romance in the light of the courtly love tradition is worthwhile because it helps us to see how the conventions have been changed and to see more clearly the gentle humor of this superb romance.

John Galsworthy's *Saga*: Some Hindsights (and, Hopefully, Some Insights) on Some Forsytes

Ben L. Collins
University of North Dakota
and
Nebraska Methodist College

The dust jacket embracing *The Forsyte Saga* describes the trilogy as "primarily the story of Soames Forsyte, his beautiful wife Irene. and her lover Philip Bosinney. The passions created by this triangle touch off a series of events that shake not only the solid Forsytes but their very world around them." It goes on to state that Galsworthy also drew a detailed picture of the propertied class from the wealth and security of the mid-Victorian era to a post-World War I era of change, and succeeded in making the *Saga* "valuable social history as well as great fiction." *The Forsyte Saga* is comprised of three novels (*The Man of Property, In Chancery*, and *To Let*), as well as the Interludes "Indian Summer of a Forsyte' and ''Awakening." For completeness, however, it is necessary to include "Passers By," *from A Modern Comedy'* as well as incidents from *Swan Song;* and, finally, two selections from *On Forsyte 'Change*, "Soames and the Flag–1914-1918" and "Cry of Peacock." The word "saga" in the work, Galsworthy says, might be objected to because it suggests the "heroic" and no heroism occurs, but he notes that

it is used with "suitable irony," for though the book deals with proper folks, in it "the wild raiders, Beauty and Passion, come stealing in, filching security from beneath our noses." The *Saga*, therefore, the author states, rather than being a "scientific" study of a period, is an "intimate incarnation of the disturbance that Beauty effects in the lives of men." The figure of Irene is present only through the senses of the other characters and is "concretion of disturbing Beauty impinging on a possessive world." This idea I hope partially to dispel, for Irene very strongly affects the action on her own.

Actually, the first novel, *The Man of Property*, was not meant to be "continued"–"Indian Summer of a Forsyte" was published twelve years later, and its publication destroyed the real impact of *The Man of Property*. The original novel was much like a Greek tragedy, depicting Irene as the victim of marital rape, following her affair with Bosinney. Soames, who treated all things as property, as well as Irene, his beautiful jewel, had retained Philip Bosinney to build a home as a proper setting for the jewel; but Irene and Philip fell in love. Irene shut herself off from Soames, and one night, finding her door unlocked, Soames committed rape. Bosinney learning about this, set out in the London streets on a foggy night, distraught, and was run over and killed. Irene, having no place to turn, returns "home," a tragic victim, "slave" to the man of property–Beauty enslaved by Property.

But with the printing of "Indian Summer," we find the helpless Irene free and on her own. Yet she is still married to Soames, whose fear of scandal precludes a divorce. Irene is befriended by both old and young Jolyon, and upon old Jolyon's death, Robin Hill, the home built by Soames, designed by Bosinney, for Irene, is now owned by young Jolyon. And, when seventeen years after Irene and Soames were married, Soames agrees to a divorce and Irene and young Jolyon marry. The irony is trenchant. Soames, desirous of a son and heir, also married, and both couples have in the year 1901 issue–to Jolyon and Irene, a son (Jon); to Soames and Annette, a daughter (Fleur). The affair of Irene and Philip and the reason for the divorce has been kept from the children–they have never met–and when they do meet when both are nineteen, they fall madly in love (the epigraph to *To Let* is from *Romeo and Juliet*), but a union is not to be. Irene acts as an impediment to the fruition of a love so much like hers and Bosinney's. At this point, though her real character is adumbrated earlier, she, rather than Soames–who is seen through most of the books to be unpleasant and materialistic–becomes the villain of the piece. At the outset, she has "stolen" Philip from his fiancée June, who was then her niece through marriage and is now her step-daughter. Thus, as sympathy moves toward Soames, antipathy moves toward Irene.

Years later, after Jon and Irene have moved to North America and Jon has married, and Fleur has married on the "rebound," the two families happen by chance to be staying in the same American hotel, unbeknown to each other, though Soames has discovered the "coincidence " but has not reported it to the others. One night he sees Irene in one of the salons and finds that he is still utterly attracted to her; later, when all have returned to England, Jon and Fleur meet and consummate their love, and then part for good. The love that might have been, the happiness experienced' will never be. Irene has put the damper on all.

In *On Forsyte 'Change*, a book that recounts much of the Forsyte family history, Soames recalls a night when he was courting Irene. They have returned from a ball, where they have danced until the early hours. After Irene goes in, Soames returns to stand under her window, perhaps to catch a glimpse of her. He is quite diffident, feeling that she doesn't really love him. When she appears briefly at the window to watch the approaching dawn, he stands entranced. Yet his love is tinged with lust, for though he may view her with something like "purity," their approaching marriage allows him to envision her in his arms, in full possession of her–his property. The night ends and the new day begins, and he hears the cry of peacocks.

Naturalism Revised in ClarÍn's Su Único hijo

Scott Dale
University Of North Dakota

It is surprising that there does not exist more critical studies on the interpretation and reinterpretation of Naturalism in the innovative novels of Leopaldo Alas, better known as "Clarín." My presentation–an examination of Naturalism in the Spanish novel toward the end of the nineteenth-century–will identify and analyze the revolutionary perspective of Naturalism in Clarín's *Su único hijo*, first published in 1891. In a word, I hope to offer a critical commentary of the writer's innovative perspective and revision of Naturalism in turn-of-the-century Spain.

The differing interpretations of Spanish Naturalism in the landmark novels of the 1880's–especially those by Galdós and Pardo Bazán– offer panoramic perspectives of the introduction of the literary and philosophical movement in late nineteenth-century Spain. Galdós and Pardo Bazán, for example, endorse their own responses to the "Naturalistic analysis" and both figures are–in the end–faithful representatives of the rigid Naturalist school and the Positivist interpretation of the human condition, especially Pardo Bazán, who was, ironically, a devote Catholic. But Clarín, just ten years after Galdós' pivotal publication of *La desheredada* in 1881, rejects the extreme Naturalist views of Galdós and Pardo Bazán and proposes a "reflexive distancing" and rejection of the Naturalist thesis and, further, a change in aesthetic ideology and philosophy, in favor of a new psychological and spiritual thesis of the human condition.

Clarín's perspective in 1891 is distinct and innovative because he denounces the severity inherent in the Naturalist thesis. Clarín, in fact, literally becomes the expression of a new era and sensibility, without adhering to the extremism of Pardo Bazán or the systematic doctrines of Émile Zola, the father of European Naturalism. As we will observe, Clarín

becomes the Spanish icon of a new "sense and sensibility" in the last decade of the nineteenth-century. The principal difference between the novelistic craft of Clarín and the Naturalists -especially Pardo Bazán and Zola- is that Clarín argues that Naturalism is not a plausible interpretation of the human condition, as seen in Pardo Bazán and Galdós. In his innovative novel *Su único hijo*–which translates to "His, or her, only son"–we find a certain reactionary distancing and mockery of the dogmas and pessimism of the dry Naturalist school, that is, a new optimistic interpretation of the human condition.

The "Poema De Fernan Gonzalez" and the Waning of the Heroic Ideal

Gene W. Dubois
University Of North Dakota

The thirteen-century *Poema de Fernan Gonzalez* is the only example of *mester de clerecía* poetry to treat a traditional Castilian epic theme: the rise of the count from lowly status to Father of Castilian Independence. This has led many scholars to treat the poem as simply a clerical rendition of a typical heroic lay. Matthew Bailey's 1993 study of the work, however, represents a marked divergence from this consensus. Bailey views the *Poema* as a transitional text, unique in that it actually calls into question the legitimacy of the tenets of the heroic ideal. His analysis of battle scenes, for example, underscores that the poet seeks to undermine the glory of military success, by emphasizing the extreme difficulty and hardship experienced by the hero and his troops. While Bailey notes that this reveals a definite change in perspective, he offers no explanation of what factors may have been responsible for it.

In this paper I show that the poet's treatment of the hero and his circumstances works to show that the heroic ideal is empty, that there is something better to aspire to. In the poet's mind, this is the religious life, the life offered by the monastery. The poet achieves this by implicitly contrasting the epic milieu of Fernán González with the lessons contained in the *Rule of St. Benedict*. Furthermore, the Arlantine monk emphasizes that the true glory awaiting both the hero and his followers is burial at the monastery. Thus the poem should not be considered a paen to the heroic tradition, but rather propaganda which extols the virtues of the Benedictine Order. This at a time when monastic influence on society's institutions was in marked decline.

Humor in E.T.A. Hoffmann's Capriccio "Princess Brambilla"

Rosemarie Finlay
University of Manitoba

E.T.A. Hoffmann (1760-1822) is known primarily for the worlds of imagination depicted in his stories. One of these stories in particular, "Der Sandmann" ("The Sandman" in English), became famous throughout the western world when the composer Offenbach used it as material for his opera *The Tales of Hoffmann*. In that story, Hoffmann displays an amazing understanding of what we would nowadays call a schizophrenic or split mind.

But Hoffmann's interest in psychology and the imagination was not limited to the abnormal. In the lesser-known tale, "Princess Brambilla," he presents a pair of lovers who seek their dream-partners, without knowing that each is really the dream-partner of the other. Their search, during which each of the two characters develops and attains sufficient self-knowledge to cope with both dream and reality, bears a striking resemblance to psychological processes that the great psychologist Carl Gustav Jung analyzed more than a century later in his theoretical works.

In "Princess Brambilla," which Hoffmann wrote two years before his death, he once more explores the relationship between reality and illusion. However, the story differs from all his others in that the two lovers at last find happiness. This unusual feature is due to the significant role that Hoffmann assigns to both imagination and humor in their lives.

This paper examines Hoffmann's principal ideas on humor, especially as they are expressed and exemplified in "Princess Brambilla." Despite this work's complex structure, and the ever-shifting relationship between the reality and the dream worlds depicted, Hoffmann's central idea is here clearly and richly developed.

Mateo Falcone's Topographical and Cultural Incipid as *Mise En Abyme*

Sherrie M. Fleshman
University of North Dakota

A close examination of the opening paragraphs of Prosper Mérimée's *Mateo Falcone* reveals stylistic and narrative details which create an illusion of reality and introduce the implied reader to a world of foreign values and customs. The topographical details highlight me inherent differences between me "civilized" world and me "état primitif" of those who live outside the confines of legislated morality.

It has been argued that the inclusion of these topographical and cultural details explain, on a psychological level, the behaviors of the characters and the severity of the code of honor by which they live. I believe, however,

that there is more to be gained from an analysis of the incipit than a simple justification of the actions that occur in Mérimée's brutal story of betrayal and infanticide. The choice of nouns, verbs and adjectives, the manipulation of sentence structure, and the inclusion of the judgmental narrator in the introduction are all reprised in the central story of *Mateo Falcone*. I argue that an in depth examination of the narrative details of the incipit will show that the four paragraphs previous to the action of the narrative, function as a *mise en abyme* for one of Mérimée's more tightly woven short stories.

Manipulating the Moor: The Veneers of Character in Shakespeare's *Othello* And Cinthio's *Gli Hecatommithi*

Yahya Frederickson
University Of North Dakota

Much has been written about Othello's role as an Other. He is dark-skinned in a light-skinned world, an African in Venice, a Muslim-turned-Christian, a "you" amid a society of "we," a hot temper in a "supersubtle" world of cool reason.

However, the discussion of Otherness often revolves around the layer of characterization applied to the Moor by Shakespeare. What the discussion tends to miss is the fact that Shakespeare "lifter" much of the plot from a story within a collection of stories entitled *Gli Hecatommithi* (1566) by the Italian Giovanni Battisla Giraldi Cinthio.

In a comparison of the two versions, we find that Shakespeare added here, subtracted there, and individualized Cinthio's rather wooden main character, who is referred to in the tale simply as "The Moor." Shakespeare also intensified the polarities between Othello's race and Venice, and between Islam, his presumes foreign religion, and Christianity, his current one. According to Eldred Jones, Othello's color is utilized as a theatrical "othering" device which was popular at the time. A fairly long list of plays containing black-face characters gathered before and contemporaneous with *Othello*. Such characters always represented evil, darkness, lustful, and ruthless. Shakespeare was the firs playwright to make the black-faced character central to the play, and as one would expect, the first to characterize the Moor roundly and humanly.

Other sources seemed to have worked their way in the periphery of Othello's characterization, too. For instance, Bullough describes a visit to London by diplomats representing the king of Morocco. The delegation did not make a good impression Elizabethan London, and its departure was plagued by rumor. Another source is an English translation by John Pory of a text by Leo Africanus about the peoples of North Africa. As Whitney points out, many similarities can be found between Leo Africanus and the character of Othello. Both were "Moors"–i.e., North African Muslims–who allegedly accepted Christian, both had been taken as prisoners, both had lived in Italy, and both gained a certain amount of notoriety and status through their relations with the ruling class.

And even though Othello sounds more devout than the average Venetian (as Matheson states), his identity is not allow to be free of his past as a Muslim (which was synonymous with "pagan" in Shakespeare's usage. Shakespeare added the Turkish "evil empire," to reflect Othello's true nature, which appears with increasing force as the play progresses. Other sources from which Shakespeare probably drew in varying degrees led him to construct his Othello with a stronger anti-Islamic bias that it originally had.

Another interesting addition lies in the names that Shakespeare gave his characters. By naming his Moor "Othello," he draws quite clearly a connection between the Ottoman Empire and the Moor. He is a Turk masquerading as a civilized Italian. Even more pointed in an Islamic direction is the name of Iago, whose name, according to G. N. Murphy, is derived from Santiago, the patron saint of Spain, who was also known as "Matamoros," the Killer of Moors.

As Bullough's translation reveals, Cinthio's representation of the Moor is much quieter. The Moor and Disdemona (Cinthio's spelling) do not elope; after marriage, they live happily together for a period of time in Venice before he is called to bolster the Venetian presence on Cyprus. Their love is more stable; Disdemona wasn't seduced by amazing tales of anthropophagi. The Ensign (the Iago character) desires Disdemona (although he has a wife and child), and upon realizing the impossibility of that, he baits with the Moor's sense of jealousy until they eventually plot together to kill Disdemona, bludgeoning her with a sack of sand and caving in the ceiling onto her body in order to give the appearance of an accident. The Moor does not kill himself. After being pardoned by the Venetian administration, he is killed by Disdemona' vengeful relatives.

It is interesting to note that the Christian allusions which Shakespeare's Othello makes are not present at all in Cinthio's. In fact, there is no reference at all to the Moor's religion.

The Moor's ethnicity is important to the language and action of the tale only in a few moments; he is called "the Moor," but we rarely see him as such. Furthermore, his blackness doesn't carry the spectacle that it did in Elizabethan England. Indeed, the Moor doesn't have to be a Moor for the tale to work.

But is he a Moor?

Based on the Moor's ethnic specificity and religious ambiguity in the Cinthio version, I would like to speculate that it is possible that Cinthio's Moor was, in fact, Muslim, and a Christian convert. As Matheson states, sixteenth century Venice was a burgeoning cosmopolitan city where many foreign peoples mingled in the interest of trade. Under such circumstances, couldn't it be possible for a Muslim "Moor," a seasoned soldier of fortune perhaps, to marry a daughter of Venice? If the "proto-Othello' were, in fact, Muslim, our reading of Shakespeare's version would be altered quite

considerably. He would be less Other, less spectacle, and not–as Doloff posits–"enlist[ed] by Shakespeare" in his own victimization.

Remarks on Several Canonized Short Stories by American Women Writers

Eric Furuseth
Minot State University

I have focused on those short stories by 20th century American women authors which have definitely entered the canon of literature as marked by the fact that they are now consistently selected for college and high school literature texts.

The stories I have chosen are of two kinds; those that have been consistently in most literature texts since the 1950's: Willa Cather's 1932 story *Neighbour Rosicky,* Shirley Jackson's *The Lottery,* from 1948, Katherine Anne Porter's 1930 tale *The Jilting of Granny Weatherall,* Eudora Welty's A *Worn Path* and *Why I Live at the P. O.,* both from 1941, Flannery O'Connor's 1955 story A *Good Man is Hard to Find* and 1953's *A Late Encounter with the Enemy,* also by O'Connor.

In the second group of short stories are those that have appeared regularly in literature texts only in the last fifteen years or so: Zora Neal Hurston's 1920's tale *Spunk,* Louise Erdrich's 1986 story *Fleur,* Susan Glaspell's 1916 play *Trifles,* Bobby Ann Mason's *Shiloh,* from 1982, and Joyce Carol Oates 1970 tale, *Where are You Going, Where Have You Been,* Toni Cade Bambara's 1972 story *My Man Bovanne,* Alice Walker's 1973 story *Everyday Use,* and Leslie Marmon Silko's *Lullabye* from 1981.

The first group of stories just mentioned, all except the Cather story, contain an important woman character who is relatively helpless in the face of a chaotic community or family. In some cases this results in the woman's irritation and confusion; in other cases actual violence is done to the female protagonist. The second group of stories with the exception of the Oates story have the theme of women fighting back, again with varying degrees of violence and varying degrees of success.

I have divided my discussion into thematic segments; some abbreviated examples of which follow.

Place

The stories' settings may be broadly categorized by geography. For instance, the explosion of great literature in the American South in this century can be seen in the number of Southern settings. Seven of the fourteen stories are set in the deep South, those of Welty, McCullers, Hurston, Mason, and Walker.

Of the rural West and Midwest, the traditional setting for much American literature, are the six stories by Silko, Cather, Erdrich, Jackson, and Glaspell. Oates' story also fits into this category if it is defined rather loosely. In fact, the protagonist of *Where Are You Going, Where Have You Been?* lives in the country, and much of the action takes place there. Bambera's *My Man Bovanne is* the only story with an urban setting.

A second broad generalization that may be made is that the dynamic tension of the stories usually comes out of the fact that the woman is restricted to a home. The older characters, such as the old African-American mothers in *Everyday Use, My Man Bovanne,* and *The Worn Path* have come to some sort of peace with this fact often by dint of their strong spirituality and motherly love. Similarly, in the older stories by Cather and Porter the old characters, one male, the other female, have achieved some balance with their place and their community, although, as mentioned, Granny Weatherall has some bitterness about her life.

For most of the younger characters and for some of the older characters, all those caught up in the "American Dream" of success and easy living without effort, the never-ending responsibilities and relationships of the home are maddening. The frustration builds, too, because unlike Huckleberry Finn or Ishmael, the female protagonist has not been allowed to be a wanderer, the free American explorer.

The Claustrophobia of Small Towns and Small Communities

The particular claustrophobia of living in a home or community that feels like a prison, or even a coffin, is an important and ongoing notion that underlies the imagery of place in these stories.

The restricted lives of the characters may be felt in the small town setting of many of the stories. For instance, the small town of Argus, North Dakota, in *Fleur* feels the brunt of Fleur's revenge as though it were to blame for the rapacity of the men in the story.

Why I Live at the P. O.., The Lottery, Where are You Going, Where Have You Been, and *Spunk* are all stories in which the gossipy, small-minded atmosphere of the small town is dominant.

Other Ideas and Connections

I also examine these stories in terms of other prevailing themes, including "Sacred Places Perverted," "Cemeteries," "Realistic Women vs. Dreaming Men," "Spirituality and Mysticality," "Distress and the Single Girl," and "Acts of Physical Violence."

I think I have some revealing insights and hope that the paper will lead to fruitful discussion.

On Some Observations of Teenage and College Slang

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University Of North Dakota And University Of Samara

The vocabulary of any language is a reflection of the variety of things, objects, phenomena of reality as well as experiences, beliefs and values of its speakers, all of which are often displayed in slang.

Slang is the part of the lexicon which is contrasted to standard vocabulary; its terms contain derisive/derogatory overtones, emotional coloring, expressiveness, connotations of informality and alternate usage of standard words and phrases. Slang seems to form on a basis of various jargons as well as argot and cant. One of the conditions of forming an extensive slang vocabulary is the intermingling and interpenetrating of these varieties and their interaction in the milieu.

Teen and college slang constitutes one of the most challenging domains of lexicological research since these young people as a large social group are most often agents for changes in the language. This group is characterized by a high degree of mobility of partners in communication, which results in the mingling of their slang vocabulary and other groups' vocabularies, these vocabularies being adopted into the slang of the society at large. The lexical and phrasal system of teen and college slang is open to innovation, and it easily adopts the lexicon of other social and occupational groups, which makes teen and college slang the basis of intrajargon vocabulary.

This paper presents some observations from a linguistic perspective on teen and college slang in terms of word formation, semantics and motivation. It attempts to distinguish the features of teenage and college slang common to and specific from general slang. Like slang in general, teenage and college slang is characterized by monosyllabic structures, redundancy, prevalence of semantic change over morphological means of word formation, reverse morality, high degree of expressiveness and imagery based on metaphor. However, these features find specific manifestation in teen and college slang: monosyllabism is characterized by some symbolic representations, redundancy is manifested in anthropomorphism of teen and college lexicon and the phenomenon of synonymic attraction (large synonymic rows are formed around the referents constituting the values and experiences of young people). Specific to teen and college slang is also amelioration and pejoration of meaning leading to alternate usages of standard words and word-combinations, which consolidates reverse connotations in the semantic structure of slang words.

Filling in the Pragmatic Gaps: Szymborska's "Sky" and the Quasi-Magic of Metaphor

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We, too, can divide ourselves, it's true.
But only into flesh and a broken whisper.
Into flesh and poetry.

Without arguing the metaphysical question, it can be said that Wislawa Szymborska, in this stanza of her poem "Autonomy," has touched on something that is as deep a part of us as it is something we hold philosophically at bay: our minds are essentially poetic. Of course, we recognize that this stanza was written by a poet, and that it may be easier for someone like Szymborska to assert a divide between flesh and "poetry" than the quintessential "average Joe on the street." However, here she not only positions poetry in complement to the body (certainly a common, human denominator), but equates it to "a broken whisper." It is not something intricately crafted or polished, decorated by rhetoric and revision. It is organic, everyday speech, imperfect by nature. and well within the reality of even the average Joe. The theory out of which this image grows has been put forth by a number of linguists, Michael Reddy, George Lakoff, Raymond Gibbs, and Mark Turner included.

If metaphor, however is a basic conceptual stem of understanding, why then do we "struggle" with poetry? How can poetry be an integral part of our thinking and at the same time something that requires of us such intellectual work? While most linguists look toward semantic issues for these answers, positing that metaphor is a matter of meaning, others suggest that metaphor is more a matter of what one *does* than what one *says*.

Diane Blakemore makes this point by illustrating the ineffectiveness of summary. A summary of a metaphor's message may be helpful on a semantic level, but it lacks what she calls metaphor's *"bite"* and proves that metaphor is not just "decoration" that exists outside of the message. Rather, metaphor derives from weak implicatures communicated at the literal level; the indeterminacy and vagueness of these implicatures creates the "gaps" which we as readers must undertake to reconcile. In other words7 we must reach across apparent gaps in meaning to assume or create the context in which the implicatures of the literal sentence make sense. Jerry Morgan, also demonstrating a loss for more scientific terminology, attributes the power of metaphor to its "quasi-magical properties" and asserts that metaphor's purpose is exactly that break from logic and clean categories. Metaphor works this magic on us when we begin puzzling on it.

Wislawa Szymborska's poem "Sky" illustrates interestingly the "quasi-magical properties" of poetry which, according to Morgan, demonstrate that poetic metaphor is in fact pragmatic. In this poem, Szymborska takes as her subject the creation of a poem and places a familiar metaphor, that of the sky, at its center. As "sky" already connotes to us a range of weak and strong implicatures, Szymborska invites us to work with them, and question ourselves as we question her. The "I" of the poem is both a poetic '"character" and Szymborska the poet herself. Thus, we can view Szymborska's invitation, the pragmatics of her metaphor, from two perspectives: looking out from within the narrative "world" of the poem and looking into it, from the crafter's external perspective.

Les Obsessions secrètes de Jules Vallès

André Lebugle
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Jules Vallès est surtout connu pour son oeuvre maîtresse, *La Triloqie de Jacques Vingtras*, dont le premier volume déclencha l'indignation de la plus grande partie du monde littéraire. L'auteur faisait en effet entrer en scène une mère brutale. insensible et vulgaire. D'autre part, la société bourgeoise avait du mal à lui pardonner son rôle, si insignifiant fût-il, dans la Commune de Paris. Il en résulta que l'on s'attacha surtout aux messages les plus évidents de ses livres et que l'on se désintéressa du paysage inconscient qui les sous-tendait. En se penchant sur certaines images vallésiennes, particulièrement présentes dans *L'Enfant* et *Le Bachelier*, telles que la campagne et, surtout, le vêtement confectionné par la mère, on découvre des obsessions dont la psychanalyse nous révèle un sens cache. On observe alors un héros dont l'attitude et les actions semblent en grande partie influencées par le traumatisme de la naissance.

Language and Ethnicity in the United States: Adaptations under Threat of Assimilation

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The dynamics of ethnicity can be seen in almost any large discount store, a child translating for a parent from English to the native language. In countries comprised of large immigrant populations, such as the United States and Canada, this scene demonstrates how immigrant parents are educated by their children; the child, acquiring the new language quicker and adapting to the culture faster, becomes the interpreter of both, while the parents must choose to pass down the traditional language and culture.

The relationships between language and ethnicity in the United States have been effected by the phenomena inherent in the events of immigration, and this effect has characterized the concepts of acculturation and assimilation currently held in the popular mind. These concepts, however, are stressfully shifting because of the changing demographic realities in the nation's population.

It is argued that a new understanding of the nature and the mission of the United States is now emerging, both its *ethnic* and its *mythomoteur* undergoing change as the WASP power structures become weakened by increasing minority population. This weakening explains the current debates over immigration policy and making English the official language.

The ability of the United States to understand these processes and successfully to create a "renationalization" that is inclusive and empowering to minorities as well as the majority could be the major item on the national agenda for the twentieth century.

Algún amor que no mate: The Search for Love in Spanish Democracy

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The death of Francisco Franco in 1975 brought numerous changes not only to Spanish government but to many aspects of daily life as well The process of transforming a dictatorship into a democracy was a difficult one without clear boundaries between thc two extremes. Perhaps one of the areas in which such a division was most blurred was in that of relationships, where thc old rules were confronted head on by new expectations about equality in both politics and in private life–in love. In her first novel, *Algún amor que no mate*, published in 1996, the poetess Dulce Chacón describes and analyzes this confrontation of past and present. The reader, following the matrimonial history of the protagonist, experiences the pain of her life and death and becomes aware of the tug-of-war between the traditional norms that bind thc heroine end her desire to find thc validation for her unique identity.

It is the purpose of this study to demonstrate how Chacón portrays, through the complex psychology of the narrator, the changes between second and third person, and thc symbolism of food, the problems arising when tradition confronts modernity. Using Carmen Martin Gaite's *Usos amorosos de la postguerra españala* as a reference point to define the context of traditional relationships, this investigation will suggest that despite a desire to move beyond such tradition, to synthesize past and present and to create a new way of being for herself, and by analogy fur thc modern Spanish woman, ultimately the protagonist fails. Rather than forging an identity, she loses everything, committing suicide and 1eaving as yet unfulfilled the desire expressed in the title for *"algún amor que no mate."*

Posttribal Sunshine in Michael Dorris's *Cloud Chamber*: Toward a Wider Definition of Multiculturalism

Thomas Matchie
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Arnold Krupat in *Turn to the Native* (1996) claims that multiculturalism is more than a term for "diverse or complex," that it is best understood as "a critical and pedagogical tragedy," and in this critical volume argues for

literature and criticism that transcend national sovereignty and autonomy (values so important to Native Americans) in favor of healing. In *Cloud Chamber* (1997), Michael Dorris, a mixed-blood of Modoch and German decent, tells a story that transcends many cultures. Native thinking is important in all his works, including *A Yellow Raft in Blue Water* (1987). In his new book, however, he expands mythologically on that first novel to bring together–without relinquishing the Native significance of family–different nations, races and classes. Fittingly, the novel ends, "There's room for everybody" (316).

A Chronicle of Seduction: García Márquez's La mujer que llegaba a las seis

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One of the most distinguishing characteristics of García Márquez's prose is what has often been referred to as his economy of words. In most of his short stories and novels there is a noticeable scarcity of dialogue among the characters and in many works little subjective imagery hinting at human emotion, but in the short story *La mujer que llegaba a las sets,* dialogue, composed mostly of euphemisms, constitutes a substantial portion of the text. Ironically, while dialogue imbues the work, what is *not* said is as much an inherent component of the work as what is said, and the use of affective imagery lends pathos to what would be an otherwise emotionally sterile work.

The story begins with a woman–possibly a prostitute–entering a small urban cafe as usual, at precisely six o'clock. The owner, Jose, to all appearances a simple, rustic man, is infatuated with the nameless protagonist whom he calls *"reina"* and obviously enjoys preparing her meals free of charge. Soon their normal daily banter takes a different turn as the woman hints at an ambiguous rape attempt by one of her lovers and at having stabbed him as a result. She endeavors to cajole and manipulate Jose into claiming that she arrived fifteen minutes earlier than usual if anyone should ask him. Jose answers in the same nonchalant, hypothetical tone in which the woman supposes the stabbing episode and the reader is left to his or her own interpretation of this verbal *pas de deux,* to inevitably decide whether or not *la reina* actually perpetrated the crime and whether or not Jose would lie to protect her.

The thematic elements that develop and the imagery that escalates during the verbal interplay between Jose and *la reina* eventually climax during the simultaneous interplay between reader and narrator in a similarly teasing, seductive manner. How far can the reader go in extrapolating beyond suggestions made by dialogue and imagery? Salient questions are seemingly unwittingly brought to mind as the reader, not unlike Jose, is seduced by

the narrator into an examination of his or her own morality by both the provocative, noncommittal nature of *la reina's* confession and the subtle subjective imagery portraying her as the pitiful victim of a lurid society: Can the reader believe that this story is fictional? Is cause and effect no more than a fantasy of our limited individual perspectives and the power of suggestion? Is it ever possible to know the outcome of our actions or inaction or to determine absolute truth? What is morality and who should be endowed with the right to extend punishment or grant amnesty? The ultimate seduction of the reader takes place when the story, while engendering these questions, in essence offers no answers to any of them.

These are all themes familiar to the dedicated aficionado of García Márquez. The aura of mystery in which they are enmeshed reflects the unique ambiance that is the hallmark of his inimitable style which at its height reaches full-blown *realismo mágico* in other works. In *La mujer que llegaba a las seis* he brilliantly weaves a flawlessly constructed story using threads of euphemistic dialogue, temporal themes, metaphor, and censorial and sentimental imagery to bear just as directly on the consciousness of the reader as on that of the two characters concerning matters of love, morality, social injustice and perhaps the author's own particular favorite, the illusory nature of truth and reality.

Jostein Gaarder's Novel Philosophy

Theodore Messenger
University of North Dakota

In 1991, the novel *Sofies verden* by Jostein Gaarder was published in Norway, where it soon became a best seller. In 1996, its translation into English by Paulette Møller appeared under the title, *Sophie's World: A Novel About the History of Philosophy.* The book has been published in thirty countries, and achieved best-seller status in Europe and the United States.

The success of Gaarder's book might be attributed to its setting, its style, the presentation of its characters, its plot, its involvement with philosophy, or to some combination of these factors. The novel is set in Norway, and its characters are all Norwegian. But its Norwegianness is far from being its most important feature. Its style is straight forward, and its characters are well presented. But its plot–a mystery–and its involvement with philosophy are by far its most important features.

The story is a rather intimate one about the coming-of-age of two adolescent girls, each living with her mother and temporarily separated from her father because of his profession. One father is captain of a Norwegian oil tanker. The other is a mayor serving with a United Nations peace force in Lebanon. The initial mystery is why one of the girls (Sophie) suddenly finds herself pondering two philosophical questions and also receiving mail addressed to the other girl (Hilde). The mystery intensifies

as Sophie becomes the sole pupil in a correspondence course/tutorial in the history of Western philosophy.

Part of the book's interest lies in the fact that the mystery as to why Sophie Amundsen is having a series of strange experience extends through most of the book's 523 pages. Another part comes from the fact that the mystery's solution–if it can be said to have one–is based on themes from the history of philosophy. That history, of course, can be considered interesting in its own right.

Gaarder communicates to the reader that, for-him, the history of philosophy is not just a collection of strange beliefs. It is a series of ingenious attempts to understand the world and humanity's place in it. The two questions with which Sophie is initially confronted, "Who are you?" and "Where does the world come from?" are ones philosophers have been trying to answer for at least 2,500 years. Those questions and their proposed answers, Gaarder thinks, are not just of interest to Norwegians and not just of interest to twentieth-century human beings. They have universal interest. To quote Aristotle's *Metaphysics*, "It is natural [part of their nature] for all human beings to desire to know."

But Jostein Gaarder considers the history of philosophy more than just interesting. In his opinion it is intriguing, teachable, and important. He is strongly attracted to the history of philosophy and he wants others to share that feeling. He thinks this history is accessible to young people, people who haven't been "dumbed down" by the media. He himself taught high school philosophy for eleven years. He hints that he had once published an article entitled "Why Should Philosophy Be Part of the School Curriculum?" The approach taken by Alberto Knox in introducing Sophie to the history of philosophy presumably exemplifies Gaarder's own teaching method.

But, besides being teachable and interesting, I'd like to think that Gaarder's article insisted that philosophy is important. The inscription at Delphi, "Know thyself," and Socrates' affirmation at his trial that "The unexamined life is not worth living," are still pertinent. A grounding in the history of philosophy should be acknowledged as an excellent preparation for the identification and discussion of issues, the formulation of plans, decision-making- in short, for a mature participation in the affairs of today's world. Time Magazine has likened *Sophie's World* to a modern day version of *Through the Looking Glass*, a comparison worth further consideration.

The Fracture of the Self as Textual Strategy of Self Defeat in Musset's "Les Vœux Stériles"

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University of Manitoba

It is well known that Musset creates characters who are not only projections of his own personality but who personify antithetical and unreconcilable viewpoints. The two such characters that are encountered most often in Musset's texts can be roughly described as the idealist who is unwilling to make any concessions to reality and the cynical realist who dismisses all ideals as idle dreaming. The best known example of this polarity is probably that of Cœlio and Octave in *Les Caprices de Marianne.*

Alain Heyvaert has recently pointed out another polarity, that of the "je lyrique" and the "je ironique" of Musset's verse. The "je ironique" is a poetic voice which not only observes and sometimes mocks the "je lyrique," but which also gives advice, recommendations or commands that the "je lyrique" either cannot or will not implement. This pairing is linked to the Cœlio/Octave pairing, but is not identical to it in every respect. A noteworthy example is to be found in three of the "Nun's," where the pairing of the Muse and the Poet cannot be said to resemble exactly that Cœlio and Octave. Their dialogues may nevertheless be said to flow from the same hypogrammatic model in that they are the verbal actualization of the notion that abstraction can never become practice. If one likens the respective roles of Muse and Poet to those of the Superego and the Id, it may be argued that, in the absence of any voice corresponding to the Ego, the dialogue is bound to be futile. There is no poetic voice to effect a synthesis or reconciliation of the contrary viewpoints.

In this communication I study how an earlier poem, "Les Vœux stériles," comprises a prototype of this type of dialogue of the deaf. There is not at the outset a clear pairing of antithetical voices. It is not immediately apparent that the poet/narrator is the same as the "miserable poète" he addresses; all the reasons for his wretchedness are not immediately apparent either. Yet as the poem unfolds, it becomes clear that not only the poet/narrator and his addressee are one and the same, but his wretchedness is rooted in the self-alienation that allows him to address himself.

I do not mean by this that a serious fracture of the self occurs whenever a subject addresses itself; I mean that when an already self-alienated subject addresses itself, what it says is inevitably self-defeating. " Les Vœux stériles" is composed around just such a division of the self, in that the poet/narrator voices aspirations that are either unrealizable by their nature or that he systematically negates.

He blames his faults on his historical context. He lives in a world devoid of the beliefs and values that nourish art. He lives in a world where "only the sword speaks" (another important presupposition). He has no master to guide his hands. He asks why there was no one to prevent him at the outset from embarking on this mad course. His self-alienation is justified

therefore by alienation from the world. A consequence of this is the belief that words in general have no hold over the world. Having no hold over the world, words isolate him from external reality, leaving him alone with himself.

The impotence of both his will and his words in the face of the world extends to himself as the object of his own address. "Everything incessantly demands to flow from his heart"; his "hands are cowardly" (a synecdoche and personification which isolates his hands from his will); poets are impelled to be poets by "un fatal génie." The poet/narrator is thus at one and the same time a "je lyrique" and a "je ironique" who despises himself yet cannot remake himself in an image of which he might approve. He cannot help being a wretched poet. Although his impotence may serve on one level to justify his faults, it also gives him another reason to despise himself.

The poem ends with false bravado. It is false because it perpetuates the poet/narrator persists in objectifying his fate. Instead of resolving to reverse the entire trend of his thought, the poet/narrator will only have the courage to take his blind and shameless destiny as low as is needed for it, rather than he, to feel ashamed. The absence of any attempt to visualize the sequel to this *prise de conscience* underlines the hollowness of the poet/narrator's resolve. He is left swirling in a moral vortex implicit in the belief that he has no power over himself. Therein lies the true futility of his "vœux stériles." He has constructed his own inner desert in which to cry.

Musset differs in some ways from his somewhat older Romantic contemporaries, Lamartine, Vigny and Hugo, by scorning himself as well as being metaphysically exiled from the world, as well as by being more aware of the role played by the historical context in both the individual's fate and the nature of the world. Nevertheless, his texts may in fact point to an impasse inherent in all Romantic lyricism. By attempting at times, like other Romantic poets, to convey the reality of the self, Musset, probably because of a psychic precarity that predates his literary beginnings, discovered that the self too could lie beyond the grasp of the will and the word. It is therefore in the self-alienation that characterizes the poet/narrator of "Les Vœux stériles" that this poem may be said to anticipate what has been called the crisis of modernity.

Code Alteration And Englishization Across Cultures

Anita Pandey
The University of Memphis

With the rapid and unprecedented domestication of English in different cultures around the globe, even thc face of code-mixing (ant code-switching) with begun to change. Now it is important to consider which variety of English is being interlarded with another code. In regions where indigenized varieties of Englishes (see Kachru 1992, 1993) are used in conjunction with other linguistic varieties, one can discern distinctive patterns of cote alteration. This paper attempts a cross-cultural comparison of code-mixing and switching involving English. The bulk of the data is drawn from African, Indian, and Singaporean literature in the New Englishes. As is illustrated, mixing/switching with English has been one of the primary triggers in the Englishization of numerous languages, including Chinese, Hindi, and Kiswahili. This presentation illustrates differences in the use of code-switching and code-mixing in native and nativized English-speaking societies. It therefore has important implications.

Where is *Fargo*? Delineating Linguistic Representation/Misrepresentation

Graduate and Undergraduate Students
North Dakota State University

From a sociolinguistic perspective, the movie *Fargo* provides an interesting point of departure for a discussion of the attitudes, misconceptions, stereotypes, and truths associated with people from the upper Midwest. As a form of popular culture, the movie both attempts an exaggerated imitation of the dialectical idiosyncrasies of the region, yet at the same time influences perceptions about the people who reside in the upper Midwest. While most critics and viewers alike would agree the characters over-exaggerate the dialect, the unique speech patterns used in *Fargo* have a basis in reality.

By focusing on the discourse of film genre, our panel will discuss the applicability of current theories of sociolinguistics through an analysis of *Fargo*. Our discussion will include, but not be limited to, conversations on how attitudes about our region have been shaped by both misconceptions and truths. We will examine how the movie represents and misrepresents several key factors in the development of this speech community. In particular, we will address how geographical factors shape linguistic dialects, how social markers within the dialect determine societal attitudes, how the systematic nature of the non-verbal repertoire, which is represented by silence as a linguistic code, influences perceptions of the community, and how politeness and rudeness manifest themselves in the speech of males and females. The panel will also address how *Fargo* can help to facilitate discussion on language as an index of culture and identity.

The Language of Home in Canadian Children's Literature

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"Home" is an idea with literary, psychological, historical, social, and political resonances: it is used by theorists to identify the typical closed ending of narratives for children; it can describe a state of mind or a feeling of belonging; it can define a geographical place of origin, a particular physical structure, or a group of people with shared concerns. Because "home" carries this freight of meaning, the way in which adults writing for children represent home to those children might be expected to be a highly significant indication of values, beliefs, and assumptions about the nature of the world, that is, an important ideological constellation. Given that texts are both products of culture and participants in shaping culture, we see the study of children's books in Canada as a political as well as a literary inquiry.

We are in the first stages of a collaborative, comparative study of Canadian children's literature published in English and in French, in which we will be trying to determine to what extent the two literatures might reveal a common conception of home. Our inquiry will involve the close study of all of the award-winning novels published for children between 1975 and 1995 in either French or English.

Our initial intention was to begin by analyzing two recent award-winning novels which have been published in both languages–Diana Wieler's *Bad Boy* (1989), translated as *Le bagarreur* (1990), and Ginette Anfousse's *Rosalie s'en va-t-en-guerre* (1989), translated as *Rosalie's Battles* (1995)–in order to explore the extent to which we, as literary scholars, share a common critical and theoretical vocabulary. It has become clear to us, however, that we need to explore a different problem of language first if our work is to proceed as planned, a problem of translation.

The English word "home" can carry all of the resonances we listed at the beginning of this proposal simultaneously. In French, however, no one word can be used for all of these meanings. Indeed, there are several words or expressions which are commonly used to render various senses of "home": *chez soi, maison, famille,* and *foyer.*

In the paper we are proposing for the LCMND meeting, we plan to consider the significance of this difference of language for the questions we can ask of texts, using Wieler's and Anfousse's texts as examples. Finally, we want to reflect on the implications of the problem of the language of home for our collaborative project.

Linguistic Gender, Grammatical Gender, and Sex Identity: Historical and Contemporary Views

Ines Shaw
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An explosion in the study of linguistic gender in the last three decades of the twentieth century signals an attempt to arrive at a better understanding of what Corbett (1991: 1) calls "the most puzzling of the grammatical categories" and Fodor (1959: 1) "one of the still unsolved puzzles of linguistic science." Contributing to this puzzle but not yet fleshed out is the unexamined association of biological and cultural sex with linguistic gender which permeates the history of thinking about linguistic gender. This association is an intrinsic element of the notion of linguistic gender. Contemporary linguistics does not like to delve into extralinguistic matters as far as they are related to grammatical issues. Yet, the concept of sex is intimately woven into the manner of speaking and thinking about linguistic gender. The starting point lies in ancient Greece because it is there and at that time that the first notion of linguistic gender emerges. One aspect of the thinking which shapes these first treatments of gender, namely that the sex identity of entities in linguistic texts is manifested through linguistic form, has deeply influenced the understanding and explanations of linguistic gender. This paper focuses on this association as it pertains to a) the metalinguistic labels for linguistic gender, b) studies of the origin or development of gender systems, and c) descriptions of gender systems.

One Way or Two? Rereading Modernist Critical Dualisms in the Light of Postmodern Discourse Theory

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What are we up to when we read a poem, or, more broadly, when we look at a picture or listen to a piece of music? This is an old question that each age must address in its own way. The question leads to deeper ones. If we say that reading (or writing) a poem is somehow fundamentally different from reading (or writing) a newspaper story, then we may further inquire whether that difference results from there being two ways of talking about the same experience, or whether we wish to go further-into what is usually called mysticism–and think about two different kinds of experience or two different "worlds."

Plato started the argument by positing a "world of forms." He thought it accessible by reason, not art, though he used more art than reason to illuminate his view of it. Neo-Platonism pursued the distinction, identifying the world of forms with the mind of God, accessible not so much by reason as by devotion, contemplation, and certain understandings of scripture.

Since The Enlightenment, we have been uncomfortable talking about different worlds, but Kant taught us how to talk about different ways of knowing the single world we have. Twentieth Century modernism, following Kant, has made this distinction in different ways. Three who pursued it with most with the most energy and intelligence were I. A. Richards, Susanne Langer, and Louise Rosenblatt. Richards distinguished between emotive and scientific language, Langer between discursive and presentational modes, and Rosenblatt between efferent and esthetic reading. Their ways of making the distinction overlap, reinforce each other, and differ in complicated ways. By applying their distinctions to the reading of a single poem, we can better understand how we have been thinking about teaching and reading and writing in recent years.

Postmodernism, though more murky in our foreshortened perspective, appears to take different view of things. We may distinguish between two forms of postmodernism, both of them fundamentally monist. One branch, pursuing a more just world, analyzes "everything" as ideology or, more crudely, politics. I take James Berlin as a balanced representative of this way of thinking. Another branch, traceable back to Neitzsche, and sometimes called ludic postmodernism, analyzes "everything" as the endless play of signifiers, meaning endlessly deferred. Perhaps we might take the late Barthes as the most eloquent exponent of this view. Either way, the place of art become problematic. If we follow Neitzsche and declare that everything is art, then the concept has outlived its usefulness. If, on the other hand, we see poetry and the other arts as agents in a war against injustice, we (and our students) are going to have to scramble to make the necessary adjustments.

"Hazaran" of Le Clézio: A Modern Fairy Tale

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In his short story "Hazaran", Le Clézio draws upon the genre of the fairy tale. Central to the fairy tale are the motifs of the quest; the obstacle; the test; the supernatural assistance offered the hero or heroine; and the transformation of the hero or heroine who passes from a state of deprivation to a state of plenitude. These elements can be observed in "Cinderella", a classic fairy tale. Thanks to the supernatural assistance of the fairy godmother, the exploited and meritorious Cinderella is rewarded, while her unkind stepsisters are humiliated. Her inner beauty and goodness at last recognized, Cinderella passes from the state of scullery maid to that of princess.

In "Hazaran" Le Clézio borrows these traditional elements to structure a parable of modern life. Le Clézio's modern fairy tale is given a realistic setting. Resident of a shanty town of immigrants on the outskirts of a modern city, the heroine Alia is a victim of capitalist exploitation. Her encounter with Martin—the supernatural agent—will transform her life by showing her the path to spiritual happiness. At the same time, Martin will transform the life of the entire community. Like Moses parting the Red Sea, he will lead the residents of the shanty town across the river toward the Promised Land. Martin, the true guide, is opposed to the false guide—the agents of the government who want to raze the shanty town and relocate the residents in a high rise housing development. For Le Clézio, the answer to the problem of poverty is not to be found in science or technology. The poor, because they have nothing, are already closer to God than the rich. Rather, the solution to man's spiritual deprivation is to be found in renouncing materialism and returning to a more natural and simpler life.

The name "Hazaran" has at least three meanings in Le Clézio's story: (1) it refers to the story we are reading; (2) it is the name of the fairy tale that Martin tells the children; (3) it is the name of the fabulous country of the birds in that story. Hazaran is a paradise that is opposed to the grubby world of the shanty town where the children never have enough to eat and have to carry water from the pump. By answering correctly the three riddles, the poor orphan Trèfle becomes princess of Hazaran. Le Clézio's short story is in fact a tale within a tale. Trèfle in Martin's tale corresponds to Alia in the frame story; Martin is the equivalent of the Minister who guards the gates to Paradise; and the departure to Hazaran is paralleled by the exodus of the community by night just ahead of the bulldozers.

Like many fairy tales, "Hazaran" is a tale of transformation—a wish fulfillment. As such, it answers the question posed by Trèfle in the story: "How can I change my life?" The answer is that you can—if you believe.

Le Mythe faustien dans *Notre-Dame de Paris* de Victor Hugo

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Le thème du prêtre qui se livre à la luxure et au meurtre est assez répandu dans la littérature fantastique du dix-neuvième siècle. On citera à titre d'exemple les moines qui figurent dans plusieurs romans de Barbey d'Aurevilly. Ce thème trouve sans doute son origine dans le roman anglais *Le Moine* de Matthew Lewis, roman gothique par excellence où le protanoniste, le prêtre Ambrosio viole sa foi, séduit la jeune Mathilde et devient "parjure, ravisseur, assassin."

Notre-Dame de Paris contient un thème semblable. Don Frollo ce prêtre dont la conduite a toujours été exemplaire, abandonne sa foi dès qu'il aperçoit la Esméralda et, comme le prêtre démoniaque de Lewis, n'hésite pas á la livrer au bourreau et á l'échafaud lorsque'elle le respousse dans ses avances. Il devient lui aussi "parjure, ravisseur, assassin." Cecil indique

que Hugo a été inspire, en rartie, par les romans noirs et les oeuvres gothiques et frénétiques de l'epoque dans son portrait de Don Frollo.

Néanmoins, Don Frollo ressemble davantage au Fause de Christopher Marlow et de Goethe. Comme le Faust de Marlow, Don Frollo devient l'enchanteur maudit qui vend son âme afin d'avoir recours aux pouvoirs occultes. Il est présenté comme un philosophe révolté et impetieux, un savant pessimiste et romantique qui pose des questions de la vie et de la mort. Comme Faust, il est capable d'orgueil intellectuel; il lit des livres profanes, il est praticien de l'alchimie et veu faire de l'or. Don Frollo, le savant veut dépasser le savoir rationnel et découvrir les choses sur lesquelles la science est muette, et c'est en cela, qu'il ressemble au Faust de la littérature et de la legende plutôt qu'au moine de Lewis.

Character, Fauna, and Place: The Poetry of Ted Kooser

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Ted Kooser characterizes himself as "a poet in the world of business." As a marketing executive for the Lincoln Benefit Life Insurance Company, he is surrounded by concepts and abstractions such as insurance, risk, statistics, and money. He vows not to be "pulled beneath the surface and drowned in heavy undertow of the abstract." For Kooser, writing is a means of emotional survival, of maintaining contact with the concrete world and making it his own. He captures for us, in his body of poetry, a unique Midwestern landscape filled with particular details.

Kooser is perfecting an original voice in contemporary poetry. He creates his own Midwest with short poems describing specific places, common animals and insects, and a spectrum of charming characters. His brevity and directness appropriately reflect the character of his subjects. His places are rich with history and music, his insects and animals each carry some inherent revelation, and his characters are those people we pass each day on our way to work.

Life and Death: "Reality" In Arcadia and Indian Ink

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Czech-born and British-made playwright Tom Stoppard represents some of the most original playwriting during and since the 1960s. Most widely known for *Rosencrantz and Guildenstern Are Dead*, more recent Stoppard plays continue his unique delving into an unusual usage of the English language along with incredible development of plots, situations, and characters.

All theatre is revealed primarily through language and dialogue—the words uttered by characters-actors onstage for audiences or those read from a printed page by readers. Stoppard's dialogue and playwriting structure are challenging to hear, read, and analyze.

However, those are the key to exploring the idea of "reality" in two recent Stoppard plays, *Arcadia* and *Indian Ink*. The paper's goal is to show Stoppard's "reality" in what characters say, as the circumstances, often quite bizarre, convery in a unique Stoppard-universe.

Solitude in *To The Lighthouse:* A Historical Perspective

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Scholars generally interpret *To The Lighthouse* as Virginia Woolf's ultimate statement of modernist isolation. However, this oversimplification disregards the fact that Woolf's autobiographical novel also exalts solitude. In this paper, I propose to explicate the theme of solitude in *To The Lighthouse,* comparing Woolf's conception of this Romantic notion with that of her contemporaries. The articles which appeared in the popular British periodicals between 1890 and 1925, the period from Woolf's childhood to the time she began writing this novel, parallel Woolf's approach to solitariness. As a result, instead of her identification only with the Bloomsbury group, I will attempt to establish her membership in the larger community of British writers and the British public.

Woolf scholars might have overlooked her celebration of solitude in *To The Lighthouse* because solitude and isolation both stem from physical and/or psychological distance, although resulting in antithetical states of mind. An anonymous author writing in 1896 thus feels the need to distinguish the two: "Here, then, are the two most opposite states we can conceive;–the solitude which is the deepest in the world, and yet can be shared, and which is all the deeper and more thrilling for being shared with one or two others,–and the solitude which is mere loneliness, and is all the lonelier because you are not alone, but are hemmed in and spied upon by cold, curious, familiar observers." Similar to her contemporaries who claim solitude is shareable, Woolf in 'To *The Lighthouse* demonstrates the possibility of human solidarity, albeit momentary. The Ramsays' marriage, for example, is marked by the spouses' respect for each other's separate identities. Likewise, Lily Briscoe feels connected to primarily William Bankes and, to a certain degree, Mr. Carmichael, both of whom understand her even in the absence of

language. Consequently, privileging the theme of "the inadequacy of human relationships" in *To The Lighthouse* reveals a reductive critical approach.

One of the positive attributes of aloneness underscored in the British periodicals of the era is that solitude nourishes the self: "All solitude that is really renovating, all solitude that really rests the mind and heart, opens the man to himself and gives him a greater insight into his own nature and his own powers." Such a conviction impels Lily Briscoe, William Bankes, and Mr. Carmichael to seek solitariness. Even Mrs. Ramsay, the nurturing Earth Mother, echoes their yearning: "it was a relief when they [the children] went to bed. For now she need not think about anybody. She could be herself, by herself" Most surprisingly, Mr. Ramsay, the Victorian patriarch who needs others' support to sustain a favorable image of himself, emerges as a loner too: ". . . in a little house out there, alone-he broke off, sighing. He had no right. The father of eight children-he reminded himself."

The British journals under scrutiny solicit solitude mainly for the intelligentsia: "The little pleasures and little cares and multiplied distractions of the world divert the minds of men from the burden of great thoughts" *(The Spectator,* 1890). Neither the artists of *To The Lighthouse,* Lily Briscoe and Mr. Carmichael, nor the scholars, William Bankes and Mr. Ramsay, desire human company while working. In the light of such evidence, it is not possible to dismiss To *7'he Lighthouse* as merely a bleak modernist statement of human isolation. Both the Victorians and the moderns appreciated solitude, as did Virginia Woolf, who partook in both communities.

Pound, Vorticism, and *Blast*: Aggressive Poetics

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This paper explores a modernist experiment: Ezra Pound's short-lived but significant involvement in a movement called Vorticism and the 2 issue publication of a magazine called BLAST. I will discuss various theoretical perspectives on Vorticism, drawing attention to the vague assessments of its importance to Modernism and to Pound studies. Vorticism, while overlooked by some critics, marks an important moment in Pound's creative life, especially in a private arena that involved his commitment to poetics and personal relationships with other artists, such as Wyndham Lewis. In the public arena, Pound's identity as Vorticist announced his early intentions toward social and political commentary. I will show how the vortex itself, as a concrete symbol, embodies the ideals of Pound's early poetry and his responses to art generally. Vorticism, for Pound, focused, at least for a short time while he was living in London, his aggressive poetics and indicated his future political aggression, as expressed in his support of Italian fascism.

Leaving the Postmodern: The Politics of Agency in Fluid (non)Subjectivity

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> The question we need to ask however–and it is only very rarely asked–is what all this classification is for, what actual purpose in the society it serves.
> –Raymond Williams, *The Long Revolution*

> HOPPER: Am I asleep or what? How do you tell for *sure? . . . Roll on, Roll on.*
> –Dennis Potter, *Lipstick on Your Collar*

Writing in 1961, Raymond Williams brings to the forefront of socio-economic politics the question which has shaped the direction of theoretical exploration that we now, looking back, term postmodernity. Over the last few decades the hierarchical nature of social classification has been re-worked by post-modem, post-structural, and post-colonial theorists, resulting in a way of seeing which has encouraged the dispersion of focalized power and the problematization of subjectivity. In fact, much of theory has gone so far as to claim, as Frederic Jameson does, the *death of the subject,* and, as Jean Baudrillard does, that we live in a world of *simulacra (where* any definable referent ceases to exist). Such theoretical frameworks have elicited well4eserved responses, such as Linda Hutcheon's, which argue that because of its lack of subjectivity, postmodern theory is *complacent* and non-political.

Hutcheon's claims, however, bring up several important questions: questions concerning informing structures which have hitherto been taken for granted. A lack of subjectivity can, admittedly, be seen as complacent and non-political (or political in that it simply reinforces the existing system of power relations by not challenging those relations, just asking that we temporarily re-position our frame of reference). But such a statement Itself relies on a system of relations in which taxonomic identifications (identifiable subjectivities) have worked to justify the frameworks of domination which function via a Manichean classification hierarchy. I have to ask why it is that "dispersion of power"/dispersion of the subject positionality" be seen as non-political when in fact a non-classifiable, fluid positionality (which I feel, in naming' has created far more stability in the idea than I actually see it as having) can be fiercely political: if it attempts to construct ways of seeing which subvert the framework in which a taxonomic subjectivity functions as a representation shadowing overt and oppressive power relations. A state of fluid non-subjectivity may well continue to be seen as complacent, but such an argument will refuse to acknowledge that the politics of a non-subjectivity will drastically challenge not only the legal and social frameworks of the public and the private, but also inherently

call into question any socio-political practices based on statically defined human differentiations. (This is by no means a we-are-all-one-in-the-same argument, which itself would still rely on taxonomies.) But central to Hutcheon's argument of complacency is that "Postmodernism has not theorized agency . . . [it] manipulates, but does not transform signification; it disperses but does not (re)construct the structures of subjectivity. Herein lies an affirmation to the more traditional systems of power. Within a theoretical framework which only allows the politicization of agency as it exists in an identifiable subjectivity, there will inherently be the negation of the possibility that agency can exist within a non-subjectivity which would, itself, be an exploration into varied and contradictory concepts of agency/autonomy which are not self-situated within a static or locatable body/existence/identity.

Of course, the poetics of agency within a fluid non-subjectivity need critical exploration. Non-subjectivity without a recognition of a correlating agency results in complacency, while alternatively, static subjectivity within a framework of social fluidity may yield totalitarian results. This essay attempts to work through some of these complications.

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