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Foreword

The forty-first conference of the Linguistic Circle was held on Friday and Saturday, October 23 and 24, 1998, at the University of Winnipeg, Manitoba, Canada. Participants were welcomed at 12:45 p.m. Friday by Dr. Mike Zaworotko, Dean Arts and Sciences, University of Winnipeg.

This year's conference featured forty-three presenters representing seven institutions: University of Winnipeg, University of Manitoba, University of North Dakota, Minot State University, North Dakota State University, Liberty University, and University of Memphis.

Those chairing sessions were Iain McDougall, Lena McCourtie, Ken Meadwell, Amanda Goldrick-Jones, Mavis Reimer, Liliane Rogriguez, Robert Byrnes, Pauline Greenhill (University of Winnipeg), Chandice Johnson (North Dakota State University), Ben Collins, William Archibald, Brian White (University of North Dakota), Constance Cartmill, and Lorna MacDonald (University of Manitoba).

On Friday evening, after the annual banquet at Winnipeg Art Gallery's Bridgeport at the Gallery the Spleen Jockys Comedy Troup from the University of Winnipeg presented a program of improvisational comedy.

The annual business meeting was called to order at 1:00 p.m. Saturday by the president, Mavis Reimer. Minutes of the 1998 meeting were accepted as submitted. New officers elected were William Archibald, University of North Dakota, president; and Constance Cartmill, University of Manitoba, vice-president; Jacqueline McLeod Rogers, University of Winnipeg,secretary-treasurer; and Mavis Reimer, University of Winnipeg, past president.

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

Socialist Themes in Ukrainian Writing in Winnipeg
Natalia Aponiuk and Alexandra Pawlowsky
Centre for Ukrainian Canadian Studies University of Manitoba

Ukrainian socialists were beginning to establish themselves as a group in Winnipeg at the beginning of the twentieth century. Among the socialists were writers, both journalists and writers of fiction. This paper will deal with writers of fiction who were allied, either formally or informally, with the socialist cause. Many of these writers used literature for didactic purposes, i.e., as a means of propagating their political beliefs.

One of the first and among the most prolific socialist writers was Paul Crath. Crath's political views developed while he was still a student in Ukraine, where he also began his literary career. Among his works is the first utopian novel in Ukrainian literature *Koly ziyshlo sontse* (*When The Sun Rose*, 1918).

By the interwar period Ukrainian socialists in Winnipeg had grown substantially, and had organized themselves as the Ukrainian Labour Farmer Temple Association (ULFTA). This group, in contrast to the earlier one, was pro-Soviet. Myroslav Irchan, a writer of some stature in Ukraine, was brought to Winnipeg in the early 1920s by ULFTA to work as a community activist. He proved to be an extremely prolific writer espousing the socialist cause in his literary work. Other leftist writers writing during the later part of the interwar period were Matviy Shatul's'kyy and M. Syn'ooverholets'.

The popularity and sign)ficance of the leftist group, which became the Association of United Ukrainian Canadians after World War II, waned after the War. The leftist influence, however, can still be perceived to some extent in some later works, for example, Vera Lysenko's *Yellow Boots* (1954).

Angels in Canada?: National and Gay Identities in Canadian Drama
Doug Arrell
University of Winnipeg

According to critic Robert Wallace, the nationalism that inspired the first burst of Canadian drama in the early nineteen-seventies gave way by the late eighties to "particularism"–the view that theatre should affirm particular social, racial and sexual identities in opposition to the national culture or "mainstream" I argue in this paper that particularism amounts to a kind of separatism. A very clear manifestation of it can be seen in the work of Toronto's gay and lesbian theatre, Buddies in Bad Times, especially in the plays of its founder and long-time artistic director, Sky Gilbert. For Gilbert and Wallace, plays that aim at positioning the gay identity within the mainstream are "assimilationist"; they seek to win acceptance from the heterosexual majority by conforming to the images and expectations of the larger society. I discuss two Canadian plays which one might agree are assimilationist, Elliot Hayes's *Homeward Bound* and Guillermo Verdecchia's *Fronteras Americanas*. But some contemporary gay playwrights, I suggest, are trying to move out of the gay ghetto and write plays which address the larger cultural context without falling into the trap of assimilationism; we are moving

into a phase of "postparticularism," in which the limitations of separatism are recognized and the necessity for some kind of participation in the national identity is acknowledged. This trend is illustrated most clearly by Tony Kushner's *Angels in America*, and in Canada by the plays of Brad Fraser.

Standing Stones and Tenement Blocks: Relationships to
the Rural in Modern Scottish Literature
Mark Berge
University of Manitoba

The recent referendum in Scotland which allowed for the institution of a separate parliament to legislate Scottish concerns is a significant step in the decolonization of Britain. However, I would argue that this political repatriation is merely the external manifestation of a fiercer internal struggle for the heart and mind of the modern Scot. As in many colonized countries, Scotland finds itself faced with the daunting question, "What does it mean to be Scottish'?" The debate in Scotland has centred around the modern character of an post-industrial nation and its place in the relativistic postmodern world. This paper would like to raise one particular aspect of this struggle which has seemingly been overlooked by critics in the formation of the modern Scottish identity; the role which representations of country life and rural communities play in conceptions of what it is to be "Scottish."

It could be argued that the impetus for Scottish independence in this century was implicit in the concern to challenge the nostalgic, sentimental portrayal of the Scot as either the dour, reticent and religious figure or the plaid-wearing, bagpipe-blowing, hard-drinking "Hielandman" found in the "Kailyard" novels of the late 1 800's. These stereotypes were consistently rejected by the writers of "la renaissance ecossaise," so named by Denis Saurat, as inimical to an image of the Scot free from subordination from English domination. Instead, these writers (Hugh MacDiarmid, Lewis Grassic Gibbon, Edwin Muir) replaced this vision of the rural Scot with one which emphasized the intimate connections Scots had with landscape, tradition and history. Iain Chrichton Smith's *The Alien Light is* a fine example of the differences between early portraits of the rural figure and later "realistic" portrayals as it accounts the removal of an elderly woman from her hovel at the time of the Clearances. An analysis of how the writers of the Scottish Renaissance changed the rural image is intimately connected to how they envisioned a "modern" Scottish identity.

More recent writers have taken up the revisioning of the Scottish rural community in a variety of ways which illustrates the importance this trope has in Scottish writing. In response to the vision the Scottish Renaissance writers held, Douglas Dunn, Bess Ross, and the poet Norman Malcolm MacDonald make use of imagined rural settings in order to explore the complex relationship between the urban Scot and the sense of "rootlessness" that pervades modern Scottish society now that English colonization has taken on a new form, the global marketplace. Other writers have sought, in their use of images of the countryside, to validate a mystical geography in order to continue to shape a sense of a Scottish 'custom'. In many ways, the discourse that surrounds the image of the rural in Scotland is

intimately connected with the development of a modern Scottish identity. The countryside remains a rich source of material which modern Scottish writers are transforming to create a sense of themselves.

"Of Course We May Be Reading It All Wrong":
"Santarém" After Another Twenty Years
Neil Besner
University of Winnipeg

With its opening admission that "Of course I may be remembering it all wrong/ after, after –how many years?" and its evocations of the conflicted significance of the confluence of two great rivers and of many wryly and warmly inflected particularities of place (zebus, azulejos, a Cathedral struck by lightning, golden sand, a baker's dozen of nuns, an exquisite or ugly wasp's nest, among many other details), Elizabeth Bishop's poem "Santarém" (1976) provides a vital location for a conflicted reading of an art of place and memory, and of where such a conflicted art might lead Bishop. I would like to revisit this much discussed poem (Goldensohn, Millier, Harrison, Costello, and Lombardi, among others, have commented on the poem) to explore "Santarem" as a touchstone for reading Bishop's art.

Toward A Minor Rhetoric: Autobiography, Rhetorical
Spaces, Colonization, And Textual Resistance
Betsy Birmingham
North Dakota State University

In the introduction to her book *De/colonizing the Subject: The Politics of Gender in Women's Autobiography,* Sidonie Smith describes the political paradox faced by women who attempt to write their lives:
On one hand, the very taking-up-of-the-autobiographical transports the colonial subject into the territory of the "universal" subject and thus promises a culturally empowered activity. Participation in, through re/presentation of, privileged narratives can secure cultural recognition for the subject. On the other hand, entry into the territory of traditional autobiography implicates the speaker in a potentially recuperative performance, one that might reproduce and re/present the colonizer's figure in negation (xix).
As a traditionally male form—an Enlightenment form that presupposes a unified self and a singular history—autobiography has valorized the individual "great man" and his public life while marginalizing the impact of the social, the feminine and the private, rendering the rhetorical spaces of autobiography a potentially treacherous and thoroughly public place for women writing their lives.
Though Susan Grubar and Sandra Gilbert's 1984 *The Madwoman in the Attic* assumes the positive power of the sorts of feminist textual recuperations and recoveries made possible through the "fantastic collaboration" of the proto-feminist text by the contemporary feminist critic, in this paper, I argue that the unproblematized use of the "fantastic collaboration" model can (and often does)

lead to assumptions of connections among women writers across time and space—ahistorically essentializing women's writing as categorically different from men's. Such an idealization of a sisterhood of women dialoguing across time creates an imaginary feminism, a utopian impulse which, while not a problem in itself, may lead to the (feminist) canonical occlusion of resistant texts that fail to fit a sisterly, dialogic paradigm—texts that are built with the master's tools. One set of particularly resistant texts are those women's autobiographies that seem to be neither feminist in politics nor particularly feminine in style.

Rather than creating an imaginary feminism through textual recovery (and revision), I assert instead that feminist critics may need a new critical tool for prying open resistant texts—that is texts that employ the language and generic components traditionally (and simplistically) considered male. Such a tool employs not literary analysis, but rhetorical analysis. By articulating the concept of a minor (in this case feminist) rhetoric, I develop a tool that can open and examine the ways in which complex and resistant texts, while using the majority language, deterritorialize that language by developing alternate rhetorical spaces within the seemingly traditional text. The idea of a minor rhetoric functions as a way of illuminating how power functions within these rhetorical spaces, articulating not only who can speak and be heard, but constraining what can be said. This paper explores the ways in which public discourse has traditionally been a treacherous space for women to navigate.

This paper, then, first outlines the limitations of traditional autobiographical criticism and then develops a tool for exploring the rhetorical spaces of resistant women's texts. My conception of a minor rhetoric is an elaborated (mis)appropriation of Deleuze and Guattari's idea of a minor literature which is a literature constructed by a minority group appropriating the conventions of a majority language, but undermining and subverting those conventions from within—deterritorializing the majority language through literary production (16-20). Because of the focus on undermining and subverting the majority language, a minor literature is intensely political, "its cramped space forces each individual intrigue to connect immediately to politics" (17), making, as feminist critics would argue, the personal political. Moreover, the conflation of personal with political serves to make such a literature a collective endeavor. Though Deleuze and Guattari point to Kafka and Prague German for their inspiration, they use African American literature as a second example. Alice Walker concurs, claiming, "each writer writes the missing parts of another writer's story" (qtd. Showalter 174).

A minor rhetoric, then, briefly, works like Henry Louis Gates Jr.'s concept of Signifyin(g) in Black English—it appropriates and deterritorializes the majority language. According to Gates, "Thinking about the black concept of Signifyin(g) is a bit like stumbling unaware into a house of mirrors: the sign itself seems to be doubled, at the very least, and (re)doubled upon closer examination.... This level of conceptual difficulty stems from— indeed, seems to have been intentionally inscribed within—the selection of the signifier "Signification" to represent a concept remarkably different from that concept represented by the standard English signifier, "Signification" (44-45). Gates' discussion here is important to the conceptualization of a minor rhetoric for two reasons: it focuses on the appropriation of the master's tools to tear down his linguistic house, but it also employs a spatial metaphor to describe to disorienting effect of the appropriation—the house of mirrors— which is closely related to Deleuze and Guattari's "cramped space." Both suggest the

close activity of discourse in the margins—the confined rhetorical spaces available to nonmajority writers and speakers.

As Lorraine Code argues in *Rhetorical Spaces: Essays on Gendered Locations,* such rhetorical spaces tend to "structure and limit the kinds of utterances that can be voiced within them with a reasonable expectation of uptake. . ." (ix). Rhetorical spaces then, are negotiated spaces—access to which is determined by power. Access to the spaces is unevenly distributed across a culture in which power is unevenly distributed according to factors such as gender, race, class, and sexual orientation. Though metaphoric, rhetorical spaces are bound by the physical dimensions of architectural spaces, which work together to "structure and limit" utterances. Women autobiographers seem especially aware of these limits in their texts—and autobiographical critics have often misunderstood the ways in which these women are not simply narrating a story but, like male autobiographers, are constructing a reasoned argument for the legitimacy of their lives and ideas.

Therefore, it is important to examine autobiographical writing as a rhetorical act, access to which (like other rhetorical acts) is unevenly distributed according to gender. The concept of a minor rhetoric can help tease apart connections between women's autobiographical writing and its participation in this traditionally male form, by exposing the very textual mechanisms that have depoliticized women's lives (with the labels of personal and private). However, as Smith points out, women autobiographers risk much (to their own subjectivity) when they use "the colonizer's" language to describe their own experiences, but they stand to gain "cultural recognition." Through this analysis, Smith illustrates the complexity of the analytic tool needed to open and explore woman's texts employing stereotypically "male" language and generic components, texts thoroughly public and political. By outlining my notion of a minor rhetoric, I attempt to discuss some news ways women's autobiography can be examined as not "just" personal writing, but as public and political rhetoric with the purpose of actively constructing an argument in favor of a life, rather than passively narrating one.

The Search for Intelligent Life Outside of *PR + F/X = USA #1:*
Michael Moore, *Roger & Me* and the Role of the
"Public Intellectual" in Documentary Film
Jennifer Bottinelli
University of North Dakota

To consider the role of the documentary film/filmmaker as public intellectual entails adhering to elements unique to both fiction and documentary him: audience appeal, usually a consequence of the film's entertaining and sensationalist qualities, as well as the documentarian's activist position, for example, towards a real-life event. Interestingly, the typical American stance towards documentary film fostered in the 1960s as, what was then coined, "direct cinema," posited the filmmaker in the relatively "safe" position of objective observer; as Erik Bamouw notes, while the filmmakers "often poked into places society was inclined to ignore or keep hidden, . . . the film makers were observers, rejecting the role of promoter. . . . Leaving conclusions to the viewers, the films were [therefore] ambiguous." And the resulting implications of such a movement concerned both the subject of the

film–in terms of the ethical nature of the filmmaker's position in relation to the representation–and the audience–in terms of the, perhaps, more trivial concern of audience interest and promotional/distribution opportunities.

Paradoxically, it took the blurring of the two genres of fiction and non-fiction, a dialectical instance if you will, to create a documentary film like *Roger & Me (1989)*. Michael Moore's film actually generated an atmosphere of intense public debate concerning the social/economic concerns surrounding corporate power and its effect on American workers. His documentary epitomized what Jean-Luc Comolli and Jean Narboni describe in their piece ''Cinema/Ideology/Criticism,'' as the filmmaker's necessary approach to a medium relegated by the apparatus' ties to "reality" and the dominant ideology: *"every film is political,* inasmuch as it is determined by the ideology which produces it (or within which it is produced, which stems from the same thing) . . . [And once we realize that it is the nature of the system to turn the cinema into an instrument of ideology, we can see that the filmmaker's task is to show up the cinema's so-called 'depiction of reality.'" Inextricably tied to the documentary filmmaker's role as public intellectual are Michel Foucault's notions of history, identity and truth which–being predicated on the fluctuation of power–provide an important tool for analyzing the liminal qualities associated with the blurring of the fiction/non-fiction boundaries in current documentaries, like *Roger & Me.*

Technoscience Bodies in David Cronenberg's
M. Butterfly and *Dead Ringers*
Kevin Brooks
North Dakota State University

David Cronenberg is English Canada's most successful filmmaker, and among the most provocative and respected directors in the film industry. He began his career with horror films like *Shivers* (1975), *Rabid* (1976), and *The Brood* (1978), and continued to make horror films as late as 1983's *The Dead Zone*. When considered in the context of his whole body of work, these early horror films are part and parcel of his larger interest in representing the effects of our late twentieth-century technoscientific culture on the human body and psyche. *Videodrome* (1982) and *The Fly* (1986) are his most widely known films, and both amply illustrate the transformative potential of modern technologies-television in the case of *Videodrome*, computer, genetic, and transportation technologies in *The Fly*. Cronenberg's most recent film, Crash (1996) is yet another film that graphically represents bodies and minds being transformed by the now familiar technology of automobiles.

In this paper, I will focus on the construction of technoscience bodies in two movies that are relatively "low tech": *M. Butterfly* (1993), Cronenberg's adaptation of David Henry Hwang's play of the same name, and *Dead Ringers* (1988), a film Cronenberg wrote and directed. *M. Butterfly* in particular is not about any overt technologies, but is clearly about the shaping of bodies and identity in the technoscientific context of Cold War politics. I will draw on the work of Judith Butler to analyze the ways in which the performativity of identity shapes the main characters, Rene Gillimard, a French bureaucrat, and his Butterfly, Song Liling, a

Chinese opera star and spy. The gynecological tools of the Mantle twins, Beverly and Elliot, are the technological focus of *Dead Ringers*, but the technology takes a back seat to the larger technoscientific cultural struggle over control of the female body specifically and human relationships generally. I draw on the work of Donna Haraway to analyze Cronenberg's critique of modern technoscientific culture, but also to emphasize the pattern of failed cyborgs in Cronenberg's work.

Examining Cronenberg in the context of Butler and Haraway is an attempt to reposition Cronenberg in the context of current literature about bodies, technology, and modern culture. He is frequently understood as emerging out of, and being largely consistent with the thought of one or all of the following Canadians: philosopher George Grant, economist and historian Harold Innis, and literary critic Marshall McLuhan. While this tradition of thought is certainly valuable for understanding some Cronenberg themes and images, his films are more intricately and significantly connected to recent literature about the technoscientific body, and his work suggests to some extent the ways in which Canadian imaginations are fully integrated with late twentieth-century technoscience culture.

Identity Crisis and Resolution in Dickens' *Little Dorrit*
Melissa J. Brotton
University of North Dakota

As an avid reader of Dickens since the age of twelve, I have encountered some differences in my approach to his work in the last several years as a result of my study and practice of psychology. His characterization (and possible opinion) of women has presented concerns for me, especially that of women condoned or even prized for the embodiment of self-denying or sacrificial roles in relation to men. In particular, *Little Dorrit*, Dickens' twelfth novel (1855-7), portrays its main female character, Amy Dorrit as abnegator of self for the benefit of her father, and later, for her husband.

I am positing that a Neo-Freudian theoretical interpretation of Amy Dorrit's identity crisis, with elements of Erikson's stage theory of development, Sullivan's interpersonal approach, and object-relations theory, lends useful insight into the reading of *Little Dorrit* and offers an impressive allusion to Dickens, as a complex figure, who held seemingly extreme nineteenth century male views of female roles, yet was also rather advanced in his understanding and application of human psychology. This remarkable insightfulness and ability to comment on the conditions of human society is what provides us with the awe-invoking sense of having attained human truth after setting aside yet another well-read Dickens novel.

The identity crisis of Dickens' character, Amy Dorrit in *Little Dorrit* is best described as her quest for a father, later subsumed in the role that her husband, Arthur Clennam, enacts for her. The question arises as to whether Amy successfully passes through her identity crisis or if she becomes fixated in an inescapable moratorium, remaining noncommittal, and therefore incomplete.

As Amy's mother dies at the age of eight, the development of at least the first three stages defined by Erikson have been established–trust, autonomy, and initiative (Gleitman 616). Although it is difficult for Amy to achieve competence, the next successful step in development, she masters this stage through her friendship

with turnkey, Bob, who treats her much as her own father might have treated her had he been competent himself. However, by the time Amy is sixteen, Bob has died, and again she faces endangerment, this time in her ability to achieve her identity formation, an adolescent accomplishment, which relies on the mastery or re-mastery of prior stages of development such as autonomy. If she fails to generate her own identity, she will experience role confusion, a state which is usually quite distressing as it implies developmental incompleteness and may arrest continuing life pursuits such as commitment to a sexual partner and an overall sense of satisfaction with life.

By the age of twenty-two Amy has not yet completely resolved the issue of her identity. She has by this time become mother to herself (as she successfully identified with and internalized her own mother through exposure to her) and assumes a wifely-maternal role with her father (and family) which often alternates with her role as child.

In her relationship with her husband, Arthur Clennam, she finds another father-husband-son and thus maintains a fused and contaminated, yet familiar role, which represents either loss of self in finding the other or successful role integration.

Wrestling with the Under Toad in *The World According to Garp*

Bill Cosgrove
North Dakota State University

John Irving's *The World According to Garp* (1978) is what Robert Scholes in *The Fabulators* calls a fabulation. In a storytelling tradition running from Cervantes to Celine and including romances as well as antiromances, satires as well as allegories, and picaresque novels as well as epics, fabulations have one thing in common: a movement away from the realistic novel. As the term implies, the fabulation moves toward a new emphasis on the story or "fable" itself and away from a realistic documentation of the external world or a detailed examination of a character's internal world, The fabulator is more like the great oral storytellers than the great realistic novelists. Accordingly, he or she is concerned chiefly with the narrative design and shape of the story and will readily break with traditional representations of reality to achieve this end.

Unlike earlier fabulators, however, Irving does not posit a rational world where explanations and solutions are eventually available for failures, mistakes, and the general pervasiveness of evil. Characters in Cervantes, Fielding, Sterne, and Dickens, for example, can often attribute their dilemmas to their own irrationality, misjudgment, or rashness, to evil characters or forces, or to simple bad luck. This is not so with Irving's characters. Moreover, they cannot count on the possibility of change for the better, of improvement of society, or of reformation of self when such dilemmas are corrected or overcome.

The basic optimism in the face of multiple reasons for pessimism found in earlier fabulations is handled quite differently in *The World According to Garp*. There is an ironic, at times ambiguous, attitude toward the dilemmas and dangers in life which threaten everyone in the novel. It is in this irony and ambiguity of affirming life even while everyone dies (perhaps because everyone dies) and of writing a positive novel with an unhappy ending that Irving differs from the earlier

fabulators' depictions of the pervasiveness of evil in the world.

At the heart of the meaning of Irving's novel is the utter precariousness of living in the world at all. The dangers, fears, and threats which confront everyone are spelled out in two widely different pronouncements: a meditation from Marcus Aurelius and a mispronunciation from a child. When Garp's young son Walt is warned about the ocean's undertow, he converts the warning into a long term fear of the "Under Toad": "a giant toad lurking offshore, waiting to suck him under and drag him out to sea." For Garp and Helen, the "vile Under Toad" becomes thereafter their code phrase for anxiety and their sense of danger, a measure of everyday threats as well as deeper existential fears.

The main themes of the precariousness of life and the pervasiveness of evil are developed by a series of threats and dangers–"Under Toads"–to the virtues endorsed by the novel and Garp. Each positive quality has its matching menace causing suffering. The final, ultimate assault and threat, encompassing all the others, is the ever-present knowledge of death, the greatest Under Toad of all. There are, however, some temporary antidotes to the menaces of life which are brought out in a series of bizarre, fabulation-like events, characters, and images which closely tie the main themes to the techniques of fabulation. Together, these fabulation-like antidotes which Irving pits against the Under Toads of life reveal that the world cannot be made to accord with anyone's view of it, however much one may wish to do so, however safe one may try to make it.

One unsuccessful antidote to one set of dangers stalks Garp at regular intervals in his regular confrontations with prophylactics, condoms–"safes." They are repeatedly associated with the entirety of Garp's life ("Garp felt his life was marred by condoms") and all its accumulated menaces. No device, however, as the novel amply demonstrates, can spare anyone the consequences of life in the world according to Garp. Ironically, indeed, a "safe" can become one of the world's many dangers, as it does in Garp's own therapy novel, *The World According to Bensenhaver*.

There are some places of safety and security in the novel, however. The most important and most unusual temporarily successful antidote to the Under Toad is wrestling rooms. They are described consistently in alluring, even sexual terms that associate them with a good many of the key events and all the positive forces in Garp's life. From the bizarre impregnation of Garp's mother Jenny Fields by the dying Garp, Sr. early in the novel, through the provocative scenes of sexual initiation set in wrestling rooms at Steering School, to Garp's own assassination in a wrestling room, this antidote to the Under Toad is a place not only of safety and security but also of sexuality for Garp. It is a place of life and death. Sex, like wrestling, lust, marriage, and fathering children, is always an act of terrific optimism for Garp, an act of wrestling with the Under Toad itself.

That the world is not safe, however, is what the novel is all about and what the temporary refuge of the wrestling rooms eventually reveals. There are no places of safety, not even padded, cushioned wrestling rooms; there is no immunity from a reality in which the ordinary, recognizable world menaces at every turn. The Under Toad which surfaces in the wrestling room at the end when Garp is killed is made familiar to the reader and Garp by Irving via the accumulated threats developed in the novel. The Under Toad always wins: the precariousness of life and the pervasiveness of evil are always confirmed by the Under Toad of death. But Irving gives us characters who live purposeful, positive lives which face and grapple

with the evil which must and will prevail.

Wrestling with the Under Toad in *The World According to Garp* is an act both tragic and comic, sad and funny, ironic and ambiguous, full of violence and joy, pain and pleasure. It is a bizarre and wonderfully vital act of living, like sex an act of terrific optimism, even as it is also a rape-like, embracing dance with death, the greatest Under Toad of all and recognizable to us all.

The Power Of The Quill: Epistolary Technique
In Richardson's *Pamela*
Scott Dale
University Of North Dakota

I am fallen sadly behind in my journal. I should live no more than I can record, as one should not have more corn growing than one can get in. There is a waste of good if it is not preserved. And yet perhaps if it serve the purpose of immediate felicity, that is enough.

—*James Boswell*

Samuel Richardson's *Pamela* (1740), one of the first great English epistolary novels, is a brilliant collection of thirty-two letters (two, which we do not see, are taken by Squire B) and dozens of journals written by a serving maid who finds herself socially elevated at the novel's conclusion by her marriage to B, her former master and would-be seducer. Yet the purpose of this article is not to examine the action of the novel nor the existential choices of its heroine but, rather, to illustrate the subtle yet poignant mechanics and technique of *Pamela s* epistolary format and how this structure "isolates" the heroine from both the familial and social units of her community. Indeed, Pamela's act of writing defines herself not by projecting her personality onto an existential reality, but by projecting herself onto paper. This isolates her from her material reality and the more she writes the more she isolates herself, both temporally and spatially. Furthermore, Pamela succeeds in distancing herself from her own raw experience by writing letters and projects a more orderly version of that experience in her letters and in her epistolary world.

Richardson's epistolary format also enables Pamela to structure an artistic version of her reality that is less painful to her. Indeed, Pamela tells us that she writes as a "Diversion" from her troubles (106). Also, Pamela's parents often equate dishonor with death; thus, when B tells her father that Pamela is "in a way to be happy," her father replies, believing her defiled, "What! then is she dying?" (248). In the face of this cruel reality, she turns to her art of writing to provide permanence and stability in her life, albeit her own "imaginary reality." Richardson's narrative method permits Pamela—much like Tennessee Williams' Laura Wingfield in *The Grass Menagerie* (1945)—to construct her own portrait of herself and create an imaginary literary world that helps Pamela escape, at least momentarily, the material reality of her 18th-century life. From the very outset of this "novel in letters" she compares herself and B to various characters in books she has read including romances (64), the Bible (184, 99), *Aesop's Fables* (224) and the history of Lucretia (66). She even discusses the structure of her own narrative by referring to the "Inditing" of her letters (57), the "Scene[s]" in them (175), their "Part[s]" (193)

played by the other "Character[s]" (201) and her own style or "Language" (287). Indeed, Pamela offers us an excellent example of 18th-century metafiction, that is, writing discussing the mechanics and problems of writing. She even suggests that her "Story surely would furnish out a surprising kind of Novel, if it was to be well told" (217). Richardson's novelistic epistolary paints us a portrait of a heroine aware of the artistry of her own narrative and she uses this skill to structure not only "her characters" but also the plot of her own troubled life.

This narrative complexity and "reflexive intertextuality" illustrates that, for its time period, it would be best to classify this Richardsonian epistolary technique, as Nancy Armstrong argues in *Desire and Domestic Fiction: A Political History of the Novel, "as* something other than common fiction...not a novel according to the standards of his day" (109). Can Richardson, then, have been a novelist in any sense worth the name if he produced a work where the chief character could be open to such diverse psychological interpretations, where the Pamela whom he had naively presented as an instructive example of Virtue Rewarded might be more plausibly seen as a complete sham? I argue that this type of interpretive ambiguity to which the text is susceptible does, in fact, add to the total meaning, that is, an ambiguity of which Richardson was at least in part aware; and—more important—that the greatness of Richardson's literary achievement should be seen as an example of how his narrative technique enabled, and indeed encouraged, him to reveal much more about his heroine and her story than was consistent with his conscious didactic purpose.

Typologie des variantes phraseologiques
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Le figement est reconnu depuis longtemps comme le critère de base dans la définition de la locution. Néanmoins, la recherche récente en phraséologie a révélé que la variabilité est tout aussi caractéristique de la locution que la stabilité, celle-ci dépendent de la fusion sémantique du sens phraséologique et celle-la dépendent de l'articulation du syntagme en mots séparés en butte à des modifications constantes. Quels types de modifications constituent des variantes phraséologiques? En fait, la question de la définition de la variante phraséologique est aussi épineuse que celle de la locution même: la plupart des définitions exigent la présence d'au moins un élément lexical en commun avec la base.

Dans les dix demieres années, plusieurs nouveaux dictionnaires phraséologiques ont été publiés, y compris le *Dictionnaire des expressions et locutions (1989),* le *Bouquet des expressions imagées* (1990) et le *Dictionnaire des locutions en moyen français* (1991). Cependant, tous ces dictionnaires, comme les dictionnaires de langue en général, souffrent d'un manque de rigueur en ce qui concerne la présentation des variantes phraséologiques. C'est afin de tenter d'améliorer le traitement lexicographique des locutions que j'ai entrepris une analyse systématique des locutions françaises modemes et de leurs variantes, fondée sur un corpus d'environ 3000 locutions relevées dans une grande variété de journaux et magazines français et québécois.

Mon analyse m'a permis de distinguer deux types de variantes: les variantes

fonctionnelles et les variantes non fonctionnelles. Celles-ci concurrencent la forme normative de la locution sans en modifier le sens phraséologique et se manifestent aux niveaux graphique (ex. *le bras droit de qqn - le bras-droit de qqn),* morphologique (ex. *mettre les pieds dans le plat - mettre les pieds dans les plats),* syntaxique (ex. *se mettre une idée dans la tête - se mettre une idée en tête)* et lexical (ex. *broyer du noir - brouiller du noir).* Les variantes fonctionnelles modifient le sens ou l'emploi de la locution et se manifestent aux niveaux morphologique (ex. *plaider pro domo - un plaidoyer pro domo),* syntaxique (ex. *mettre la main au collet à qqn - mettre la main au collet de qqn),* lexical (ex. *être lettre morte - rester lettre morte)* et sémantique (ex. *secouer qqn comme un prunier* "le secouer très vigoureusement" et "le tancer vertement").

Après avoir établi une typologie de la variabilité phraséologique, j'envisagerai la présentation lexicographique des variantes en m'appayant sur la théorie de Mokienko (1980) qui a proposé de remplacer la base lexicale de la locution par un invariant structuro-sémantique ou "phraséoschéma" qui reflète schématiquement la stabilité relative de sa forme et de son sens. On verra comment la conception de la locution comme système phraséologique plutot que forme lexicale figée permettrait d'apporter certaines améliorations au traitement lexicographique des variantes phraséologiques.

Crossing the Line: Gender and Passing in
Harlem Renaissance Literature
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My paper examines the act of passing for white by light-skinned African Americans in the Harlem Renaissance period of African American literature. The framework for the paper is provided by an analysis of Countee Cullen's poem, *Two Who Crossed a Line,* which is divided into two columns. The first column is labeled "(She Crosses)" while the second is subtitled "(He Crosses)." *Two Who Crossed a Line is,* in a sense, two separate poems whose juxtaposition reveals the drastically different standards of passing based on gender.

I argue that, although passing was a cultural and social phenomenon that affected the entire African-American culture, the literature on the subject reflects that the personal, financial, and psychological consequences were divided along gender lines. I use Cullen's poem as the framework for discussing Nella Larsen's novel *Passing* and James Weldon Johnson's *Autobiography of an Ex-Colored Man.* These two texts deal primarily with the question of passing through the accounts of protagonist characters deciding to pass and facing the consequences of their decisions. Larsen uses the contrast between two light-skinned black women, one who passes and one who will not, to depict the moral and psychological ramifications of the choice. Johnson's book introduces the reader to a light-skinned black man who chooses to conceal his racial identity in a society that financially privileges lighter skin.

For both males and females, the decision to pass initially involved the possibility of economic advantage and an increase in financial stability. However, because of the added economic pressures faced by women at a time when a single woman rarely achieved financial independence, the most expedient way for light-skinned black woman to advance economically was through marriage to a white man. While men had a certain amount of freedom to move between two cultures, maintaining a duality of identity (personal life as separate from vocational role), women were forced to initiate a complete break from their cultural heritage and previous relationships. I also discuss the different standards (based on gender) by which the African-American community seemed to view those who passed.

The texts, I would argue, help us to understand that the experience of passing had very different implications for women and men and through a discussion of those differences, as revealed by the protagonists in both novels, we can explore another layer of human experience during the Harlem Renaissance Period.

Quevedo, Daphne, and Apollo: The Satire of a Tradition
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It is one of the striking facts of literary history that Renaissance courtly love poets were able to adapt Classical myths for their own purposes. Many of these stories–Orpheus and Eurydice, Hero and Leander, Daphne and Apollo–underscored the tragedic aspect of love. The latter myth seem to strike a particularly resonate chord among Renaissance poets, with its emphasis on the effects of unrequited love. As told by Ovid in his "Metamorphosis," Apollo is struck by Eros' golden arrow, which causes him to fall madly in love with the nymph Daphne, the first woman he sees. Meanwhile, Daphne is the victim of Love's lead arrow, which assures revulsion. In this way, an absolutely unresolvable situation is established. Apollo pursues Daphne through the forest and, as he closes in, the nymph cries out for help. She is transformed into a laurel tree while the hapless Sun God can only look on helplessly.

The appropriateness of this myth was not lost on the father on Renaissance poets, Francesco Petrarca. The great Florentine went so far as to name his beloved, the subject of many of the poems of "Canzoniere," Laura. Within the Spanish tradition, Garcilaso de la Vega (1501-1536) crafted a sonnet in the Italianate manner on this theme, helping to assure his status as Classic on the Iberian Peninsula.

Nearly a century later, Francisco de Quevedo (1580-1645) takes up the myth, with clearly different results. In the hands of this satiric genius, the pathos of the story is converted into bathos. Daphne is depicted as a prostitute, who will gladly surrender her treasure for a purse of gold. Likewise, Apollo comes across as little more than a satyr, willingly abandoning the rules of courtly love in order to satisfy his lust.

Quevedo's sonnets are instructive in understanding the marked change in atmosphere from the idealism of the Renaissance to the pessimism of the Baroque, where love loses its spiritual qualities and takes on a decidedly more physical aspect.

Eutropius and the Other Epitomists of the Fourth Century
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Judging from the scarcity of literature on the subject, the Latin historians of the fourth century A.D. do not appear to be of great interest to scholars. One of the reasons for this may be that, with the exception of Ammianus Marcellinus' continuation of Tacitus' history, no truly great historical works were written in Latin during this period. Typical of the fourth century are several historical compendia, such as Eutropius' *Breviarium ab Urbe Condita* (*A Brief History of Rome from Its Founding*), that clearly are not first-rate pieces of literature. For the most part, they merely recount basic facts of Roman history in styles that are not particularly noteworthy. These compendia were not intended as literary masterpieces, but rather as concise surveys of Roman history to meet the needs of a new ruling class that had emerged in the fourth century. -

The purpose of this paper is to examine both the content and nature of the compendia of the fourth century, Eutropius' *Compendium* in particular. It will be shown that these works, especially that of Eutropius, continued to be popular past the fourth century because they were viewed as useful summaries of Roman history. There are several characteristics of Eutropius' work which a modern Latin student would find attractive, and these will be pointed out as well.

Eutropius used to be a fairly popular Latin author in schools, but even some classicists today do not recognize his name. It is time that Latin teachers and students rediscover this useful and highly readable author.

Coleridge's *Friend* and the Unpublished *Opus Maximum*:
The Curtain Lifted
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Coleridge regarded *The Friend (1818)* as his most important published work, particularly for the "Essays on the Principles of Method" in the last book. These essays explore in particular Coleridge's central distinction between the reason and the understanding. But their larger preoccupation is the shape, dynamics, and significance of investigation in the arts and sciences, a topic of continuing interest inside (if not always outside) the academy today. The climax of these essays is Coleridge's attempt to correlate his view of the human subject and the sublime, with both natural and revealed theology, all the while taking pains to distinguish his views from pantheism. As Owen Barfield has indicated, the conclusion of this attempt is unsatisfactory, "raising as it does the not swiftly answerable question of what Coleridge really meant." Elinor Shaffer suggests, but does not elaborate, that his *Opus Maximum (OM)* fills in this gap in *The Friend.* Although Coleridge did not complete *OM,* which exists in several large fragments, he meant the treatise to be the final summation of his life's work. Unfortunately, extant secondary material gives only tantalizing glimpses of *OM* or gestures towards its importance; and the edition-in-progress of *OM* for the Collected Coleridge series is not projected to see print before 2000 at the earliest. Thus what Richard Gravil calls the "keystone

of the arch" of Coleridge's oeuvre is presently available in manuscript only.

After my recent examination of manuscripts of *OM* held at Victoria College (Toronto), I wish in this paper to begin clarifying that final crux in the Essays on Method in *The Friend.* I hope that my discussion will not only help us understand *The Friend,* but also "lift the curtain" on the contents of *OM* itself, an apparent mystery until the publication of its edition.

The Timelessness of the Unbelievable:
Hyper-reality in Mérimée's *Djoûmane*
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University of North Dakota

In his well-known article, "Flaubert's Parrot and Huysman's Cricket: The Decadence of Realism and the Realism of Decadence," critic Jefferson Humphries makes the following statement about the purpose of realist representation.

The object of realism is thus not reality–the real is rather the simulation in the reader of certain sensations associated with certain kinds of reality–but sensual hallucination, artificial stimulation of the cerebral carthexes.

Realism, then, is not the attempted representation of reality but the creation of a hyper-reality. In its attempt to evoke sensations and emotions, hyper-reality demonstrates that reality cannot be an undeniable truth which may be represented; rather, it is an individual and personal interpretation of a text that transcends the real.

Mérimée's *Djoûmane (1870)* is among the first of the so-called realist texts which sets out to destroy the pretense of realism through the creation of a hyper-reality achieved via an exploration of the timeless realms of myth and dream. In this paper, l will argue that realism is portrayed by the incorporation of a hyper-reality within the framework of a represented reality. The use of myth and dream, as a means of portraying the sensations of hallucination, lust and fear, allows for the transcendence of temporal logic and linear action associated with realist representation. The hyper-reality created by this act of transcendence allows the reader to suspend a natural skepticism in realist representation by plunging him/her into a conscious examination of the sub/unconscious. As a result, realism is attained when the artificial stimulation of emotions brought about by a close association with the text allows for a distancing from the very text which encouraged those sensations of reality.

Baudelaire, traducteur habile des jeux de mots de Poe
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Liberty College

Plusieurs traducteurs at théoriciens de la traduction moderne affirment que les Jeux de mots sont souvent très difficiles à traduire avec exactitude. Les jeux de mots peuvent s'avérer parfois intraduisibles parce que la langue d'arrivée ne met pas toujours les ressources nécessaires à la disposition du traducteur.

En traduisant les jeux de mots de Poe, Baudelaire fait un usage intuitif des divers procédés de la traduction directe (la traduction littérale, l'emprunt, et le calque) et de la traduction oblique (la transposition, la modulation, l'équivalence, et l'adaptation) que proposeront Jean-Paul Vinay et Jean Darbelnet plus d'un siècle plus tard. Par ailleurs, Blaudelaire falt un grand effort pour susciter, chez son lectour, une réaction équlvalente à celle du lecteur du texte origina1 en faisant une traduction sémantique des jeux de mots de Poe, lelle que proposeront Eugene Nida et Peter Newmark plus de 100 ans plus tard.

A l'aide d'une dizaine d'examples relevés des traductions que Boudeluire à faites des contes de Poe, nous soutenons que notre traducteur "moderne" s'avère bien babile dans ce domaine parce qu'il possède une grande sensibilité aux mots et expressions anglais.

Herman Melville's Use of Meaningful Coincidence in "Redburn" and "Israel Potter.
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University of North Dakota

Ishmael, the narrator in "Moby Dick," meditates upon the nature of time and causality in the opening section of Chapter 47, "The Mat-Maker." In an extended metaphor with the process of weaving marline thread into mats for boat-lashing, Ishmael imagines a Loom of Time in which the warp is destiny or necessity, the woof is free will, and the random blows upon the marline mat-work by Oueequeg's "heavy oaken sword" are the play of chance.

Melville's philosophy of time, whereby destiny is the governing warp, which the woof of free-will and the intercessions of chance events can only modify to a degree, appears in others of his works. "Redburn" and "Israel Potter" are examined in this paper.

It might appear on first reading that "Redburn" emphasizes the chance element over destiny and free will, at least in the lives of sailors. Nevertheless, Melville's young sailor-to-be, Redburn, began his life's path under the apparent governance of a decidedly non-random interplay of destiny and free will. Among the curios in his childhood home was a glass model ship in a square glass case, which became the focal point of Redburn's "dreamings and longings" as a boy, distilling his "vague, prophetic thought, that I was fated, one day or other, to be a great voyager" into a definite resolve to go to sea. Upon the precise day of his departure from home, so Redburn's sisters would tell the story over the years to come, the glass ship's "figure-head, a gallant warrior in a cocked hat" with which Redburn feels "a secret sympathy," slid inexplicably from its commanding position aboard the ship to lie "pitching head-foremost down into the trough of a calamitous sea."

Melville's character "Israel Potter," based more or less upon an actual unsung hero of the Battle of Bunker Hill' experienced a lifetime likewise filled with chance wanderings and brushes with calamity, yet revealing at times the warp of destiny. Stranded in England, like his actual historical counterpart, through a series of misadventures, Melville's Israel Potter survives there for several decades through wit and humble labors. He returns at last to America, an old man, finally to pass on his story to a local publisher, for a "little book" soon to fade into obscurity. In a coincidence the mirror image of young Redburn's, Melville times Israel Potter's end: "He died on the same day that the oldest oak on his native hills was blown down."

The true Israel Potter, according to the actual "little book" of his adventures, a used copy of which Melville would find decades later in a dusty book stall, arrived home in America on May 17, 1823. In Melville's retelling, his ship's arrival at home port in Boston came not on this ordinary day, but three years later, on the Fourth of July, 1526. In an ironic brush with death, Israel Potter, his courageous acts at the start of the Revolutionary War now nearly forgotten, sets foot on land only to barely escape being crushed under the wheels of a parade float commemorating the "Heroes That Fought" at Bunker Hill.

While July Fourth of 1823 (or, perhaps of 1825, the fiftieth anniversary of Bunker Hill) might have served as well for this scene, Melville picked 1826. Why? Given Melville's interest in meaningful patternings of events, it seems likely that what took place on July 4, 1B26 might provide the answer. As was part of American lore in Melville's youth, and has endured in our collective memory into the late twentieth century in such settings as the Random House Dictionary's illustrative use of the word "coincidence," one remarkable event surely stands out: the death that precise day, the fiftieth anniversary of the Declaration of Independence, of the two surviving Presidents who had been among its signers: John Adams and Thomas Jefferson.

Melville's allusions to meaningful coincidence, both in the timing of fictional events, and (in the case of Israel Potter) the timing of his subject's homecoming to correspond to a prominent instance of this phenomenon, look forward to the twentieth century work of Carl Jung. I now close this paper with a few of Jung's observations on the nature of synchronicity.

Dialectical Doubling in Shakespeare's *Measure for Measure*
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Minot State University

The central concerns of my essay will be the psychological and political insights of Shakespeare's *Measure for Measure*, specifically the play's criticisms of excessive behavior caused by human vanity. Critics of the play have generally found that the inconsistency of the characters is not a problem of poor characterization, but rather an indication that Shakespeare was trying–despite the play's melodramatic sensationalism–to be as realistic as possible, for most people are as ambiguous and inconsistent as these characters. It is possible to examine the play in the light of psychological criticism, which claims to disclose the usual conflicts of humanity scientifically, as Shakespeare does artistically. A model for this interpretation is "Fratricide and Cuckoldry: Shakespeare's Doubles" by Joel Fineman, a psychological critic who also gains insight from the work of anthropologist/literary critic Rene Girard. The essential theme is that fierce fratricidal rivalry between doubled characters to determine difference from no difference is an essential feature of the human psyche and one of Shakespeare's key psychological insights. However, even though this powerful drive toward

violence is very much a part of human, but more specifically masculine, nature, it can be subverted, and in fact, should be subverted, so as to prevent its causing tragedy, such as in Hamlet, one of Fineman's chief examples. The art of off setting this dangerous urge is in the compromising quality of some oppositional factor which diffuses the violent urges by showing them to be less important than they may appear, or showing them to be downright ridiculous. In *Measure for Measure* this off-setting quality has been noted by many readers, but for this essay William Bache's *Measure for Measure As Dialectical Art*, which emphasizes many of these contrasts, is very important. Time and again in *Measure for Measure* Shakespeare sets up doubled characters, whose similarities seem to form a convergence that leads to dangerous situations. However, the solution to their problems, often as not, is realized when the character's contrasting characteristics are exploited to offset the danger. This pattern must be continuous since to suggest any monolithic answers is to deny the complexity of life. The combination of these two approaches, Fineman's psychoanalytical and Bache's dialectical, is conceivable because they share the concept of contention between opposing forces of similar stature and like strength.

Aesop's Fables: Understanding the Ordinary Greek?
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In early 1998 there was published by Penguin Classics *The Complete Fables of Aesop,* translated by Olivia and Robert Temple.[1] No complete translation of the *Fables* has ever been attempted in English before, and the current edition contains in fact some 150 tales additional to those collected in the previous Aesop published by Penguin in 1954.[2] This alone is a good enough reason for bringing out a new edition of Aesop, but in his introduction to the translation Robert Temple says besides that Aesop's *Fables* "...enable us to have the kind of understanding of ancient Greek life which does not come from reading Plato and Thucydides."[3]

Though concentrating on the *Fables* themselves I want also to discuss briefly the admixture of materials that have gone into the composition of the "complete" Aesop. There has been preserved for us among the *Fables,* for example, tales that seem to date no earlier than the mid-fourth century B.C. as well as verse fables, but Aesop, if he existed (and this is by no means certain, as his name may merely have become associated with these kinds of traditional tales), lived in the sixth century B.C. and wrote in prose.

Further, although Greek fable seems not originally to have been borrowed, foreign sources are, however, occasionally mentioned, among them Libyan and Egyptian. In fact non-Greek sources may well solve the problem with some of Aesop's animals. The camel, for example, appears in a half dozen or so fables,[4] but it is foreign to Greece, as are elephants and simians, but they also turn up not infrequently.[5] Fables involving these animals may well have originated in Libya. On the other hand the asp of one fable and the three fables in which there are

scarab beetles would seem of Egyptian inspiration,[6] because scarab beetles were held sacred by the Egyptians, and the asp (or Egyptian cobra) does not exist in Greece.[7]

Finally fables involving the lion are far too numerous to mention in detail (some thirty or so), but they are likewise problematic not only because some seem to involve political satire that seems inappropriate to Greece but also because of the lion itself.[8] It is possible that the Greeks in colonies along the coast of Asia Minor were acquainted (if that is the right word) with lions, but the animal is not found in Greece proper. On the other hand the lion was renowned in Greece, and for that reason, if no other, it can be possibly seen as an animal appropriate to the *Fables*.[9]

In his introduction to the new Penguin Aesop, Robert Temple urges us, as I remarked above, to see Aesop's fables in a new light and to treat them as snapshots of the kind of life the ordinary Greek of antiquity lived. It is certainly tempting to give this a try, but I would now submit that it is almost impossible to do so. There is too much uncertainty both in regard to the author and the *Fables*. Did Aesop live in the sixth century B.C., or is he merely a name associated with a tradition? When were the fables written, or is it gathered or assembled? Why are there some apparently non-Aesopic and non-Greek fables interspersed with the others, etc.?

Since much of this is uncertain, it would, it seems to me, be rash to use Aesop's *Fables* in any really meaningful way to draw a picture of the ordinary Greek person. Too many kinds of ordinary Greeks (and non-Greeks alike) from too many different places and too many different periods of time seem to lie beneath the words of the *Fables*. This "ordinary Greek," if we were to attempt to draw his picture, would emerge as a very fuzzy kind of individual at best.[10]

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[1]   Olivia & Robert Temple (translators), *Aesop: the Complete Fables* (with an Introduction by Robert Temple) (Penguin, 1998).
[2]   S. A. Hanford (translator), *Fables of Aesop* (illustrated by Brian Robb) (Penguin, 1954).
[3]   Oliva & Robert Temple (above, note 1), xviii.
[4]   Ibid., #144, 145, 146, 147, 148; cf. 306.
[5]   Ibid., #145, 210 (elephants); 38, 39, 145, 304-307 (simians).
[6]   Ibid., #137 (asp), 4, 149, 241 (scarab beetles).
[7]   Ibid., xxi, 5 (note to #4), and 103 (note to #137).
[8]   Ibid., xxii.
[9]   Loc. cit.
[10]   A collection of Aesop's *Fables* was made by Demetrius of Phaleron in the late 4th or early 3rd century B.C., but the oldest surviving version we have of the *Fables* is the Collectio Augustana, which dates from the third century A.D. (possibly earlier). Other collections have come down to us from late antiquity and the middle ages.

Section: Rock Drill of the Cantos of Ezra Pound:
Poetry and/or Whatever
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Ezra Pound was hopeful, if not always confident, that he could inscribe within his poetry traditional cultural verities and, as self-appointed pedagogue, teach them to others. Thus, he was not interested in exploiting the ambiguity of concepts, but in clarifying them and thus initiating political and economic practice through them. Despite copious allusions to traditional symbols, he does not seek a plenum of uncertain reference, and he does not employ irony to create ambiguity or to (consciously) undermine his text's overt meaning. With King Wu, he would say, "Gentlemen from the West/Heaven's process is quite coherent and its main points perfectly clear" (Canto 85, 142). It is therefore problematic that Pound's text consistently has been perceived, both syntactically and semantically, as opaque. Since this perception has in some cases precipitated a conservative reaction against Pound's style, the first part of this paper takes up the theoretical question of whether, for example, something that looks suspiciously like scribbled notes should be allowed to enter the ranks of poetic discourse. But the density of Pound's text also has elicited a much different response among another group of readers, namely those who were inspired to explore what Marjorie Perloff calls, in the title to her book, the "poetics of indeterminacy." Thus some space is devoted to observing how Pound's modernist attempt at clarity ironically has contributed to postmodern poets' exploitation of the displacement of meaning intrinsic to discourse. I also speculate that for some poets, the phenomenological observation of consciousness that yields polysemous, ultimately undetermined, meaning results in an apparent withdrawal from praxis, i.e., from the kind of devoted belief and commitment to which Pound subscribed. Last, I discuss how Pound's own praxis, his desire to preserve the wealth of wisdom laid up in the history of civilization, the "sagetrieb" or "tale of the tribe," came to be embedded in fascist politics and a culture of anti-Semitism.

La France vue par Henry Miller dans
Tropic of Cancer
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En relisant *Tropic of Cancer* de Henry Miller, j'ai été frappé par plusieurs aspects du livre. Tout d'abord, l'œuvre présente d'étonnantes ressemblances avec *Le Bachelier* de Jules Vallès, auteur français du XIXe siècle: le personnage principal est pauvre et constamment en quête d'un repas, d'un logement bon marché ou gratuit, et il se rebelle contre la société, les traditions et le système scolaire. Les deux romans sont autobiographiques, écrits à la première personne et faits de scènes successives qui ressemblent plus à un journal ou une série de tableaux qu'à un roman. Ce sont des œuvres «jeunes», même si leurs auteurs ne l'étaient plus quand ils les ont écrites. L'action se passe surtout à Paris, et la province, s'ils doivent y vivre, symbolise l'échec et un exil intolérable pour les narrateurs. Ces similitudes, qui ne constitueront que mon introduction, m'ont poussé à étudier de plus près cet

Américain qui passa dix ans de sa vie en France et y écrivit son œuvre maîtresse, *Tropic of Cancer*. C'est sur celle-ci que je me concentrerai pour essayer de définir comment Henry Miller voit la France et les Français. Je passerai en revue ses descriptions de Paris et de Dijon, sa vision des femmes et du Français moyen, ainsi que son opinion de l'enseignement et du milieu scolaire.

"I Am A Destiny": Fate And Destiny In Existential Dialogue
Eliot Levine
University of Winnipeg

"I am a destiny" wrote Friedrich Nietzsche, and scandalized his slavish contemporaries. The fate of Nietzsche's destiny, his then-present destination and his ongoing presence, is worth our free humanity's leisured consideration.

Two of Nietzsche's 20th century readers, Albert Camus and Martin Buber, have celebrated their accounts of existential dialogue to embrace destiny and deny fate its sting. Contemporary dictionaries in several languages still record the vulgar usage that treat these terms as synonyms. For mortal slaves unfree in the face of their imposed biological fate, death is their end and only an imagined afterlife offers solace.

Camus confesses that he lacks imagination, the Justice that imagines an otherworldly redress to this world's absurd injustice has no hold over him. He seeks to discover if it might be possible to live without appeal to slavekinds', mankinds', traditional impotence, and murderous escapes. Such Justice has served to warrant celebrating man's inhumanity to man, has served to warrant celebrating mass killers and leaders judged great because of their prowess. Witness the footnote to Camus' Caligula. Epigoni celebrate Caesar who slaughtered tens of thousands, but castigate Caligula for preferring his horse over the lying courtiers who told Caligula he was god.

For Camus existence was a present to be celebrated, the only time we have within which to choose, the only possible destination for free humanity, free outside the bonds and bondage to imagined otherworldly goods. As Will Herberg has potently remarked, real freedom is in the present tense, period.

Martin Heidegger confronted Søren Kierkegaard's Truth is Subjectivity, and his own mortality, to note that we all are flung towards our doom. We exist fated to this common not to be returned from end. "Der Tod." Situated by being there, "Da Sein," we become shepherds to "Sein." Humanity survives partly living beneath its great leaders, its poets and philosophers who ecstatically rise above their everydayness. But for the most part humans, Kierkegaard's Crowd, either genuinely embrace or ingenuinely flee the truth declared to them by their authors, the Masters–Holderlin, Heidegger, Hitler–those whose Daseins are authentic, or inauthentic, as the case may be. Camus chose to live estranged as an outsider to such enthusiastic submission to the Master, and his dubious authorities. In the end Heidegger too confessed, we needed a god, and we got a Hitler.

So far as Fate and Destiny are concerned, Martin Buber proclaimed R. Groggier Smith's rendition of Buber's seminal "Ich und Du," (I and Thou), to have been the finest translation Buber had ever received. The temporality of free humanity's existence was sensitively responded to in this work. Here we encounter our future

as a Destiny, a destination presently realized whenever dialogue, whenever we presently meet with our other as a Thou. And here is the highest good, and Buber's account of God. Our melancholy fate is to find that afterward in time we fall into the fateworld, to mere memory of the other as an objective public reliable thing among other things. But Fate holds no terror for those who can remain open to swinging again into the presence of dialogue and a regained destiny where the other becomes our present thou. Buber speaks of life lived between Fate and Destiny. But he also speaks of those for whom dialogue is lost, for those locked into the prison of fate, the merely reliable world condemns its prisoners to their future as a Doom.

Classical Greece was fascinated with freedom and humanity's willing participation in slavery, both as masters and as slaves. Their literature's tragic heroes challenged the fates, the gods, while philosophy's Socrates too was concerned with how we might wisely choose the good life. For him every choice was subjectively for the good. He bequeathed a tradition that sought to become wise about the choices we really make. When successful we attain the destiny Plato's Socrates points to, unpacking the ambiguity has been the stuff of discourse over the millennia.

Today's Masters choose to reduce others to be their playthings, to accept being located as objective points in their master's universe of determined reliable timebound things. Today's slaves clamor after objective certitudes, and later whine about their doom. Today's free humanity/"ubermenschen" still seek to outwit their gods. Nietzsche's "I am a destiny" still calls out to friendly companions.

The Fate of Buber's Destiny was betrayed by a shameful business deal between Raphael Buber who squandered his inheritance in a deal with Walter Kaufman and some publishers. Here the masterful Smith text was exiled from North American, and Canadian markets in exchange for the impoverished prose of Kaufman who abandoned Smith's approved sensitivity to the temporality involved in Buber's destiny, his destination to live in dialogue. I was licensed to freely distribute copies of Smith to my students for decades, it has only been in 1997 that my pleas for a commercial supply have met with success. It seems bizarre but our supplier in the United States has been authorized to supply only the Canadian market! So much for academic integrity, Kaufman's inability to grasp dialogue "ab intra," and his business deal, has marked both the decline in N. American appreciation of Buber's thinking, and the dubious success of Kaufman's royalties. The relation between Fate and Destiny has remained confused in the colloquial prose of Kaufman, and subsequently has contributed to the inability of N. American students to penetrate the mysteries of dialogue.

Mythic Dimensions of Louise Erdrich's *Antelope Wife*
Tom Matchie
North Dakota State University

In the year preceding Michael Dorris's suicide, he was living apart and estranged from his wife, Louise Erdrich. It was also during that time that she wrote her latest novel, *Antelope Wife*. Unlike her previous novels, it was not written with Michael's help and with him as her chief editor. In some ways it is a novel about divorce, estrangement, how people in a variety of ways "go it alone" when that is their fate. It is a tragic story, and though love is at its heart, as it is in all her fiction, it is mainly about loss and the effects of loss on the human soul.

Though Louise's mytho-poetic style here is consistent with her other works, there are several aspects that are significantly different. It is not set in rural North Dakota close to a Chippewa reservation, but the big city, Minneapolis, where Louise is now living. The characters in this novel are different, too, so that the extended family she had developed in her five earlier novels is replaced by a new group of individuals who emerge to tell a new story of epic proportion. There is also a departure from her mythological world, one often equated with Faulkner's Yoknapatawpha County, that she kept filling in with each new endeavor. No doubt this novel is more personal, more attuned to her own suffering soul.

In order to tell the story of that soul she moves more fully into the mystical world of myth, which Thomas Moore says in *The Soul of Sex* is the language of the soul, as opposed to the external world of business and politics. In this realm she goes back into history to tell the story of her mixed-blood ancestors, on both the German and the Chippewa sides. In doing so she employs both classic and Chippewa mythology to tell the story of several families moving from the late 19th to the postmodern world.

In this multi-generational way *Antelope Wife* resembles her husband's last novel, *Cloud Chamber*. Like his, her "chamber" is "clouded, but in a different way. It is less external, social, political, and deals more with the effects of disappointment and betrayal on other human beings, male and female. By employing different kinds of myth, she is able to develop a convincing story that is both contemporary and as old as the Greeks, or as the Chippewa ghosts who have always populated the midwestern states. It is not apocalyptic in the sense that Dorris brings together different races in *Cloud Chamber*, but cyclic in the sense that as human beings we are all subject to patterns that reoccur and "catch us up," however much we dream or plan otherwise. It is a powerful but heart wrenching novel coming out of a particular moment in the author's life, but somehow signifying something eternal.

"From Language to Literature: Managing Poetry in Introductory
Foreign Language Literature Classes"
Debra Maury
University of North Dakota

For the continuing student of a foreign language one of the most difficult transitions is that from what are essentially grammar and communicative based courses to the abrupt exposure to unabridged and unedited literary texts. Even if a language program's curriculum is fortunate enough to provide students with a transitional course such as an introduction to the analysis of literary texts, many of the textbooks designed for these courses are nonetheless organized from a historical perspective which emphasizes literary movements and as such differ little from texts designed for use in more advanced literary survey courses. The fact remains that students must be taught how to read literature before they can assess or appreciate its historical, artistic and social significance.

I propose a method of introducing the most difficult genre of poetry to students who have had little or no previous experience with literature. My presentation will follow the six steps I use in this method: 1) The careful selection of a non-abstract text in language that is as nearly contemporary to that of the students as possible. 2) An initial study of the poem solely for comprehension of its literal meaning. 3) A systematic grammatical analysis of the text based on what students have already learned in previous language classes. 4) An analysis of the versification, rhetorical figures and literary tropes employed and a discussion of how they enhance the literal meaning of the poem. 5) A reading of the poem aloud, and finally, 6) A discussion of how together the previous steps converge into an interpretation of the poem.

I have found that this approach not only helps students to appreciate in a systematic manner the intimidating study of a rather unpopular genre, but teaches them to read a text for literary, not just literal comprehension. It encourages thoughtful examination of the text itself, which naturally leads to a desire to understand the historical and artistic contexts that encompass the work. A detailed analysis of "the words on the page" serves to foster students' abilities to perform valid critical literary analyses of other genres as well by offering them the tools of specific references to the text with which to support insightful observations, thereby avoiding what are all too often otherwise vague conclusions and superinterpretations.

Moderate Philosophers and Reckless Orators:
Reconsidering the Philosophy of Isocrates
James Muir
University of Winnipeg

The paper has a scholarly intention to recover a more adequate understanding of the Greek philosopher Isocrates, a contemporary of Socrates and Plato, and a philosophical intention to use Isocrates to reconsider philosophy as a way of thinking that can lead to trans-historical, trans-"cultural" knowledge.

These intentions will be fulfilled through an examination of Isocrates' use of the words "tolman" (recklessness, daring), and "philosophia" within the historical context provided by a contrast between the history of philosophy in the Middle East and North America.

Philosophy originates in classical Greece, with the Socratic philosophers particularly, but also with their rival-friend Isocrates. Almost all the Greek texts of the Socratics (Plato, Xenopnon, Aristotle) were lost in Europe until the twelfth century, but were possessed and studied by Arabic and Hebraic thinkers in the Middle East during the entire period; these thinkers were the source of the European recovery of the Socratic texts in Europe in the twelfth through fifteenth century.

It is important to understand these two histories of philosophy if we are to evaluate the merits of the two most familiar uses of the word philosophy. Is philosophy the name of a way of life devoted to the search for knowledge that one knows one does not possess, or is it the name of particular sets of beliefs, values, or ideologies?

A turn to Isocrates in the historical context of this question will help us to

understand it better. The substantial influence of Isocrates has been overlooked in scholarship for most of this century, though he is increasingly regarded as the originator of a conception of "philosophy" understood as the articulation and persuasive expression of a particular (usually political) doctrine, as opposed to a the discovery of truth.

This view of Isocrates rests, in part, on interpretations of his use of the words "tolman" and "philosophia." In particular, the fact that Isocrates himself did not engage in the kind of public persuasive speech he recommends is regarded as a consequence of his "shyness". Examination of his use of "tolman" suggests that his abstention from public oratory in fact rests on conception of philosophy closer to the Socratic than is commonly supposed.

We need to reexamine the conventional scholarly image of Isocrates, in part in order to recover a more detailed understanding of the classical debates about the nature of philosophy. If we combine such an understanding with renewed attention to the history of philosophy in the medieval Middle East, then we will be in a much better position to ask ourselves whether philosophy is best understood as the name for a longing for trans-historical, trans-"culture" knowledge we do not yet fully possess, or the name merely of our particular beliefs.

Teaching Children How to Be Childlike: Ezra Jack Keats's
The Snowy Day and Some Possible Characteristics
Of Children's Literature as a Genre
Perry Nodelman
University Of Winnipeg

This paper represents work I've been pursuing in the process of my continuing exploration of the characteristics of children's literature as a genre. I've been focussing my considerations on a small group of six texts which I believe to be representative of a variety of kinds of writing for children, which are commonly identified as literature of children or young adults but which are, also, substantially different from each other. These texts, written at various times between the early nineteenth century and the present by a varied group of British and American men and women, include short picture books and fairly long novels, fantasies and realistic stories. My supposition is that the process of determining what qualities they might happen to share with each other despite their vast differences will help me to isolate and define generic markers–qualities common to a large variety of texts identified as intended for audiences of children.

One of the six texts I've been thinking about in these terms is Ezra Jack Keats's *The Snowy Day,* which won the Caldecott medal as the best picture book published in the U.S. in 1962; it is still in print in a variety of editions, and still widely admired. My paper focuses on some of the discoveries I've made about this one book, and how they are helping to shape my understanding of what shapes and defines children's literature as a genre.

My considerations begin with a look at how the complexities of the illustrations in *The Snowy Day* expand on and, therefore, undermine the simplicity of the text– and in doing so, work to define and explain childlike behavior in terms of a sophisticated, philosophically-inflected adult version of innocence. A further

exploration of the focalization of both its verbal and visual texts confirms the book's insistence on offering a double perspective, two ways of understanding the same events. I argue that the two focalizations of *The Snowy Day* open up a consideration of the meanings of childhood and specifically of the relative value of knowledge and innocence, that it does not merely describe a child protagonist's perceptions but that it is actually and centrally about the nature and meaning of childlike perception. Furthermore, it reinforces specific ways of being childlike in child readers, specifically by encouraging them to share its knowing and not particularly innocent understanding of innocence. This and, I conclude, many other texts of children's literature work to construct child subjectivity as a sophisticated knowledge of the value of enacting the childlike as conventionally understood by adults. In others words, a main but most often veiled purpose of this literature is to encourage children to deceive adults about who and what they really are as children, in ways that adults find comforting.

Bilingual Children as Effective Language Teachers
Anita Pandey
University of Memphis

It is generally assumed that children pick up languages relatively easily. However, few, if any, studies have examined how children learn linguistic and cultural artifacts from other children, and how bilingual children serve as natural language teachers and mediators or interpreters in child-child and adult-child interactions. This presentation will demonstrate–with the aid of video excerpts– how children, particularly bilingual children, make effective language teachers.

I will illustrate how bilingual children adopt multiple roles in their interactions with monolingual adults and children; first as cultural and linguistic transmitters, and as "translators" in interactions between their (bilingual) parents and their monolingual peers, on the one hand, and between their monolingual friends' parents and their siblings, on the other. In effect, the focus is on how bilingual children teach others–children and adults–a second language and culture, in a naturalistic setting. I argue that all children have the potential to be teachers to their peers and the adults they interact with.

Video excerpts and transcriptions from two longitudinal studies will be presented as data items. The participants in one of the studies include five Arabic-English speaking children in a Palestinian family, whose interactions with monolingual English-speaking children and adults were observed and video-taped in a variety of contexts and over an extended period of time. The other study is an ethnography of three generations of L1 Spanish-speakers in a Memphis-based family/home, in which "Abuela" (the grandmother) is shown interacting with her bilingual daughter and granddaughter. The granddaughter taught her grandmother English, as is carefully documented and discussed. The findings of both studies are discussed at length and suggest that children are some of the most natural and effective language teachers. Also demonstrated in this session are monolingual children's perceptions of another language and culture. They are shown to equate accent or accented English with another language (i.e., Arabic). Equally fascinating is the manner in which bilingual children employ code-mixing and code-switching.

The implications of these preliminary findings for language and culture teaching are also explored.

Metaphors Of Might: Anthropomorphism In Animation
Anjali Pandey
North Dakota State University

Various English dialects receive differential treatment in media directed at children. Linguistic analyses of the discourse in this medium demonstrate a consistent attempt to present speakers of nonstandard varieties of English as powerless proletarians of low cultural and socioeconomic status. (cf. Pandey 1997; Lippi-Green 1997). The goal of the present study is to examine the devices through which the discourse of the animated movie emits and sustains relations of power and ideology. What is significant to note is that this portrayal of asymmetry is attained via linguistic devices at the lexical, syntactic and textual level as well as through the device of Metaphor. Commenting on the linguistic significance of metaphor in the creation of asymmetry, Fairclough (1989) argues that different metaphors have different ideological attachments. The use of metaphor in children's animated movies is particularly significant since a world of speaking animals is presented. Consequently, the synthesis of dialect with animal is more than purely coincidental.

Using current frameworks in critical linguistics, this study argues that there are consistent associations of standard dialects with animal metaphors associated with the "culturally powerful" (Fairclough 1989; 1992), and a concomitant association of nonstandard English with animal metaphors evocative of the "slovenly underclass" (Fairclough 1989; 1992). The data corpus consists of excerpts from animated movies produced over the last 50 years.

The results demonstrate the extent to which anthropomorphism in this medium is utilized to evoke and sustain the dominant ideology's preference for and prejudice against various dialects of English. A major generalization is that in these movies, the naive child audience is presented with a social reality in which dialectal variations are systematically synthesized with cultural metaphors evocative of variations in power and moral worth.

Women's Literary Careers in late 18th/Early 19th Century Edinburgh
Pam Perkins
University of Manitoba

When the Scottish judge and man of letters Henry Cockburn wrote his memoirs of literary life in Edinburgh during the last part of the eighteenth century and the early years of the nineteenth, he had little to say about women writers, mainly because, as he observed, "[f]or a small place, where literature sticks out, Edinburgh has never been much encumbered by professed literary ladies." "Professed" or not, there were nevertheless at least some Edinburgh women during those years who earned all or a large part of their incomes by writing, and precisely the circumstances which made Cockburn and others see the Edinburgh of that time as

perhaps the most vibrant literary community in Britain–a relatively small, highly literate population in which arts and intellectual topics were part of fashionable social discourse–ensured that these women had numerous social and literary connections with the group of male writers who, as Clifford Siskin and others have recently argued, helped shape the modern concept of literary professionalism. This concept, as Cockburn's observations suggest, was thoroughly masculine, a point which raises the question of how the women who did earn their livings by writing in this milieu understood their own work and how they were able to develop what were, in effect, professional careers in a society which was formulating a concept of the literary professional which excluded them. In this paper I will look at the publishing careers of several of these women, all of whom worked in a variety of genres and were active participants in the larger Edinburgh literary scene, placing their writing in the context of what Margaret Oliphant, looking back from the other end of the nineteenth century, called the "wonderful new flood of genius" which marked the opening of the century in Edinburgh. Those whom I discuss will include Jean Marishall, a novelist and essayist) Elizabeth Hamilton, a novelist and educational theorist; Anne Grant, a poet, essayist, and letter writer; and Christian Isobel Johnstone, a novelist, journalist, and author of a very successful cookbook. Their careers spanned the period from the late eighteenth century to the 1840s, and as such reflect the changes and developments in the Edinburgh literary world which critics from Cockburn to Siskin have analyzed. All of these writers also address, to some extent, the issue of their own position as authors; Grant and Hamilton, in particular, reflect in their letters and journals on their own ambivalent ideas about what it means to be a literary "professional" and the ways in which the concept of "professionalism" is complicated for them by their simultaneous insistence on their status as "ladies." The fact that they did succeed in merging these identities–all were more or less successful, both critically and financially, and all were recognized as colleagues, even if often somewhat patronizingly, by writers such as Sir Walter Scott, Thomas DeQuincey, and Francis Jeffrey–suggests the flexibility of the categories of both the "lady" and the "professional" in the Edinburgh literary world at that time.

Language As Imaginative Representation
Donald Poochigian
University of North Dakota

Consciousness determines reality, and appears either in an immediate mom or over abstract moments in time. Language occurs within the context of time, in order to depict what is not immediate. Within time an object is not an observable thing, it is in Gottlob Frege's depiction an abstract set of all possible appearances of the thing. Language identifies a particular thing or group by a Boolean sequence, overlaying one set of all possible instances of a thing over another set of all possible instances of another thing, until isolating the common member or members of every superimposed set. What is mutual to the sets is the meaning of the sequence. Formal syntax is unnecessary because a sequence is meaningful in any order, as long as each set introduced overlaps every preceding set and results in the same common membership. Intersubjective understanding is only possible when individuals understand experience in the same way, and manifest this understanding in similar behavior. Such behavior constitutes an objective symbol of the meaning or conceptual understanding, and sequencing of such symbols constitutes objective language. Behavioral manifestations can be replaced by arbitrary symbols to facilitate communication. Everything individuals do not understand in the same way constitutes pragmatics. All cannot be pragmatics, though, if an account for the basic order in human relations is to be provided. People must share a core of understanding and express it in a like manner.

The Glamour of Grammar: The Riddle of Old English *laf*
Phyllis Portnoy
University of Winnipeg

The word *laf* in Old English has been variously glossed as "what is left behind," "survivor," "widow," "heirloom," "sword," the commonly assumed rationale for the semantic shift to the final item being that the weapon, like the warrior or widow, is "what is left" after a battle: a highly prized trophy of identity and prowess to be passed on to the next generation of heroic warriors. The referent "sword" is also frequently and rather oddly (semantically and syntactically) configured as a kenning, in the formula "what is left of the strife"(variation: "of the fire, the file, or the hammer"). Does the meaning "sword" derive then from the strife-ridden heroic folk logic of "remaining-surviving-plundering-bequeathing," and is the simplex *laf* "sword" a sort of short-hand for "what is left of the strife?" By this logic, the "swan's-road" would make every "road" a "sea." This paper will consider an alternative to the riddle of Old English *laf* by examining some Old English riddles, where the word in its every instance is crucial to the solution. In light of the Indo-European analogues, I suggest that it is the kenning that serves as the folk etymology, and I propose that a lexical item *laf* "sword," because of its homonymy with *laf* "remnant," was first confused, and then lost from Old English. *Beowulf* and *Exodus* provide further evidence for the conjecture that Old English poets might have been exploiting the potential for word-play available in a homonym which is also an auto-antonym: the survivor as destroyer.

Es pace et asserv issement dans *La route d'Altamont*
de Gabrielle Roy
Louise Renée
University of Manitoba

La route d'Altamont, c'est un hommage a la créativité féminine, mais en même temps, une critique de l'asservissement de la femme. Toute reconnaissante qutelle soit des dons artistiques octroyés par ses aïeules, Christine rejette cependant le rôle traditionnel que ses muses lui proposent. L'histoire tracée à l'avance pour la femme, c'est le mariage, la maternité, le service domestique, c'est-à-dire le sacrifice de soi, l'abnegation de toute aspiration personnelle. Selon Christine, cette vie entraine un rétrécissement de l'être, et elle associe constamment sa mère et sa

grand-mère a un espace restreint et claustrophobique. Par exemple, tandis que Christine est en train de contempler le vaste lac Winnipeg, sa mère est terrée au fond d'une cave sombre à odeur de moist. L'espace limité de la vie domestique symbolise la prison mentale dans laquelle se trouve la femme asservie. Par contre, l'espace ouvert représente les infinies possibilités du destin féminin. En quittant son pays et en devenant écrivaine, Christine va à l'encontre des attentes sociales qui pesaient sur les femmes surtout à cette époque-là. Le voyage, l'aventure, le déplacement, le départ vers l'inconnu - tout ce qui ouvre l'espace, c'est le rejet de l'asservissement traditionnel de la femme. Le récit de Christine n'adopte nullement le ton de la révolte, qui était alors interdit à la femme. Dans *Writing a Woman's Life,* Carolyn Heilbrun explique que les femmes adoptaient souvent un ton nostalgique, qui est la forme atténuée de la colère.

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La conscience féminine ou le pouvier de la littérature
Susie Santos
University of Manitoba

Plus on va vers la littérature, plus on devient CONSCIENT . . .plus on est conscient . . . plus on obtient le DÉSIR d'améliorer notre sort.

Une étude de trois romans, *La Femme Rompue* par Simone de Beauvoir, *Les mots pour le dire* par Marie Cardinal et *La Vagabonde* par Colette met en jeu une combinaison de propriétés théoriques et littéraires. Les textes nous montrent la vie dans une société androcentrique, et comment celles qui prennent conscience de la soumission de la femme, à travers la magic de la littérature ont l'occasion de surpasser certaines idéologies.

L'histoire de *La Femme Rompue* par Simone de Beauvoir nous présente une situation où a narratrice Monique tient un journal de ses evéneménts quotidiens, mais elle ne s'est pas encore aperçue de la puissance qu'a l'écriture. Monique n'a pas encore sa conscience féminine, car elle n'a pas encore trouvé la littérature.

Le deuxième roman nous présente une histoire dont la femme est en train de découvrir la puissance des mots . . . *Les mots pour le dire* rend les lecteurs conscients de la puissance qu'ont les "mots" à structurer nos penseés et comment ils ont en fait aidés la narratrice à se guérir. Cette narratrice est en train de trouver sa conscience féminine puisqu'elle est en train de découvrir la littérature et sa puissance dans la société.

Le dernier texte étudié, *La Vagabonde*, nous présente une narratrice qui est une femme avec un dilemme entre le déterminisme et la litberté de choisir son propre destin. Bien qu'elle se trouve seule, Renée trouve la présence dans littérature. La narratrice connaît sa conscience féminine . . . car elle connaît la magie de la littérature.

Dan, les text es étudiés, avec la prise de position féminine, on vo it que ce qui est offert à femme est très limité. En utilisant la littérature comme le véhicule des systèmes de valeurs la femme peut donc améliorer sa situation individuelle et sociale.

Plus on va vers la littérature, plus on devient conscient . . . Plus on est conscient, plus on obtient le DÉSIR d'améliorer notre sort.

Space and Stein: Teaching Gertrude Stein
at the Rogue's Gallery in Winnipeg
Deborah Schnitzer
University of Winnipeg

Teaching a University of Winnipeg, upper level, honours seminar in Gertrude Stein in a community-based learning space at the Rogue's Gallery intensified correlations between the experimental nature of Stein's writing and the improvised nature of an off-campus classroom. We became intensely aware of how we behave in new compositions. We discovered that we behave well when we value our developing awareness of the nature of the learning process itself; when we carefully consider how we learn, what we learn when we learn it, and why this is so. These are simple realities often obscured in traditional educational settings. It is helpful when these realities are as transparent as the strategies Stein brings to the linguistic surface so that we understand what we are doing with the tools that we are using. This builds a level of responsibility, community, and accountability among all course members, a sense of shared space that accepts the hierarchical and competitive values inherent in the educational system even as it actualizes collective and cooperative spirit and action as possible within that system. Our awareness of the processes that evaluate the impact of a variety of elements and values within a single constructed entity called a classroom is co-natural with our grasp of the way competing structures intersect and co-exist as artistry and reference in a Steinian passage.

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Les figures de répétition dans *Paroles* de Jacques Prévert:
signes de propaganda ou de liberté?
Tanya Somers
University of Winnipeg

Né avec le siècle en 1900 et disparu en 1977, Jacques Prévert est frequemment décrit comme étant un artiste «populaire», mais non populaire au sens où finalement son cadre littéraire n'est pas celui de Marcel Proust, ni d'André Gide. Certes, le grand public francais connaît bien ses dialogues et scénarios de cinéma, notamment *Les Erfants du Paradis* et autres classiques ayant comme sujet la classe ouvriére. Pourtant, sa poésie est souvent passée sous silence au lycée; les enseignants semblent préfèrer le relèguer aux enfants. Toutefois, ses oeuvres, et surtout son recueil de poésie, *Paroles,* sont les sujets de nombreuses études. En revanche, ces études portent normalement sur les thèmes de la guerre, du quotidian, de l'amour, de l'injustice sociale et politique, ou bien sur le génie de Prévert en tent que maître du jeu de mot.

Toujours-est-il que l'on traite de quelques remarques la vie engagée, les socialistes et l'element de la liberté chez Prévert. Par contre, il est rare qu'on incorpore ces détails directement à la critique littéraire. Comme il existe une lacune à combler, notre sujet sera: «Les figures de répétition dans *Paroles* de Jacques Prévert: signes de propaganda ou de liberté?». Ceci relève, plus précisément, de la problématique de l'engagement: Prévert va-t-il jusqu'au point de la propaganda, ou bien échappe-t-il à l'ecueil de celle-ci dans *Paroles?* La grande question que

nous nous poserons est la suivante: comment, étant donne l'engagement personnel et professionnel de Prévert, pourrait-on discerner un système stylistique de propaganda chez lui, en particulier en ce qui concerne son usage des figures de répétition.

Avant de répondre à cette question, il faut définir notre démarche de critique. Que fait une critique littéraire? Gérard Genette nous offre une perspective liée à la stylistique et la linguistique:

Si l'oeuvre est un langage et la critique un metalangage, leur rapport est essentiellement former, et la critique n'a plus affaire a un message, mais a un code, c'est-a-dire un systeme dont elle doit retrouver la structure. (Genette 1966)

Suite à cette démarche, nous invoquerons Ferdinand de Saussure et Roman lakobson pour examiner la «parole» chez Prévert. D'après Saussure, elle se définit comme un «acte individual de la volonte et d'intelligence» (Saussure 1975). Le titre «Paroles» annonce aux lecteurs et critiques de Prévert qu'il raconte, qu'il témoigne dans son oeuvre. La preuve s'en trouve spécialement dans les titres des poèmes, dont vingt sur quatre-vingt-quinze font partie du champ lexical de la «parole». 11 n'est pas étonnant alors, que nombre de poèmes de *Paroles* aient été mis en musique. N'oublions pas non plus les «paroles» de Prévert en tent que dialogues de cinéma.

D'un point de vue linguistique la parole s'oppose à la langue et, de cette opposition naissent les échanges linguistiques. Dans l'immensité de la langue, chaque individu choisit les mots qutil désire employer. Par la suite, ce choix constant forme sa propre «parole». Sur le plan poétique, Roman Jakobson explique ce phénomène en termes linguistiques: «La fonction poétique projette le principe d'équivalence de l'axe de la sélection sur l'axe de la combinaison» (Jakobson 1978). Autrement dit, les élément sélectionnés se combinent pour en faire des «paroles». L'échange se passe dans l'autre sens également. Certains des mots et expressions de la parole peuvent être si originaux qu'ils vent transformés en néologismes et parfois lexicalisés. Ce phénomène fait partie de la créativité, et se volt davantage chez les écrivains. Tel est le cas dans la «Tentative de description d'un dîner de têtes à Paris-France» de Prévert, dont le verbe «tricolorer», qui décrit l'esprit archi-chauvin du patrimoine français, a été popularisé depuis la publication du poème en 1931.

Dans le cadre de cette communication, nous présenterons les figures de répétition et leur fonction poétique et sociale. Prévert a un message à donner à une panoplie de récepteurs, ce que prouve l'analyse de *Paroles* selon les schémes énonciatifs de Jakobson. Nous nous demanderons si, par des figures stylistiques, notamment celles de la répétition (l'anaphore, l'épistrophe, la variatio, l'épizeuxe, l'équivoque, l'épanode, le chiasme, l'antépiphore et la condipulation), Prévert réusssit à composer une poésie qui soit à la fois engagée et libre ou bien stil tombe dans l'écueil de la propaganda.

Notes
1.   Genette, Gérard (1966), «L'envers des signes» *in* Genette, *Figures I*. Paris, Éditions du Seuil, p.187.
2.   Jakobson, Roman (1978), «Linguistique et poétique» *in* Jakobson, *Essais de linguistique générale*. Paris, Les Editions de Minuit, p. 220.
3.   de Saussure, Ferdinand (1975), *Cours de linguistique generale*. Paris, Payot, p. 30.

Voix active ou voix passive en français?
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In *Stylistique comparée du français et de l'anglais,* Vinay and Darbelnet state that English speakers and writers have a more objective view of reality than their French counterparts. This would explain the English speakers' tendency to use the passive construction which allows speakers and writers to focus on the action and not on the perpetrator of the action. French speakers, on the other hand, have a more subjective view of reality and tend to focus on the perpetrator of the action. Not merely content to report actions as they occur, French speakers will interpret these actions) they will therefore render English passive constructions with an active one. The passive sentence "My car was sold yesterday" becomes the active "J'ai vendu ma voiture, hier . . . " Although the passive voice is by no means unknown in French, most French grammar books recommend avoiding its use, except in specific circumstances, as it tends to contradict le genie de la langue. This paper will show what devises the French speakers and writers use in order to avoid the passive construction. It will also explain when it is appropriate to use the passive construction in French and when it is not.

The Politics of Brian Friel's *Translations*
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In this paper I propose to show how Brian Friel's 1980 *Translations* indicates the political sympathies of its author. Set in 1833, the play vividly portrays the British attempts to devastate the Gaelic culture. This era coincides with two major events in 19th century Irish history: the establishment of the national education system in 1831, and the Ordnance Survey conducted between 1824 and 1846. By focusing on these events, *Translations* reveals a deep concern for the effects of British colonization on Irish culture.

Historical sources point out how the national system of education replaced Gaelic with English in the classroom and retold Irish history from the colonizer's perspective. The Ordnance Survey of Ireland also served to Anglicize Ireland by renaming its place names and thereby robbing them of their history.

While examining the true nature and the impact of these political occasions, Brian Friel gives voice to Irish villagers both in favor of the British rule and in opposition to it. However, Friel makes his own stance clear by using the more central characters as his spokespersons and by converting the English officer Yolland in charge of map-making into a Hibernophile. Yolland's remark, "Something is being eroded" reveals his growing sense of his own culpability for the part he plays, in this instance, of renaming and transforming a country and its people. Consequently, in *Translations* Friel investigates the relationship between language and culture. *Translations is,* thus, Friel's strong deprecation of British colonization which resulted in an erosion of Irish culture.

The Captive Voice: Writings of Irish Republican
Prisoners of War
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Despite the recent increase in the popularity of post-colonial literature around the world, many critics have a difficult time addressing writings of political prisoners, particularly those imprisoned for their involvement (or alleged involvement) in armed campaigns. Many–if not most–critics wrongly dismiss these authors as mere propagandists, writers whose scant artistic talents are tainted by militant political connections. Even those critics who are supportive of resistance writers tend to oversimplify the cultural, historical, and political differences that shape these authors' experiences, indiscriminately linking writings from widely disparate backgrounds without contextualizing their struggles for freedom.

By examining selected writings of two Irish prisoners-of-war, I would like to challenge these two critical stances. Both Gerry Adams and Bobby Sands are skillful writers who produce work that is well-crafted, precise, and artistic which at the same time does not let itself be domesticated, de-politicized, or dehistoricized. Written under almost unimaginable conditions and at great peril to themselves, these words smuggled out of the British prison known as Long Kesh are a record of the struggle to retain one's identity in the face of brutal repression, and are filled with humor, humanity and determination. This is truly literature of the first order, for not only was it superbly composed, but it was *lived* as well.

Crime as a *priori* Social Fact: A Brief Critical Analysis of the
Representations Of Crime from the 1700s–Present
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This essay maintains as its focus an attempt to work through and imagine the ways in which textual and visual representations of the criminal over the last three centuries has reflected and shaped the ways in which we perceive crime.

I will begin by briefly outlining a general sociological analysis of "crime" that, according to Durkheim, simply states that in any healthy society crime is normal (society is nothing but agreed upon conventions and norms, and there will always be some social participants who, to some degree or another, work against these conventions). But how do the literary and visual representations of "crime"– from DeFoe's *Moll Flanders* to Michael Mann's blockbuster film *Heat*—function in relation to a conceptualization of crime as ''normal"?

My essay argues that there has been a shift in "crime's" representation as normal: a shift that preeminently reflects and shapes the way in which the reader/ audience is to think about "crime." In a work such as *Moll Flanders,* there is an element or normalcy to her actions—what is Moll doing that is any different from the average, successful mercantilist of the 18th century? And imbedded within DeFoe's representation is an overt analysis of the socio-political construction of the categories "crime" and "criminal." But the comparative (and critical) approach

to the "normalcy" of crime as we see it in *Moll Flanders* is wholly different from the 19th and 20th Century popular literary works on crime. We even have the reification of literary genres around the topic of crime: such as the *mystery* novel, the *detective* story, and the *true-crime* novel. Yet we see within these genres a very different conceptualization of crime as normal: signaling a fundamental shift, these genres take as their premise the already-existence of crime. For the mystery and the detective story, there is very little critical or satiric discussion about the socio-political construction of crime built into the genres' framework: crime already exists, and it is the role of the main character (and audience) to figure out "who dunnit?" This representation of crime as a *prior is* taken even a step further with the true-crime novel (literally built around the existence of an already-happened crime and this is literally taken to an extreme in the television productions such as Cops and *World's Wildest Police Videos)*. Most importantly, much is at stake both socially and politically when we consider that the perpetuation/representation of "crime" as a *prior* asks of its audience to simply be consumers of the concept of crime.

Advice as a Social Act
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Every day people alternatively play the roles of advice-givers and advice-takers. Mass media, TV in particular, bombard us by the messages how to become better looking, better smelling, healthier, happier, etc. Friends and colleagues either seek or give advice. The question is, are people usually happy with the advice they get. If not, what causes frustration? Do women and men give and perceive advice from each other adequately?

Goldsmith and Fitch write that advice is "widely recognized as a form of helpful information for making decisions and solving problems. However, advice can be viewed as problem solving suggestion form an expert, caring and support and butting in" (Goldsmith and Fitch 1997). Requesting or giving advice can imply knowledge or power imbalance.

What does a person really expect from advice: honest opinion or emotional support? In some relationships and contexts advice is both informational and emotional support. Research conducted by Goldsmith and Fitch shows that quite often people are very sensitive in giving advice to or receiving advice from their peers or life partners, as giving advice or asking for it seems to put one person on a higher level than the other.

This paper will focus on the context of TV commercials presented in the form of advice and advice, its forms and strategies in the interpersonal communication. It will examine the addresser's selection of the means to convey advisory information. Do the advertisers address male and female audience using similar or different speech patterns? The other source of data will be the pieces of advice (tape-recorded) given by the female and male English graduate students to each other in the informal atmosphere, a few Russian speaking professors and students at UND. What type of discourse makes good or bad advice? The author will present a qualitative analysis grounded on participant observation, however, for the purpose

of triangulation of data, some research methods from quantitative type of research, questionnaires in particular, will be used.