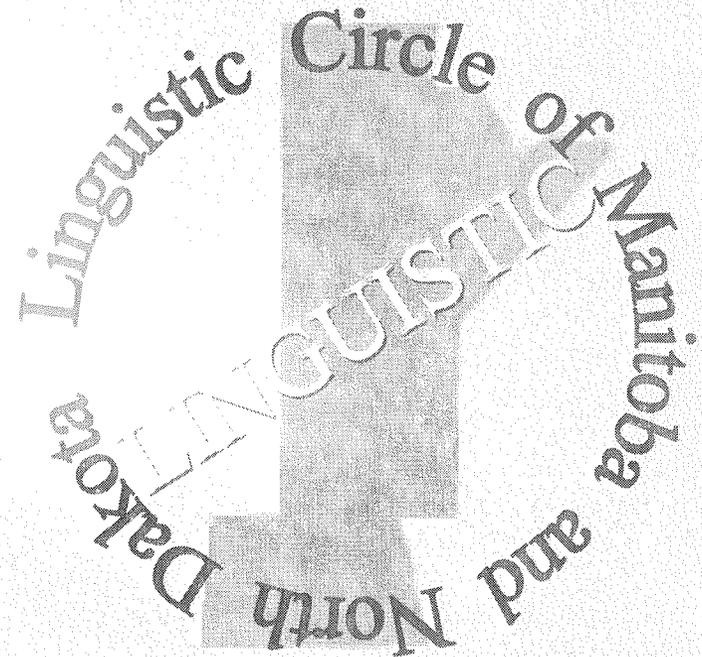




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PROCEEDINGS OF THE



LINGUISTIC CIRCLE

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2001

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PROCEEDINGS OF
THE
LINGUISTIC
CIRCLE
OF MANITOBA
AND NORTH DAKOTA

Foreword

The forty-fourth conference of the Linguistic Circle of Manitoba and North Dakota was held October 26-27, 2001, at the Best Western Doublewood Inn in Fargo, North Dakota. Participants were welcomed by Dr. Thomas J. Riley, Dean of NDSU's College of Arts, Humanities, and Social Sciences.

In addition to the usual number of outstanding papers, this year's conference featured a classic Great Plains blizzard. For most of the weekend, all highways north of Fargo were closed. As a result, only 19 of the 29 scheduled presenters were able to attend. The banquet was cancelled and the program underwent constant adjustment.

An abbreviated business meeting was held at noon on Saturday, October 27, and the following officers for 2002 were elected: Jaqueline McLeod Rogers, University of Winnipeg, president; Daniel N. Erickson, University of North Dakota, vice-president; Enrique Fernández, University of Manitoba, secretary-treasurer; and Chandice Johnson, North Dakota State University (retired), past-president.

On Friday, Feb. 22, 2002, a supplemental conference was held in Room 409 Tier on the University of Manitoba campus. Enrique Fernández, Constance Cartmill, Gordon Beveridge, Kristin M. Jóhannsdóttir, John Allen, Julie Legal, Claude La Charité, Alan MacDonell, Alexandra King, and Jacqueline McLeod Rogers read papers originally scheduled for the Fargo meeting.

The University of Winnipeg will host 2002's forty-fifth conference.

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ABSTRACTS

**The Role of the "Meme" to Measure the Influence of an
Author Upon Another¹**
John Robin Allen

"Meme", a word that alliterates with "gene", describes patterns or ideas that can be passed from one human to another. "Examples of memes are tunes, ideas, catch-phrases, clothes, fashions, ways of making pots or of building arches. Just as genes propagate themselves in the gene pool by leaping from body to body via sperms or eggs, so memes propagate themselves in the meme pool by leaping from brain to brain."²

Both memes and genes have longevity, fecundity, and, to some extent, copying fidelity, but unlike genes, memes do not always replicate themselves exactly. Nonetheless, memes that appear to differ slightly from one another can show certain basic mimetic traits that generate and explain the slightly different forms. It is simply a question of what one defines as a meme.

All that might appear to be of only academic interest, but since this is an academic conference, it follows participants should be interested in memes. One regrets, then, that amid all the conviviality of this meeting we have to introduce a dismal subject: Malthus, whose name alone evokes anonymous the "Dismal Science" of nineteenth-century political economy and present-day economics.

Yet Malthus's first *Essay on Population* (1798) is one of the most important books written during the past two centuries. It was a prime source of Darwinian theory, and in the history of social science it marked a decisive change in Adam Smith's typically eighteenth-century attitude toward "the nature and causes of the wealth of nations." In nineteenth-century literary history, Malthus was the bogeyman for Coleridge, Southey, Hazlitt, Carlyle, Ruskin and many lesser "self-appointed spokesmen for human beings".

The importance of Malthus for such a long time begs the question, "who among his predecessors had the greatest influence upon Malthus?" There are only two possible candidates, two persons of sufficient intellect and training who could be considered to have had a major influence on his thoughts: Adam Smith, author of *An Enquiry into the Nature and Causes of the Wealth of Nations* (1776), and Professor William Paley, author of *Principles of Moral and Political Philosophy* (1785) a man not well-known to the layman today but who, when Malthus was an undergraduate, was the most powerful intellectual influence at Cambridge. Some scholars argue that Smith, the one of the two that we remember most today would have had the greatest influence on Malthus. Others, including the most famous economist alive today, John Kenneth Galbraith, have suggested that Paley was the one who must have that distinction.

To answer this question, we have devised a system for training a computer to search for subconscious memes in the work of all three authors, even when the

memes differ slightly from one another but still share basic mimetic traits. That has enabled us to measure the relative influence of both Smith and Paley on Malthus. We now have convincing evidence to show that one of those two predecessors of Malthus had a significantly greater influence than the other on the *Essay on Population*.

This paper may be of interest for two reasons. First, it will be the first public announcement with any scientific validity to answer the question of which person had the greatest intellectual influence on Malthus. Second, the presentation will describe the method in enough detail that other scholars, primarily PhD candidates, will be able to use it to measure relative influence among other authors.

Notes

¹ This paper describes a joint project of Professor A.M.C. Waterman, Department of Economics, University of Manitoba, and John R. Allen, Department of French, Spanish, and Italian, University of Manitoba. Allen alone will be presenting this paper, which will be jointly published in the near future.

² Dawkins, Richard. *The Selfish Gene* (Oxford, New York: Oxford University Press, 2nd edition 1989), p. 192. Dawkins was the first to describe memes.

University of Manitoba

Vera Lysenko's *Yellow Boots*: A Reassessment

Natalia Aponiuk

Almost fifty years have passed since the publication of Vera Lysenko's novel "Yellow Boots." Published simultaneously in Canada and the United States in 1954, the novel disappeared onto library shelves to be "rediscovered" from time to time by a graduate student or a researcher. By the early 1980's, it was being included in the few courses on Ukrainian Canadian and ethnic literatures then offered at Canadian universities, and it was being discussed to some extent in articles and papers presented at conferences.

The republication of *Yellow Boots* in 1992 resulted in a number of published articles devoted to Lysenko and/or "Yellow Boots." For the most part, the critics employed feminist and post-colonialist theories and the concept of multiculturalism in their analyses and in their attempt to make a case for the inclusion of *Yellow Boots* in the Canadian literary canon. These theories have not been sufficient to provide a definitive reading of the novel.

This paper will extend the critical approach to *Yellow Boots* by focusing on elements which, although fundamental to an understanding of the novel, have been ignored. These elements include Lysenko's use of Ukrainian folklore and mythology in *Yellow Boots*; Lysenko's relationship to the socialist movement in Canada and its impact on the novel; and the elucidation of themes in *Yellow Boots* through a comparative analysis of Lysenko's two other published works,

Men in Sheepskin Coats and *Westerly Wild*. The result will be a more definitive study of the novel and of Lysenko's work generally.

University of Manitoba

Mexico and the Beats

Gordon Beveridge

In Jack Kerouac's *On the Road*, Mexico becomes the site from which the narrator Sal begins to re-fashion his vision of America. To do so, he must first form a new vision of himself by clearing his distorted perception of the world; Mexico provides both the heat and the drugs for him to do that. Once Sal re-fashions himself, he can see Dean in a new, expendable way; and, because Dean represents America to Sal, he can then enter into a new relationship with his country. Mexico, for Kerouac, symbolized the lost ideal of freedom and pastoral harmony on which America was founded. By embracing the primitive innocence of Mexico, the novel calls attention to the distance contemporary America had moved from its ideal. When seen in this light, *On the Road* becomes a type of jeremiad: it acknowledges America's promise and calls for a renewed sense of purpose in achieving that promise, at least on the level of the individual.

I draw evidence from *On the Road*, *Visions of Cody*, and several other works by Kerouac, and also on Paul Bowles' *The Sheltering Sky* to show how the rediscovery of the self is effectuated in Mexico through a process of reducing that self to its essential core. Sacvan Bercovitch's seminal work *The American Jeremiad* provides a basis for viewing the novel as a type of post-war jeremiad, and the work of Thomas Hill Schaub and Reinhold Niebuhr position the novel within the discourse of the post-war liberal narrative.

University of Manitoba

Expressiveness in Syntax

Maryam K. Bissimaliyeva

It is well known that language has different functions, being used not just to verbalize our thoughts but also to express our attitude to what we say or write. In other words, the functions of passing on a message and producing impact on a reader/listener are part and parcel of any intercourse.

Intellective prose, the main function of which is to pass on a message, is not, however, devoid of expressiveness. It is determined by the emotional state of an author, her/his personal attitude to the matters discussed. The study of how it is possible to attain the set aims—just to inform of the problem, to present one's attitude, to try to convince a reader, doing it quite neutrally or rather being ex-

pressive, showing deep interest in it—leads us invariably to the study of expressive potentials of language.

As a general linguistic category, expressiveness is characteristic of all aspects of language: phonetics, lexis and grammar. Being a syntactician, I am especially interested in the expressiveness of syntactic organization of speech. The study of intellectual prose shows that such language phenomena like parcellation, antithesis, inversion, special constructions and even just the complexity of sentence structure itself, are important to the understanding of and defining syntactic expressiveness.

The paper shows how the aforementioned means are used by academics and which of them can be considered as characteristic of the style of intellectual prose as a whole and the ones, which are characteristic of the individual style of authors.

University of North Dakota

“You’re the One:” Re-fusing Parallel Subjectivities in Virtual Reality Films *Kevin Brooks*

Brian Rotman, one of the most important scholars crossing the disciplinary lines between computational mathematics and the humanities, ends his essay, “Going Parallel,” with a vision of human subjectivity becoming parallel, becoming multiple, “able to be beside ourselves in ways we’re only just beginning to recognize and feel the need to articulate” (78). He acknowledges that this vision is being articulated “haltingly, with confusion, pain, wonder, inevitable resistance, and moments of intense pleasure” (78), but he believes, nonetheless, that a consciousness-shifting event is arriving and we are “going parallel and becoming plural” (78). Rotman and scholar-activists as diverse as philosopher Charles Taylor, technoscience critic Donna Haraway, and environmentalist Arturo Escobar, are hopeful that “going parallel” or some version of it will lead to a greater sense of social justice and commitment to an emerging sense of global purpose. They may be right, but in one of the most important domains of popular culture where this vision might be worked out, disseminated, and popularized—the virtual reality movies of the last ten years—viewers are presented with images of considerable anxiety about the possibility of parallel subjectivities, and similarly presented with few glimpses of the potential pleasure and gains of virtual embodiments.

In this presentation, I will argue that the possibilities of parallel subjectivities are re-fused (denied and subjectivities made whole again) in prominent VR movies like *Strange Days* and *The Thirteenth Floor*. This re-fusing, however, is most richly encapsulated in the turning point of *The Matrix*, when Keanu Reeves’s character Neo seems to have been killed. He is resurrected when his love interest, Trinity, tells him: “You’re the One.” This singularity, this unity, has at least

three layers: (1) Neo has found himself, his unitary, prophesized, authentic self; (2) he is the One for Trinity, fulfilling heterosexual romance traditions of perfect matches, of two becoming one; and (3) although out-of-body when Trinity whispers “You’re the One” to him, this revelation enables a re-unification of mind and body. The new Neo has the ability to see through the virtual reality that has been constructed to enslave the human race—“A prison for your mind” Neo is told—and he in turn offers us the possibility of repairing the mind-body split, rather than going parallel.

These multiple layers of unification are played out in strikingly similar terms in *Strange Days* and *The Thirteenth Floor*. In those movies, the VR experience is seen as illicit or trivial, a blurring or complicating of the characters’ sense of identity, and a possible distraction from their true loves. The VR experience, while potentially pleasurable, is ultimately presented as an inauthentic transcendence of the body. The reactionary or conservative nature of Hollywood VR films is not in itself surprising, but the consistent and overwhelmingly pattern put on spectacle by these movies emphasizes the challenge socially progressive thinkers who are willing to embrace technologies will have in capturing the public’s imagination.

North Dakota State University

The “Epistolary Method” in Bacqueville de La Potherie’s *Histoire de l’Amérique septentrionale* (1722): A Dialogue Between Two Worlds *Constance Cartmill*

Bacqueville de La Potherie held the position of commissary of the French Marine when he took part in Pierre Le Moyne d’Iberville’s successful expedition to defeat the English at Hudson Bay in 1698. He went on to write an eyewitness account of that voyage, which appeared in the first volume of his *Histoire de l’Amérique septentrionale*. The other three volumes contain a history of New France as well as descriptions of life in the colony and of the Indian nations and their relationship with the French.

In this paper I attempt to highlight various strategies employed by La Potherie as part of what he refers to rather casually as the “epistolary method”, suggesting a mere literary convention then in vogue. However in the three volumes of the book where this device is used, it becomes apparent that the epistolary form is part of a rhetorical strategy opening up a dialogue between the old world and the new. Each chapter in the form of a letter, while addressed to a specific individual in France, manages to reach a far wider public interested in the recently popularized literary genre known as travel writing. Many of the letters manage to sketch a portrait of the addressee, thus creating interesting contrasts between France and the New World. However the epistolary form also allows La Potherte to develop a discourse of analogy leading to a number of surprising comparisons

between the French and the Native peoples. Some of these comparisons seem designed to shorten the distance between the two cultures, or even to tame the "savage otherness" of the First Nations. Gradually, La Potherie reveals his admiration for the Natives, including the Iroquois, generally considered the most violent and dangerous of the First Nations. Indeed, he goes so far as to accentuate their virtues, claiming he intends to help his French readers rid themselves of their most common prejudices. La Potherie evokes an aristocratic ideology in which the heroism of the Native warriors makes them a worthy opponent of the French generals with whom they have been in bloody conflict ("...these people were born to make war, and however much they have harmed us, we have always respected and admired them"). Finally, in my conclusion I would like to consider La Potherie's possible contribution to the myth of the noble savage.

University of Manitoba

**On Aristotle's Poetics:
An Attempt to Define Pity, Fear, and Catharsis**
Ben L. Collins

Literary criticism in the western world may well have begun with what has been called the "Platonic Dilemma" and the "Aristotelian Solution," the dilemma stemming from Plato/Socrates, refusal to accept the poet into the Republic, the allegation that the poet was not in his right mind while composing, and that dramas are the most dangerous of poems for they aroused the passions.

In defense, Aristotle tackled first the epistemological argument that poetry is inferior because it is an imitation of an imitation, and proceeded to show that the poetic gift derived from a uniquely significant human faculty, and that if poetry aroused passion, it was to allay or discipline it.

Briefly, Aristotle defined tragedy as an imitation of an action that is serious and complete and has magnitude; an imitation that is made by embellished language; and that is presented by men in action, rather than by narration; and that through pity and fear brings about the catharsis of such emotions. Six parts are necessary: plot, character, speech, spectacle, song, and thought. He went on to elaborate the definitions, but he failed to define *pity*, *fear*, and *catharsis*.

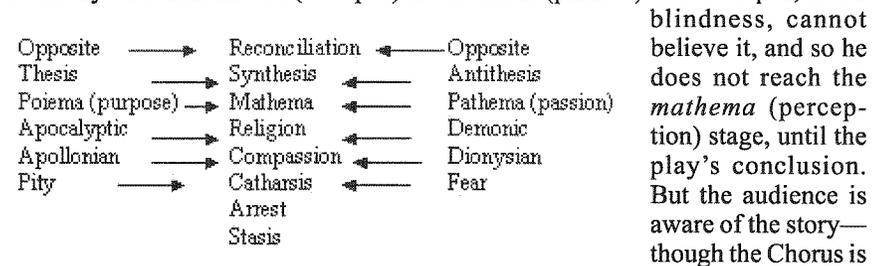
In *A Portrait of the Artist as a Young Man*, James Joyce states: "Aristotle has not defined pity and terror. I have. . . . Pity is the feeling that arrests the mind in the presence of whatsoever is grave and constant in human suffering and unites it with the human sufferer. Terror arrests . . . and unites it with the secret cause. You see I use the word *arrest*. I mean that the tragic emotion is static. . . . The feelings excited by improper arts, desire and loathing, are kinetic. . . . The arts which excite them, pornographical or didactic, are . . . improper arts. The esthetic emotion . . . is static. The mind is arrested above desire and loathing.

With *pity* and *fear* tentatively defined, it may be possible to attempt *catharsis*. Some of the simpler definitions are "A good cry" or "Here but for the grace

of God go I"; a moral message; "Joyful Safety," a combination of pleasure and pain; "Balanced Forces," much like the Joycean idea, above; the "Inoculation" theory, the situation injected in small doses; the "Reduction-to-Scale" theory, whereby the large-scale catastrophes on stage make one's own seem small; plus others that psychological, philosophical, and religious. Some more serious considerations, however, seem worthy of consideration, including Northrop Frye's *Anatomy of Criticism*, Robert Boise Sharpe's *Irony in the Drama*, and Francis Ferguson's *The Idea of a Theatre*. Frye asserts that High Mimetic tragedy is cathartic, and death and/or suffering is a social and moral fact. Catharsis of pity and fear, the former because of favorable moral judgment, the latter because of adverse; there is a blend of the inevitable and the incongruous. Tragedy is the inevitability of the consequences of the act, not its moral significance as an act. The hero is subject to social criticism and the order of nature.

Robert Boise Sharpe takes us through nine steps to tragic catharsis, beginning with setting the scene and putting the audience in a kind of group hypnosis, continuing with the introduction of a hero worthy of our attention, introducing the foreshadowing of doom, leading up to the point where we may see the hero as the scapegoat, on whom we may unburden our emotions. The hero falls but rises—he goes on in a purified form. Catharsis is revealed in the hero's purification through compassion.

Francis Ferguson introduces the idea of "ritual expectancy." In treating Sophocles' *Oedipus Rex*, he shows it to be a ritual drama, with Oedipus as the scapegoat. The episodes of the play set up a "tragic rhythm," which moves through three phases: *poiema* (purpose), *pathema* (passion, suffering), and *mathema* (perception). In the first agon, Oedipus, searching for the killer of Laios (purpose), is told by Teiresias that he (Oedipus) is that killer (passion). But Oedipus, in his



not—and the rhythm is set up until Oedipus can no longer fail to see the truth. Yet when he accepts that he is the cause of the plague of Thebes, he ironically becomes again the Savior—and he is by virtue of his birth the rightful heir to the throne. There is balancing here of the extremes. As Frye suggests, as in Joyce's idea of arrest, pity and fear converge in high mimetic tragedy in the idea of the centripetal gaze. Themes of cynosure become important, for whatever else happens the city must be preserved, order restored. All quests modulate into symbols of convergence. The efficacy of the oracle has been reestablished.

University of North Dakota (Emeritus) and Lynn University

Speech Genres that Work on Television

Kathleen Dixon

Often we hear of the transformative capacities of electronic media. By some accounts, they are supposed to usher us into a new era, a new epistemology, a change from the domination of speech and writing to that of images. The electronic media are indeed image-rich, but writing and especially speech have not exactly been superseded. Language, the basis of ancient democratic discourse, is still important to television, though much altered. In this paper, we will examine the types of speech genres employed by a popular afternoon talk show to see how the language of television borrows from the past even as it creates a new rhetoric.

I will employ J. L. Austin's notion of the perlocutionary speech act to insist upon language as action or effect, in addition to its propositional content. Even more important will be M. M. Bakhtin's language philosophy. Meaning's proliferation begins at the level of the utterance. The term "utterance" will take on Bakhtin's elastic definition (an utterance can be one word—as in the case of the exclamation, "Oh!"—or an entire novel). As well, his term "stratification" will help us identify dialects, regionalisms, professional jargons, and folk languages inflected by age, class, and so on. Another characteristic of every utterance is the "ideologeme," which expresses "a particular way of viewing the world" (*Discourse* 333). An ideologeme betrays the speaker's social class but also every other differentiation possible; it is highly individualized as well as socially constructed. A major advantage of employing Bakhtin is his insistence on dialogism. Every utterance (genre, etc.) is a response to previous utterances; as well, it anticipates response.

Any form or function of language is subject to Bakhtin's concept of dialogism. Especially interesting to us will be the dialogism present in and among genres. I will pose again the question first raised by folklorist John Dorst: "What [are] the observable forms of interaction...when the point of view that is one genre encounters the point of view of another?...Bakhtin's conceptualization prompts us to consider how genres engage one another in varying degrees of integration and exchange" (Dorst, 416). The novel, Bakhtin's favorite literary genre, "is thus best conceived either as a supergenre, whose power consists in its ability to engulf and digest all other genres (the different and separate languages peculiar to each), with other stylized but non-literary forms; or not a genre in any strict, traditional sense at all" (Holquist, *Discourse xxix*). We will see something of this novelistic phenomenon in the Oprah episode chosen, entitled, "Crying Shame."

Our investigation will lead us to questions of democratic participation via the new media. I have chosen an afternoon talk show for analysis because it features ordinary people—that is, non-celebrities—to present perspectives on matters of serious civic import. We will try to determine which kinds of speech genres work for Oprah's guests, that is, which speech genres snare for the speaker the most air-time, and Oprah and studio audience response. The analyses should also

yield explanations for why these speech genres are successful while others are not. Very likely we will see a breakdown of old authoritative discourses (for example, the language of argumentation and television news broadcasts from the mid-20th C.) and, simultaneously, re-accentuated (to use Bakhtin's term) utterances from the past and new combinations of genres from television, print and spoken media.

University of North Dakota

Xenophon's Portrayal of Cyrus the Younger in Book I of the *Anabasis*

Daniel N. Erickson

Xenophon's *Anabasis* is an eyewitness account both of Cyrus the Younger's attempt to become king of Persia by overthrowing his brother, Artaxerxes II, and of the homeward journey of Cyrus' Greek mercenaries after his death. As an eyewitness, we might think Xenophon to be an excellent source of information on Cyrus' character. However, it must be borne in mind that he viewed Cyrus as a hero and did not always see him as he truly was; thus, we would be advised to exercise a healthy skepticism in evaluating his portrayal of him.

The author depicts Cyrus as undertaking the expedition against his brother with honorable motives; but, upon considering other sources, it appears that he did so merely to usurp the throne, without consideration of morals. Likewise, Xenophon's Eulogy of Cyrus could cause us to think that he was practically perfect; again, close scrutiny suggests otherwise. Although he was trustworthy and generous, that does not necessarily mean that he was so for virtue's sake, for he likely exhibited these traits simply to gain influence, power, and complete control over Persia. His ruthlessly cruel methods of punishment are hardly characteristic of a supremely virtuous person.

Undoubtedly, Cyrus was gifted and quite capable. Beginning in childhood, he showed signs of greatness; though, even as a youth, there were indications of serious flaws in his character. As he grew older, his focus became the very narrow one of becoming king. His every act was designed to attain his goal, but he failed miserably in the end. We may wonder why Xenophon was not more balanced in his assessment of Cyrus and did not recognize more of his weaknesses. Perhaps, he had some of the same faults himself and regarded them as strengths.

University of North Dakota

Journey to the Center of Cardinal Richelieu's Head by Quevedo *Enrique Fernández*

Propagandistic pamphlets were a common weapon in the hostilities between France and Spain in the early seventeenth century. The Spanish poet and courtier Francisco de Quevedo took part in this propaganda warfare with his brief pamphlet *Visit to and Anatomy of Cardinal's Richelieu's Head*.

This satirical phantasy denounces Cardinal Richelieu as an ambitious minister who, ignoring loyalty and piety, conspires against his King Louis XIII. Quevedo recounts how the faculty of Montpellier instructs the famous Dutch anatomist Andreas Vesalius to find if the Cardinal's head is the source of the disease affecting the body politic of France. Obediently, Vesalius, disguised as slander, gains access to the head of the living Cardinal through his ear. Resorting to contemporary anatomy and Aristotelian psychology, Vesalius describes Richelieu's head as a tortuous hellish space in which personal ambition endlessly conspires against the king of France, Christendom, and Spain. Memory, will, and reason process canonical discourses, combine them with Machiavellian maxims, and produce new meanings that disregard religious piety and political dogma.

This description shows Cardinal Richelieu's head as the perfect *locus* for the new autonomous individual. By locating this incipient modern form of Cartesian subjectivity inside the abject head of Richelieu, Quevedo is rejecting it, and, at the same time, showing its viability and allure.

University of Manitoba

The Status of Icelandic in Canada *Kristín M. Jóhannsdóttir*

Canada is a multicultural country with hundreds of ethnic groups, and the situation has often been referred to as the Canadian mosaic, in which the ethnic groups join instead of melting into one big pot. The Canadians have a multicultural policy that purposefully tries to avoid assimilation by encouraging ethnic groups to maintain themselves and develop as distinct groups, and things have been done to encourage the groups to increase group acceptance and tolerance.

Only two languages in Canada, English and French, have ultimate legal protection. Other languages spoken in the country have the status 'unofficial'. Maintaining the language is often seen by the ethnic groups as crucial to survival as a separate entity. Therefore the ethnic languages are often spoken in the home and many have made a conscious effort to insure their children are reared with some knowledge of how to read and write their ethnic language.

One of these ethnic languages in Canada is Icelandic. Icelanders in Canada were quite concerned with the survival of the Icelandic languages in the New World, although at the same time they favored English as the language of education for their children. Various factors should be taken into account when the

maintenance of a language inside another language culture is examined, such as how the families are built, use of mass media, ethnic neighbourhoods, religion and the workplace. For the Icelanders, another factor should be taken into account; their love of literature.

Wsevelovd Isajiw has researched Canadian ethnic groups, and has seen patterns that run through. (1) A pattern of "transplantation" of the old culture, (2) the rebellion pattern, and (3) the returning or rediscovery pattern. He makes the assumption that these patterns are discernable under the conditions of pluralism of ethnic stratification. When these patterns are compared to the Icelandic Canadian society it seems obvious that what the Icelandic Canadians are going through are very normal changes that have affected almost all minority groups in Canada, though differently quickly. All these patterns seem obvious, more or less, and all exist today.

For an ethnic language to survive in a bilingual situation it must be of some independent use because the languages with more prestige have a tendency to crowd them out. In the Census of 1996 it is stated that 70,685 people of Icelandic origin live in Canada, 25,735 of them in Manitoba. At the same time, only 3,275 Manitobans spoke any of the Scandinavian languages, with only 130 considering it their mother tongue. And although Icelandic is no doubt the biggest factor in this number it is nevertheless clear that those who speak the language are becoming fewer, and they are getting older. A language that is the property of the old is simply a dying language. So what can be done? Or should there something be done?

University of Manitoba

Innocence, Satire, and Immediacy: Ho Chi Minh's Strategies of Resistance to French Colonial Oppression *Robert E. Kibler*

Ever since the Athenians in Thucydides' "Melian Dialogue" asserted that the nature of humankind is to conquer wherever and whatever one can, we have had to confront the possibility that the impulse towards domination is at work in all forms of human endeavor. In the realm of power politics, it is thus a general truism that the big and powerful nations pronounce to the others 'this shall not pass,' while the little and weak ones suggest to the big and powerful, 'let us be reasonable.' But when reason is not forthcoming, how does a small nation, or a single individual, overcome the inescapable reality of an imbalance of power? The issue becomes especially dramatic when the powerful nation controls and oppresses the smaller one. Such was the case in the French colonial occupation of Vietnam in the late 19th and early-to-mid 20th centuries. Offering his own version of the collective Vietnamese response to this oppressive occupation, Ho Chi Minh launched a series of essayist attacks on the French colonials. Yet unlike the overt assumptions of their own superiority and of the inferiority of the

Vietnamese found in French colonial discourse, "Uncle Ho's" discursive counterattacks deployed three rhetorical strategies that served as useful means for a subordinate people to offer both an indirect counter to French superiority and an effective means for promulgating resistance to French occupation: a narrative posture of innocence and rural purity, one of unintentional satirical invective, and another employing a journalistic immediacy that lent believability to Uncle Ho's own tall tales of oppression. These narrative strategies were deployed not only as a means for undermining the position of French authority within Vietnam, but also for doing the same job in metropole France.

Minot State University

Le discours direct de l'Autre dans des récits de voyages de l'Ouest canadien

Alexandra Kinge

Le récit de voyage en tant que genre littéraire offre un intérêt tout particulier parce qu'il décrit l'inconnu et l'étrange, mais aussi parce qu'il se présente comme le témoignage de l'appréhension de l'Autre. L'explorateur retranscrit méthodiquement ce qu'il observe et qui il rencontre ; il témoigne non seulement de la rencontre de l'Autre par la vision, mais aussi par la parole. L'Autre peut être appréhendé de loin- l'explorateur ne reconnaissant que sa présence physique, mais il peut aussi devenir partie intégrante du discours de l'explorateur en y participant de façon directe.

En donnant la parole aux Autochtones, les explorateurs, marchands ou missionnaires venus en mission dans l'Ouest canadien nous offrent un aperçu différent de l'étranger qu'ils rencontrent sur leur chemin ou avec lequel ils vivent. Ainsi, leur discours n'est plus seulement un monologue et inclut aussi celui de l'Autre. Souvent l'explorateur s'appuie sur des appréciations, jugements ou informations produits par les Autochtones, et en donne connaissance à son lecteur sans chercher à faire siennes ces paroles. Le discours de l'Autre est présent sous plusieurs formes dans le récit ; il peut être repris tout simplement de façon indirecte, et donc au compte du narrateur, ou alors il peut être retranscrit de façon directe. Mais une telle retranscription peut-elle vraiment se faire objectivement ? En effet, est-ce que cette prise de parole est « naïvement » retranscrite par le narrateur, ou alors est-elle plutôt utilisée à des fins idéologiques ? L'auteur du récit cherche à prendre le contrôle de la parole directe de l'Autre pour remplir sa mission impérialiste qui vise à contrôler et assimiler l'étranger. Car le discours, même s'il est extérieur au narrateur reste presque toujours entre ses mains afin de maîtriser la parole de l'Autre. Le narrateur déploie des stratégies rhétoriques pour que le discours de l'Autre serve sans concessions son emprise idéologique.

Cependant, la parole ne peut pas être systématiquement contrôlée. Parfois, en retranscrivant le discours des Autochtones, l'explorateur laisse percevoir sa

perte totale de contrôle du discours, et par extension de l'Autre. Ainsi, l'Autre peut prendre la parole au sens littéral du terme, plutôt que de se la faire donner par le narrateur. D'un point de vue historique, cette perte de contrôle met très bien en relief l'évidence de la perte de pouvoir des explorateurs sur les Autochtones, et de l'échec des ententes et de la présence française dans la région. Le discours utilisé dans une optique idéologique de démonstration de supériorité ne semble pouvoir masquer ce qui ne peut pas se dire, mais qui transparait clairement à travers l'utilisation du discours de l'Autre : la chute inévitable du régime français.

University of Manitoba

Language Policy in the Republic of Kazakhstan

Aliya Kuzhabekova

The survey of language policy in the former Soviet Republic of Kazakhstan attempts to investigate the dynamics of change in language related legislation which has been taken place after the dissolution of the USSR up to the present day. Careful consideration is given from both the diachronic and synchronic perspectives to such issues as the impact of the Soviet regional policy on the ethno-linguistic situation in independent Kazakhstan, the primary directions the language policy has assumed since the declaration of the republic's independence, the policy's current results and their controversial character. Special attention is paid to the impact of the linguistic legislation on the contemporary demographic trends as well as to the ways the character of the legislation is determined by the change in the ratio of ethnic majorities caused by the extensive migration triggered, in its turn, by the overall process of reformation; to the educational aspects of linguistic reconstruction and their relation to the emergence of the free-market economy, the introduction of democratic principles and the formation of a new concept of nationhood; to the role of mass media in the process of language change and the ways the language use is politically controlled on TV, the Internet, and in the press.

University of North Dakota

L'optimisme dans l'oeuvre de Gabrielle Roy

Julie Legal

La préoccupation de Gabrielle Roy avec le rôle de l'écriture et de l'écrivain au sein de la société constitue le fil conducteur de son oeuvre. Pourtant, la critique s'est limitée quasi exclusivement à l'étude de *La Montagne secrète* pour tenter d'élucider la conception royenne de l'art et de l'artiste. On s'entend généralement sur le fait que Roy a insisté sur l'idée que l'artiste est un « être

partagé » entre ses besoins impérieux et concomitants de solitude et de solidarité. L'artiste doit d'abord tout abandonner et être tout à fait seul afin de se lancer corps et âme dans un processus épineux qui aboutira d la fois à une meilleure connaissance de soi et à une meilleure compréhension de l'univers. C'est ainsi qu'il pourra ensuite rejoindre les autres en leur offrant une oeuvre d'art interprétant pour eux le fruit de ses découvertes. Certes, l'artiste souffre profondément de cette aliénation nécessaire de son milieu et des siens, mais il est inconcevable qu'il puisse être solidaire des hommes autrement que par le biais de l'art.

Cette définition de l'esthétique de Gabrielle Roy, telle que présentée dans *La Montagne secrète* s'avère néanmoins incomplète puisqu'elle fait abstraction de la dimension humaine de l'art. Il faut donc avoir recours aux textes royens constituent la veine dite autobiographique de l'oeuvre pour rendre compte de cet élément essentiel de la conception de l'art et de l'artiste de Gabrielle Roy. À la lumière des métaphores négatives et positives des oeuvres d'art, des figures d'artistes et de quelques autres personnages-elés représentés dans *Rue Deschambault*, *La Route d'Altamont*, *Unjardin au bout du monde* et *Ces enfants de ma vie*, nous constatons que la perspective de Gabrielle Roy quant à l'écriture et à l'écrivain n'est pas aussi optimiste que certains critiques ont d'abord voulu le croire. En effet, il semblerait que l'écrivain ait mis l'accent dans son oeuvre sur le fait que la vocation d'artiste est plus souvent détresse qu'enchantement. La réconciliation entre ces deux tendances ennemies se révèle pourtant impossible car c'est justement cette tension qui constitue la source et le catalyseur de l'oeuvre royenne.

University of Manitoba

La déréalisation de l'autochtone, ou l'invention du mythe du bon sauvage

Alan MacDonell

Rousseau, en inventant le terme "bon sauvage", a peut-être cru à la nécessité de ce personnage, mais il n'a jamais trouvé indispensable que celui-ci existe. Comme il le dit lui-même, dans un langage empreint d'ambiguïté :

Car ce n'est pas une légère entreprise de démêler ce qu'il y a d'originnaire et d'artificiel dans la Nature actuelle de l'homme, et de bien connoître un Etat qui n'existe plus, qui n'a peut-être point existé, qui probablement n'existera jamais, et dont il est pourtant nécessaire d'avoir des Notions justes pour juger de notre état présent. (Discours sur les origines et les fondements de l'inégalité, 33)

La différence est grande entre cette observation et celle émise par Montaigne dans l'essai "Des coches". Eloge avant la lettre du bon sauvage, car l'autochtone de Montaigne est un être noble, égal par sa culture, sinon par sa technologie, aux Espagnols qui le colonisent. Car c'est par la technologie, mais seulement par la

technologie, nous le précise Montaigne, que l'Europe l'emporte. Pour ce qui est de la culture, de l'art et du courage c'est plutôt l'Indien qui est supérieur, ou du moins égal à l'Européen :

je prévois que, à qui les eût attaqués pair à pair, et d'armes, et d'expérience, et de nombre, il y eût fait aussi dangereux, et plus, qu'en autre guerre que nous voyons. (Montaigne, 368)

Qu'en est-il des récits d'explorateurs et des marchands de fourrures dont nous parlerons dans cette communication. D'une part, ils sont aux antipodes de Rousseau et de Montaigne, par la qualité de leur écriture, cela va de soi, mais aussi par le fait qu'ils confrontent la réalité de l'autochtone, et ne l'étudient pas par récit ou par journal interposé. D'autre part, cependant, on peut déceler dans leurs écrits les origines à la fois du bon sauvage mythique de Rousseau et du réalisme éclairé de Montaigne. Etudions en quelque détail ce passage du père Gonnor qui avait rencontré La Vérendrye en retournant de l'Ouest et qui a rédigé avec lui une lettre au gouverneur du Québec, le marquis de Beauharnois. Soucieux de convaincre Beauharnois de la justesse des récits des autochtones, qui coïncident en tous points avec leur propre vues sur le sujet de la mer de l'Ouest, le père Gonnor met à profit sa formation de jésuite pour expliquer ainsi pourquoi il faut croire les "sauvages" :

Ce n'est pas qu'il n'y ait toujours à se défier des sauvages qui, étant fort oisifs et ne sachant à quoi passer le temps, l'emploient assez souvent à inventer des faussetés qu'ils racontent ensuite comme les plus grandes vérités avec la dernière effronterie. On les écoute et on ne leur dit jamais non, parce qu'on serait méprisé si on le faisait et on passerait pour n'avoir point d'esprit, mais on ne les croit pas pour cela. On a raison en bien des rencontres, mais aussi quelquefois on a tort, parce que les sauvages, même les plus grands menteurs, disent vrai quelquefois. Or, il semble que ce soit ici une de ces occasion où on ne puisse les soupçonner de tromper sans se fair soupçonner soi-même d'incrédulité excessive et d'aveuglement outré.

En d'autres termes, l'Indien est comme un enfant, il ment comme il respire. Mais dans le cas présent il nous dit précisément ce que nous voulons croire et ce serait donc folie de douter de sa parole. En effet, un des éléments les plus importants dans la déréalisation de l'Indien c'est le triple filtrage que l'on fait subir à sa parole: celui de la transcription de la parole vive en texte, celui de l'ethnocentrisme européen et celui des ambitions personnelles des explorateurs.

University of Manitoba

Miracles at Little No Horse: Woman, Priesthood, and Spirituality in Native American Literature

Tom Matchie

Louise Erdrich's recent novel, *The Latest Report of Miracles at Little No Horse* (2001), focuses on a woman, a nun playing classic piano, who through an odd combination of events, comes to pose as a Catholic priest on a Chippewa reservation. Though the novel is as bizarre as it is funny, Erdrich appears to be serious about some very significant issues--woman vs. man as priest, the meaning of priesthood vs. sainthood, the role of celibacy vs. a wider view of the erotic, Christian vs. Chippewa moral values, including the role of trickster, and much, much more.

But Erdrich is not the first to explore the meaning (positive and negative) of the Catholic missionary on Chippewa (or other American Indian) land, though as a mixed blood her contribution is unique. Winona LaDuke in *Last Standing Woman* has little sympathy for several priests on a Chippewa White Earth reservation. By Contrast, Jon Hassler, a white Minnesota writer, in *North of Hope* depicts a priest on a Chippewa reservation who serves his people well, though he makes no attempt to include any Chippewa spiritual perspectives. Sherman Alexie, rooted in popular culture, is different than either of these, for he mixes all kinds of values--religious, mythological, musical--in his portrayal of the priest (along with Big Mom, a female spiritual guide) on a Spokane reservation.

There are others, like Leslie Silko ("A Man to Send Rain Clouds") and Mary Crow Dog (*Lakota Woman*), or Michael Dorris (*Yellow Raft on Blue Water*). All are critical of priests, but in widely different ways. It is by evaluating the views of some of these writers that Erdrich's special talent as a writer emerges, and the depth of her insight into relation of a woman, to the role of the priest, to the meaning of spirituality, or sainthood itself, becomes clear. Some critics now see her as the leading Native writer today, a claim that becomes more obvious when seeing her in the context of other writers writing about a common subject--like a priest on reservation.

North Dakota State University

Courage and Tact: Balance under a Dictatorship

Iain McDougall

In 80 BC Sextus Roscius from Ameria was charged with the murder of his father and brought to trial under Sulla's dictatorship, which had followed the civil wars of the past decade and the proscriptions which had followed. In this context, although Roscius' family had well-established links with several aristocratic families and these families were sympathetic to his plight, no-one of influence was prepared to stand up in court to present Roscius' defense. It was, however, undertaken by the young Cicero, a young man in his twenty-seventh

year who had never appeared in a criminal case before. Not only was he utterly without experience in the court-room, but his family was without political pedigree and his own influence was minimal. Under normal circumstances his willingness to appear for Roscius would have been remarkable, but it was even more so considering the contemporary political tensions. Not only that, but the charges against Roscius appear to have been fabricated by the dictator's henchmen and Cicero was, therefore, required to attack both those close to Sulla and the circumstances and abuses which stemmed directly from his absolute power. A formidable task for any forensic orator, and it is perhaps understandable why none of those with greater expertise was willing to take the case.

The paper will examine Cicero's presentation of Roscius' defense, focusing in particular on the delicate balance between courage and tact in his rhetoric. While he attacked the times, the abuses they permitted, and those involved in the conspiracy, he was very careful to avoid any suggestion of Sulla's personal involvement in or knowledge of what had transpired. At the same time, a dimension of the speech which has never received proper attention will be analyzed: Cicero's tactful treatment of the aristocratic families who remained silent throughout.

University of Winnipeg

What's In A Name?

Theodore Messenger

Residents of Grand Forks are well aware of the controversy over the University of North Dakota's team name, "The Fighting Sioux." In recent years that name has had its share of opponents as well as strong defenders. Opponents say its use mocks Native Americans. Defenders say it honors them. Can this issue be resolved?

It seems to me that this is not a question that churches should ignore. It should be prayed about by individuals and discussed by people attending church conventions as well as by inter-faith groups. The on-going controversy is far from being resolved due to fact that the issue is extremely complex. It involves the history and customs of Native peoples. But it also involves the history and customs of Christians. In fact, it involves the histories and customs of different groups of Native peoples and different groups of Christians.

One example of language sensitivity among Christians might be noted in this connection. Among Hispanics, naming a male child "Jesus" (Hay-soos) is not uncommon. But among Anglos, naming a boy "Jesus" would be considered blasphemous. I leave it to someone else to talk about the customs of Native Americans. As for Christians, let me recall, first, that naming itself begins in the Garden of Eden, and that the naming of special places and persons continues to be important as the history of God's people unfolds. In the early Church, Saul of Tarsus commemorated his conversion by changing his name to Paul. Incidentally, some of Paul's letters may not have been written by the Apostle himself. In

antiquity, it was not unusual for someone to honor someone else by writing a document in that person's name. The First Letter to Timothy may be one such document.

Names can be given in derision, but a group so named can survive in spite of that. A case in point is the Society of Friends. George Fox, the founder of the Society, told the magistrate Gervase Bennett that he should "tremble at the name of the Lord." To this Bennett replied that Fox and his people were "Quakers." Clearly, the Society of Friends has survived for several centuries despite its derisively-given name, and even given that name its share of respectability.

How does all this relate to the "Fighting Sioux" controversy? When someone goes to their supermarket they can find several shelves packed with products bearing the name "Quaker" featuring a picture (logo?) of "the smiling Quaker man." Does this dishonor the Society of Friends? Has the Society considered suing the Quaker Oats Company? Actually, the Society and the company seem to be satisfied with the status quo. The Society has not asked the company to change its name or asked it for some share of the company's income.

As for retaining or giving up the "Fighting Sioux" name, there is no doubt that the matter deserves serious discussion. So it was quite appropriate to schedule a conference on "American Indian Team names" at the University of North Dakota for the beginning of October. But in my opinion, churches and church members should not leave this matter to others. As Jesus says in the Sermon on the Mount, "God blesses those people who make peace. They will be called his children."

University of North Dakota

**Ghostly Professions/Motley Genres:
A Report from the Academic Brink and Brim**
Cindy Nichols

This paper explores what it means to be a contingent laborer in academia, and especially in contemporary English Department writing programs. Marshalling theoretical concepts from postcolonial studies and genre theory, it scrutinizes discourse at a local college to understand how institutions maintain hegemonic forces—in particular those forces which promote an ever-growing underclass of "permanently temporary" ghost teachers in universities nationwide (Dubson).

Formally, the paper is itself positioned in a paradoxical border zone. As scholarly-autobiographical-epistolary-lyrical-essay-poem (some facetiousness intended), it explores and enacts the way in which ideas determine, and are determined by, the personal. And it challenges in its execution distinctions between academic and creative writing.

North Dakota State University

**A Taste of Freedom: Greek Sephardim in
Margalit Matitiah's Poetry**
Kathleen Rettig

For more than 2,000 years, European Jews found Thessaloniki a city of refuge. Although named by Alexander the Great in honor of his sister, Thessaloniki is clearly mentioned in various Biblical and ancient Greek and Roman texts and inscriptions. In the early fourteenth century, the first wave of Ashkenazim immigrants, mostly from Hungary and Germany, arrived. Successive waves of Ashkenazim settled through the nineteenth century.

In 1492, by royal edict, the Spanish monarchs, King Ferdinand and Queen Isabella, required all Jews to convert to Christianity or leave Spain. Approximately 50,000 Jews were baptized and remained in Spain. More than 250,000 chose exile. Although many settled in Europe, most chose the Ottoman empire. Sultan Bayezid II welcomed them to his vast lands, ordered the local governors to treat them well and to help them get established. Most of the Sephardic Jews who settled in the Ottoman empire settled in Thessaloniki.

Clearly the Thessaloniki Jews revitalized their new home. By 1510, the Sephardim established Thessaloniki's first printing press. They noticeably increased trade and commerce. By 1537, they are known throughout Europe as the center of theological studies. By 1519, the Jews outnumber the Christians and Muslims combined (Muslim 6,870; Christian 6,635; Hebrew 15,715). Unlike many of the European cities, the Jews in Thessaloniki enjoyed the same liberties as all other citizens. They were not limited in the options of living quarters and were not taxed. By the end of the 17th century, Thessaloniki had 32 synagogues. During the active war years, 1940-41, 12,898 Jewish Greeks, most of them from Thessaloniki, fought in the Greek armed forces. The Germans entered Thessaloniki on April 9, 1941. On July 11, 1942, all Jewish men between the ages 18 and 45 were sent off to labor camps. On March 15, 1943, the first trainload of Jews left for the concentration camps in Auschwitz and Birkenau. In a few weeks, all the remaining Jews followed them. Only those hidden by their Christian friends are allowed to remain. Approximately 50,000 Jews from Thessaloniki are sent to the camps. Of these, 1950 returned. Today, the Jewish population in Thessaloniki is less than 1200.

My presentation will detail how Margalit Matitiah's poems celebrate the courage of the Sephardim from the time of their exile from Spain to the 1990's.
Creighton University

Transdisciplinary Narrative Inquiry: A Field of Convergences
Jaqueline McLeod Rogers

Using the term "narrative" to refer to inquiry and discourse became popular with postmodernism and feminism, if many postmodernists turned to the storied

realm of narrative with a sense of anxiety in a world without truth and many feminists turned in anticipation of finding a way to say the unsaid. Although the differences between these two perspectives are often emphasized, they have shared in making a case for and examples of narrative scholarship. In a recent book, *Narrative Inquiry: Experience and Story in Qualitative Research* (2000), Clandinin and Connelly point out that narratives trace patterns of continuity from the life principle of change. Fundamentally a temporal structuring device, narrative enables the sometimes antagonistic principles of change and continuity to interact. Within composition, narrative seems particularly suited to bringing together expressivist and constructivist camps that have often engaged in either/or wars. Narrative can function as non-objective self-story that engages a public issue, so that one has the opportunity to enter and revise—to learn and unlearn—inherited constructions and conventions. Narrative makes room for self-expression within socially constructed discourse.

SUMMARY: Because of its non-objective, contextual, dynamic and exploratory nature, narrative is a cross-disciplinary form of inquiry that makes room for discrete perspectives (feminism and postmodernism, expressivism and constructivism) and principles (change and continuity) to co-exist, interact or converge.

University of Winnipeg

Desire and Fictions: *Recuerda, cuerpo* by Marina Mayoral *Claudia Routon*

The twelve stories in the collection by Marina Mayoral, entitled *Recuerda, cuerpo* (1998), incorporate many different voices, characters, and story lines while they share the common theme of desire. By centering the sexual experience as the organizing principle of the collection, Mayoral establishes the body as both the locus for subject formation and the trigger point for memory. Since, by extension, the physical object of the book itself is analogous to the body as a recorder/storer of memory, sensory experience, through words and imagery, the collection can be compared to a collection of memories in which each story is a moment or an episode of desire. These moments of desire are encoded in images from mythology, literature, film, and popular culture. I focus on four of the twelve stories to show how fictions and desire are inextricably linked throughout to become the force that informs and shapes the subjectivity of the characters.

“Adiós, Antinea,” the second story in the collection, introduces a young protagonist who negotiates a new sense of self through the appropriation of a film image and name. A sophisticated cautionary tale with settings that echo “Little Red Riding Hood,” the story has a wolf figure and the protagonist a definite brush with danger. The principal character in “El buen camino,” the third story in the collection, is a writer whose desires and dreams infiltrate her daily experience. She lives her fictions; in fact, she is regularly faced with negotiating the

borders between fiction and reality. Her reality is structured by the fictions she creates. Don Fermín de Pas reemerges as a devil to continue the don Juan/priest leitmotif introduced in “Adiós, Antinea.” “En los parques, al anochecer,” the sixth story in the collection, presents a character who is writing her autobiography for the benefit of future generations at the request of the local social, political, and religious authorities. Her life story proves to be an ironic negative example for behavior. Danger is intimately associated with her sexual encounters; however, in this story, *she* is the sexual predator, not the male characters. Her unusual desires can only be fulfilled by keeping them secret. Fiction is manifest in this story through the appearance/reality dichotomy. “Recuerda, cuerpo,” the twelfth and last story in the collection, features a protagonist in her old age who has lived her life to write. The story emphasizes the role of books in preserving the creative work of their authors. Her internal gaze shifts from images of her friends’ happy children—suggesting the children she did not have—back to the books in her library—suggesting a literary progeny or legacy.

The stories reflect the postmodern and feminist skepticism of the linearity of narrative and a unified concept of selfhood. In fact, the stories propose a relationship between narrative and selfhood that is reflective and engaged. Fiction engages desire and functions as a space for the rehearsals of identity construction.

University of North Dakota

Deviant Saints? Questions of Legitimacy in Early Christianity *Michelle Sauer*

What are deviance and legitimacy? Generally, both concepts have to do with adherence to a norm, and both can be attached to sexual choices. For instance, in Pre-Reformation Christianity as well as in Catholicism (both Orthodox and Roman) today, homosexuality is considered a deviant lifestyle. Yet throughout the ages there have been a number of saints who were openly homosexual. Does this make same-sex love a legitimate choice? Furthermore, though history demands legitimate birth for rulers, Jesus’ birth raised specters of illegitimacy.

This paper is a brief look at three groupings of saints as seen through the lens of (and down the corridor of) legitimacy. For instance, Sergius and Bacchus, the first couple, were denounced because their love of Christ was considered deviant, since He was born illegitimate. The second couple, Polyeuctus and Nereus, was condemned because their illegitimate affection for Christ, not for each other, replaced state-sanctioned legitimate expressions of worship and love. Finally, Pelagius said not that love between men was illegitimate, but that such love must be kept for Christ alone. None of these saints denied their homosexuality, none were punished because of it, and, in fact, each has been celebrated for it. Similarly, conjectures and concerns about legitimacy run through each of these hagiographies.

Ultimately the questions posited concern concepts of legitimacy and deviance in ancient society, and the relationship of the nature between/among these concepts to religion.

Minot State University

Metadiegetic Discourse in Gabrielle Roy's *Alexandre Chenevert* *Vincent L. Schonberger*

The self-referential structure of *Alexandre Chenevert* plays an important role in determining not only its form but also the type of response the author intends to elicit from the reader. The fragmentary and indeterminate nature of the text forces the reader to change from a quasi-pragmatic, horizontal reading to a more reflexive, vertical one, to surpass the limited, closed stereotype messages of everyday life, to construct a new, open, experimental view of the universe. Haunted by the one-dimensionality and the transparent meaning of stereotyped linguistic formulae, G. Roy duplicates their citation with reflexive explanations. At the same time, her reflexive metadiegetic utterances do not aim to be different from the narratorial control of the primary narrative, the story of Alexandre. While respecting the commandments of objectivity and impersonality, her metadiegetic reflexions are of equivocal origin for they involve the interplay of two elements: The narrative point of view (that of the author) and the narrative voice (that of the narrator). By interrupting the narrative with numerous quotations, G. Roy provokes a reinterpretation of the primary discourse by signaling that such utterances are a transposition of the narrative. She reminds the reader that their original structure conceals a latent meaning behind the obvious one. Habitualization and routine devour, works, lives, people. The process of over automatization permits the greatest economy of perceptive effort. Slogans and stock phrases function as formulae and do not appear in the field of cognition. The purpose of G. Roy technique of double embedding is to make clichés, slogans and political advertising statements visible, "unfamiliar," to make ready-made forms more difficult to process, to increase the difficulty and the length of perception because the process of perception is an aesthetic end in itself. Instead of joining contradictory opposites into a pseudo-logical unit, the novelist breaks open their petrified structure by making their contradictory nature explicit. Frequent repetitions in her novel are forms of both perceptual and psychological framing. G. Roy's double framing technique is an indication of a figure ground relationship, outlining the background against which her message is to be perceived, against which her existential novel is to be interpreted. Her metadiegetic narrative is a representation of a representation, a self-reflexive metatextual commentary upon logical thinking, a disrupting, and rejection of the closed, monologic view of life in favor of a dialectical, analogic, multi-valued conception of the universe.

In *Alexandre Chenevert*, the intent of the author is not to produce unequivocal meanings at all cost. Reproductions, as secondary signs, not only emphasize

the signifying intention of the primary sign (slogans), they make it clear that the primary narrative is also a sign with added power. Roy's mimetic reproductions are less concerned with undermining the referential illusion of the narrative. They become "isotopic shifters" pluralizing meaning, giving the text semantic expansion. In the usual process of pragmatic reading the centrifugal movement of the text toward the construction of meaning is automatic and almost effortless. The reverse is true for the centripetal mode of decoding for the fictional text incorporates textual procedures that transgress the limits of normal linear, everyday communication. By the manifestation of a number of texts, set against a certain fictional background, G. Roy forces the reader to become aware of languages quasi-referential use as self-referential. By transforming the linear, horizontal structure of the text into a multi-layered and hierarchical one, the author destroys the initial horizontal subjective illusion of the reader. Thus, her novel becomes a multitude of overlapping and superimposed structures that follow both a horizontal linear order and an infinitely more complex vertical structure.

Lakehead University

Desperate Choices: Expressionism, Adolescence, and Modernity in an Early Play by Franz Werfel *George Slanger*

Franz Werfel is not a household name even among Germanists. But as a German Jew growing up in Prague and working in Vienna, he was at the center of German Expressionism in the early decades of this century. He was friends with Kafka and encouraged by Rilke. His wife, Alma, was first married to Gustaf Mahler and Walter Gropius, and the mistress of Oskar Kokoschka. Werfel produced a large body of work in poetry, fiction, and drama before he died in Hollywood, when he was 55.

His early one-act play *Der Besuch von des Elysium*, written in 1910 when Werfel was 20, has been largely ignored or misread by his biographers. So far as I can discover, no published English translation exists. Yet it is a powerful, though flawed, play that provides insight into the creative process in an emerging writer and into German Expressionism, which is itself an important component of modernism.

The plot is simple and involves only three characters. A young man, Mark, pays a visit to a woman on whom he had a crush when they were students. She is now married to an obtuse bureaucrat and pregnant with his child. As student, she had teased Mark for not fitting in. But Mark insists that her rejection was a blessing: the resulting pain drove him to many exploits and great honors. Gradually we learn that Mark in fact has been drowned and that his visit is from beyond the grave, from Elysium.

The play (which some critics call a poem) exhibits four features that can be seen as features of German Expressionism. The first three of these can also be seen as features of adolescent intensity.

The first is an intense commitment to spiritual fulfillment, to the life of the soul, to spiritual regeneration. The second is an intense rejection of the bourgeois—an intense awareness of the need to choose between what Yeats called “perfection of the life or of the art.” The third is an extravagant, even bombastic style, the protagonist straining at the bonds of conventional language as a way of straining at the bonds of conventional life. The fourth is the belief in the poet-prophet or poet savior, the capacity of art to redeem the world.

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Codeswitching and Cultural Identity in the Norwegian-American Press

Peter Susag

This paper examines how the phenomenon of codeswitching, as outlined in the work of linguist Carol Myers-Scotton, appears in the journalism of early twentieth century Norwegian-American press. Through analysis of Fargo, North Dakota's *Normanden*, a Norwegian language weekly, evidence is found which suggests that such speech communities' use of dual codes was based in ability to use language creatively, allowing for construction of group identity through language.

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