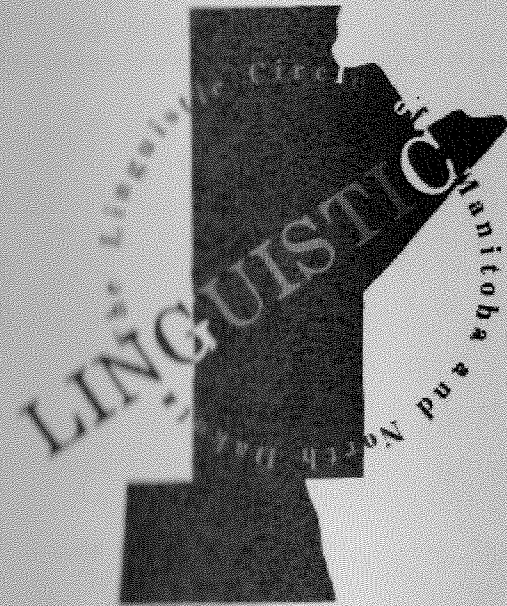




<http://www.umanitoba.ca/outreach/lcmnd>
ISSN 0075-9597

**PROCEEDINGS
OF THE**



**LINGUISTIC
CIRCLE**

North Dakota State University
September 27-29, 2007

Volume 47

VOLUME XLVII
2007

LCMND Mission

The mission of the Linguistic Circle of Manitoba and North Dakota (LCMND) is to perpetuate an international scholarly forum for discussion of a wide variety of topics in the Humanities. To this end, LCMND holds an annual conference and promotes the work of its members and others through a web-site, an e-journal, and its own juried *Journal of the Linguistic Circle of Manitoba and North Dakota*. LCMND has formal affiliations with the University of Manitoba, the University of Winnipeg, the University of North Dakota, North Dakota State University, and Minot State

2007 Officers

President

Chandice Johnson
North Dakota State University

Past President

Elizabeth Dawes
University of Winnipeg

Vice-President

Alan MacDonnel
University of Manitoba

Chair, 50th Meeting Planning

Dale Sullivan
North Dakota State University

Website Editor

Gaby Divay
University of Manitoba

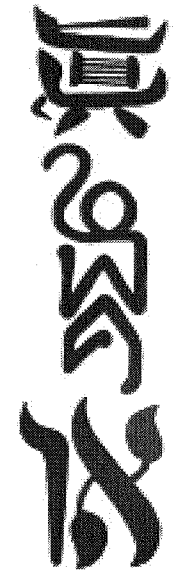
Proceedings Editor

Chandice Johnson
North Dakota State University

Honorary Presidents

Mary E. Caldwell, Ben L. Collins, Louis Palanca, *University of North Dakota*

Published by the international members of the Linguistic Circle of Manitoba and North Dakota: University of Manitoba, University of Winnipeg, University of North Dakota, North Dakota State University, and Minot State University. Printed in the United States.



PROCEEDINGS of the
LLINGUISTIC CIRCLE of
MANITOBA and
NORTH DAKOTA

Acknowledgements

The 2007 LCMND conference planners wish to thank the following for funding and/or donations: NDSU President's Office, NDSU College of Arts, Humanities, and Social Sciences, NDSU English Department, and NDSU Bookstore.

And for his contributions to the Circle, we thank Ben L. Collins, Professor Emeritus, University of North Dakota and sometime adjunct at the Florida Atlantic University Center for Lifetime Learning. A Linguistic Circle of Manitoba and North Dakota member since 1968, Ben has held every elected position with the Circle and was *Proceedings* editor from 1979 to 1987.



CONTENTS

ABSTRACTS	11
If You Can't Stand the Heat, Get Out of the Desert: The Memorial Function of Hoover Dam—A Rhetorical Perspective, <i>Anthony Arrigo</i>	11
Calling Gordon Kahl, <i>Adonica Schultz Aune</i>	12
Whose City is it Anyway?, <i>Carolyn D. Baker</i>	13
In-Between: Narrating Toronto's Landmarks, <i>Sally Booth</i>	13
"Slipp'd from Oblivion": Atavism, Archaism, and Allusion in Robert Bridges' "Low Barometer," <i>Mark William Brown</i>	14
Spaces of Memory: Performance as Feminist Praxis in Gayl Jones's <i>Corregidora</i> , <i>Sarah Burcon</i>	15
John Millington Synge's Irish Tragedy, <i>Riders to the Sea</i> , <i>Ben L. Collins</i>	16
"We Will Never Forget" Virtual Past and Visual Memory in the Perfor- mance of Post-traumatic Space, Gordon Coonfield	18
A Man on the Brink: Remembering Ismail Kadare's Personal Cold War, <i>John K. Cox</i>	18
Don't Forget the Air Force: Making Meaning at the United States Air Force Memorial, <i>Katherine Cruger</i>	20
What the 'Body Knows' and the 'Camera Shows': Death and Memory in Personal Portraiture, <i>Alison Dean</i>	21
FPG (Greve/Grove)'s Autobiographies, 1927 and 1946: Memories Corrected, <i>Gaby Divay</i>	22
Mourning, Memory and Art in Urquhart's <i>The Stone Carvers</i> , <i>Monique Dumontet</i>	24
Tapestries of Remembrance: Memorial Quilts and the Political Work of Mourning, <i>Karen Espiritu</i>	25
Poetics and Politics of Displacement in Wallace Stegner's <i>Wolf Willow</i> , <i>Alex McEllistrem Evenson</i>	27
Charismatic Terms and Cultural Amnesia in America, <i>James J. Floyd</i>	29
The Negative Impact of Memory and Identity: Ireland and the Clutches of Nationalism, <i>Michelle Forness</i>	30
The Slow Food Movement: Commemorating the (Re)Past, <i>David Gilbert</i>	31
"A History Turns Around in His Mind": Re-Membering in Wendell Berry's <i>Remembering</i> , <i>David A. Godfrey</i>	32

Chiseled in Stone: The Presence of Dr. Martin Luther King, Jr., As Represented in the Washington, D.C., King Memorial, <i>Fredessa Hamilton</i>	33
Time and Memory in Garcia Marquez's <i>Living to Tell the Tale</i> , <i>Rafael Hernandez</i>	34
Artifact as Eulogy in the Oklahoma City National Memorial Gallery of Honor, <i>Brooke Hessler</i>	34
Brevity as Virtue and Aid to Memory, <i>Russel Hirst</i>	35
The Preacher, the Panther, and the Wolf: Memory and Theology in Medieval Bestiaries, <i>Bobbi Dykema Katsanis</i>	36
Arts and Crafts as a Means of Recovering Communal Memory: Ruskin and Morris and the Socialization of the British Artisan, <i>Andrew King</i>	37
Resisting the Fixity of Memory: The Tension Between History and Fiction in Carol Shields's <i>Happenstance</i> , <i>Ying Kong</i>	38
Forgetting (Queer) Chaucer?: Re-Membering the Hom(m)erotic Subject of <i>The Book of the Duchess</i> , <i>Christopher Lozensky</i>	39
Summing Up in the Detective Novels of San Antonio, <i>Alan MacDonell</i>	41
Historical Insights into the Suspended Conversations of Edwardian Postcards, <i>Karen Malcolm and Barbara Becker</i>	43
The Muscular Memory of Activity Systems, <i>Andrew Flood Mara</i>	44
Remembering Identity: Irishness and Globalism in Nuala O'Faolain's Memoirs, <i>Miriam Mara</i>	45
The Words That Jog Our Memories—And Those That Don't, <i>Bruce Maylath</i>	46
"Gray zones" in Holocaust Resistance and Rescue: The Crena de Iongh Family and <i>Zwartboek</i> , <i>Paula McHarg</i>	47
Whitestream Modernity Meets First Nations: Re-membling 19th Century Canadian Literature, <i>L. J. McLaughlan</i>	48
Memorializing the Trivial: Carnavalesque Historiography, Popular Identity, and Modern Greek Humorist Nikos Tsiforos, <i>Sylvia Mittler</i>	49
From "Story of Dakota Origins, Imprisonment, and Exile": A Poetry Reading, <i>John Peacock</i>	50
Traumatic Memory as Inheritance: Remembering the Holocaust in <i>Everything is Illuminated</i> and <i>The Dark Room</i> , <i>Miriam Raethel</i>	52
Students Remembering Students: Student Speeches Memorializing Individuals from Virginia Tech, <i>Merry Rendahl</i>	53

Experience, Memory, Truth: Helping Students Use Narrative Inquiry to Understand <i>The Sunflower</i> , <i>Jaqueline McLeod Rogers</i>	53
Mémoire et Ethnologie: du gauchissement des Règles Anthropologiques dans L'écriture de Michel Leiris, <i>Mamadou Samb</i>	54
Making Prosthetic Memory: Difficult Images, Disturbing Artifacts, <i>Joy Sather-Wagstaff</i>	55
Remembering the Crusades: Enclosed Warfare in the Late Medieval Hermit's Cell, <i>Michelle M. Sauer</i>	56
Jean-Paul Sartre's Conception of Art as a Political and Psychological Liberator, <i>Vincent Schonberger</i>	57
Remembering Discourse Communities: Declared Dead Too Soon? <i>Amy Rupiper Taggart</i>	58
Memory, Myth, and the Postmodern: Pierre Nepveu's <i>Des Mondes peu habités</i> , <i>Marie Vautier</i>	59
Solomon Butcher and the Great White Turkey: Re/Visioning Landscape in Midwestern America, <i>Jeff Ward</i>	61
The Lost Colony: Remembrance, Memory, Space and Fantasy, <i>Rick Watson</i>	62
Social Memory and the Shaping of American Masculine Identity: An Analysis of War Veteran Memoirs, <i>Christina Weber</i>	63
Remembering the Body: The Body as Sacred and Profane, <i>Elizabethada A. Wright, Mary Fitzgerald, R. Michael Jackson</i>	64
A Thread of Hope: A Historical Narrative of the Holocaust, <i>Amanda Yannella</i>	64
Border Calls for Reckoning: German, Czech and Jewish Voices on the (Phone)line in L. Aškenazy's <i>Charged to Your Account</i> , <i>Maila Zitelli</i>	65
APPENDIX	69
HISTORY OF THE LCMND	69
ORGANIZATION	70
LCMND PRESIDENTS	70
PROCEEDINGS EDITORS	72
INDEX: PROCEEDINGS 1959-1006	73
INDEX: 2007 PROCEEDINGS	113

“Memory, Memorial, Memorializing:
Spaces of and for Remembering”

**If You Can't Stand the Heat, Get Out of the Desert:
The Memorial Function of Hoover Dam—
A Rhetorical Perspective**

Anthony Arrigo

The object of this analysis is a well known symbol of early twentieth century American ingenuity, resolve, personal sacrifice, and technological prowess: Hoover Dam. Hoover Dam's significance has been studied in several fields (e.g., engineering, social history), however, it has not yet been considered from a rhetorical perspective. In this presentation I engage Hoover Dam by drawing on visual and material rhetoric methodologies a developing theoretical area that describes how visual images communicate messages as expressions of social and cultural meaning, as opposed to being purely aesthetic. I argue that Hoover Dam works as a specific, iconic image that has, over time, been appropriated into new and changing contexts that create connections between past events and contemporary notions circulating in the public consciousness to support universal and collective values. In doing this, I suggest that built environments such as Hoover Dam are particularly suited to providing some context for what is sometimes referred to as our "postmodern condition," the notion that indeterminacy of texts, facts, and images suggests no common story, narrative, history of any sort in which we can place ourselves. What the iconic imagery of the dam has been able to do, however, is buck the postmodern condition and instead create a connection to our sense of history and cultural memory that transcends a notion of time or any particular historical event "in time." Rather, it creates enduring ideas that rise above any specific event, and comes to symbolize a broader meaning within the American social memory.

In this presentation, I draw on the idea of the "social imaginary" as used by both Charles Taylor and Paul Ricoeur. Taylor, a Canadian philosopher known for his viewpoints on morality and modern western identity of individuals and groups, suggests that the social imaginary can be thought of as the way that groups or individuals are already related to a communal reality, a collective consciousness, or a certain type of social bond that is generally outside of our experiences of what Paul Ricoeur calls "immediate participation." I argue that at the time of its construction, the Hoover Dam worked to create a deep commitment to the culture, belief system, values, and morals that "America" represented. Today, it is a conduit through which Americans memorialize those who worked for something bigger than the individual. It provides a common vantage point from which citizens can picture themselves in relation to each other, past and present, in a way that makes them proud and is acknowledged

as a source of satisfaction. Such interaction is not codified, but is understood in a way that is representative of the social imaginary of America.
University of Minnesota

Calling Gordon Kahl

Adonica Schultz Aune

Calling Gordon Kahl is a performance piece of about 45 minutes that investigates the social identity of a North Dakota farmer (Gordon Kahl) who had a major conflict with the Internal Revenue Service and other enforcement agents. The conflict resulted in the death of two U.S. Marshals at Medina, North Dakota in 1983 and the ultimate death of Gordon Kahl in Arkansas.

The performance takes place in the Kahl kitchen on a farm near Medina and relates the anguish of Mrs. Kahl and her son, Yorie and Yorie's friend, Scott Faul. They are all being questioned and intimidated by the law. The performance depicts the chaos of the confrontation and explores the regional motivation of Gordon Kahl and other landowners who lost their land and way of life in the early '80s.

The ballad *Calling Gordon Kahl* threads through the play. The ballad by Harley McLain was banned from the radio waves during the hunt for Gordon Kahl. The ballad relates the story of a man running from the law, missed by his family who beg him to call home.

Mrs. Kahl (Joan) appears as a traditional wife and mother who supports her husband, but is bewildered by his obsession with taxes. The defense and offense attorneys come to the Kahl home to cross-examine those involved in the IRS fracas. Scott Faul is convinced that the law attacked the group because he chose to home-school his children. Karen Kahl appears towards the end of the play to explain her father's actions and to comfort her mother.

The script is a poetic docudrama on a significant, but unfortunate event that highlights a social change for farmers of the region. The event has since become a part of North Dakota's history.

University of North Dakota

Whose City is it Anyway?

Carolyn D. Baker

Puritan colonial leader and lay preacher John Winthrop's 1630's homily "A Model of Christian Charity," especially its often and most famously quoted phrase "a city upon a hill" has developed a separate, national, literary tradition all of its own. A broad range of politicians, writers, and educators—John Adams, John Kerry, Howard Dean, Bill Clinton, George W. Bush, Abraham Lincoln, John F Kennedy, Michael Dukakis, Ronald Reagan and Michael Reagan—have used and often invested new meanings into this phrase, with seemingly sometimes little apparent regard for the historical, social, and religious conditions under which this now national narrative was originally penned. What Winthrop wrote then, and what modern readers hear now, appear sometimes to be different. Likewise, Winthrop's interpretation of his own source behind this phrase seems to reflect his own interpretive times.

Mayville State University

In-Between: Narrating Toronto's Landmarks

Sally Booth

My paper will attempt to explore the performance of space in relation to consumption, focusing on Toronto as a postmodern urban landscape. Toronto, categorized this way, is a site that hinges on visual consumption of space in an industrial, global framework. The postmodern city dissolves traditional spatial identities where architecture represents an ordered synchronicity between locale and the people who live there; instead, the postmodern urban landscape reconstructs spatial identities according to industrial, globalised, consumptive terms. I will ground my exploration of the ways cities negotiate traditional, modern narratives of mercantilism and localism with globalised, industrial production in suggested walking tours of downtown Toronto in various guidebooks.

Sites such as St. Lawrence Market, the Royal York Hotel, the Eaton Centre and the Air Canada Centre all point to a restructuring of cities from an older, mercantile logic to a postmodern concept of consumption where identities are no longer developed in tandem with space, but space develops identity. Moreover, the narration of these cities in a postmodern framework consistently inverts the specificity of place to mythologise a history that a wide segment of society can consume. As such these sites can

be seen as liminal spaces, in Victor Turner's sense, because they mediate the localism of space to evolve into a new social, cultural and economic space that has global appeal. All these sites are traditionally viewed as quintessential elements of Toronto's landscape; in a postmodern urban landscape, they are re-narrated into an image that the population can "buy into" and consume, marking a shift from architecture as markers of a specific, local function to architecture as part of an image-based economy that uses cultural value as currency in a global market.

In walking tours there is a premium placed on uncovering the "true" Toronto against a backdrop of posh restaurants, loft apartments and swank restaurants. Quite often, these marketable sights are citations of an older Toronto where the space was markedly working class. Thus, luxury loft apartments in old warehouses are cultural capital that is economically valuable. This dynamic points to a re-narrating of an imaginary landscape for the purposes cultural capital. Space, therefore, is diffused with notions of consumption, leading to a greater control of people in space.

University of Guelph

"Slipp'd from Oblivion": Atavism, Archaism, and Allusion in Robert Bridges' "Low Barometer"

Mark William Brown

Today Robert Bridges is remembered, in the words of Donald Davie, "above all as the author of the unreadable *Testament of Beauty* and as the man who withheld from us, for longer than we think necessary, the poems of Gerard Manley Hopkins." He is also remembered, as Ezra Pound famously remembers him in Canto 80, for his sometimes precious poetical diction:

"forloyn" said Mr Bridges (Robert)
"we'll git 'em all back"
meaning archaic words . . .

Insofar as such diction functions merely as ornament or reflects the peculiar aims of the Society for Pure English (of which Bridges was a founding member), this criticism is valid. If the interests of Bridges and those who read him are chiefly antiquarian, then he might as well not be read at all. One simply cannot say of Bridges, whom John Sparrow called "the author of the largest body of entirely beautiful poetry in the lan-

guage," what Pound says of "Fordie" (Ford Madox Ford) in Canto 82: that he "never dented an idea for a phrase's sake."

But not every archaic word or phrase dents an idea, as Pound well knew; sometimes diction of this kind, like literary allusion, serves as a precise and economical means of recovering and expressing an idea. And when that idea is the power of the primitive past to reassert itself in the present, archaism and allusion seem especially appropriate. This paper will examine how the two work together in Bridges' greatest poem, "Low Barometer," which deals with the conflict between Reason and the forces of the unconscious mind or prehuman memory.

Jamestown College

Spaces of Memory: Performance as Feminist Praxis in Gayl Jones's *Corregidora*

Sarah Burcon

In this paper I scrutinize the aesthetic of performance in Gayl Jones's *Corregidora*, a novel that explores the struggles of four generations of African American women. Ursa, a Blues singer and the last generation in a long line of abused women, reveals these struggles through her music. I argue that these articulations of memory by way of performance provide fertile ground for feminist praxis.

Alison Landsberg examines the role of memory within mass culture, defining "prosthetic memory" as a new form of memory that "emerges at the interface between a person and a historical narrative about the past." She continues to suggest that this particular type of memory is an experience that occurs when people stitch themselves into a history which they cannot claim is "naturally" theirs. The end result of this practice is that memory has the capacity to inform a person's subjectivity, and, more largely, how we conceive of historical experience as well. Elizabeth Grosz is another memory theorist who contends that the past allows for new readings which can bring new life to old texts. Applying these theories to Jones's text, I argue that memory does not simply act as a cathartic experience for the character or the reader, as psychoanalytic paradigms often presume; instead, or in addition, memory also works toward a political and collective objective.

Shannon Jackson points out that when we look at "performance" etymologically, we find that it derives from a Greek root meaning "to furnish forth" or "to carry forward." Both meanings foreground active

making. In my work I look at performance as an active articulation of memory, which is itself active in the sense that the past is, as Grosz stresses, “always already in the present.”

Wayne State University

John Millington Synge's Ironic Tragedy:

Riders to the Sea

Ben L. Collins

When serious disasters occur (such as 09/11/07, the Virginia Tech massacre, Hurricane Katrina), the press refers to them as tragedies. These events are not tragedies, however, for “tragedy” is a literary term, ostensibly introduced by Aristotle in his *Poetics* and briefly defined thus: “Tragedy is, then, an imitation of an action that is serious and complete and has magnitude; an imitation that is made by embellished language; “and is presented by men in action rather than by narration; and through pity and fear brings about the catharsis of such emotion. Six parts are necessary: plot, character, speech, spectacle, song, and thought.

Though not all of the above terms are clearly defined, most readers know that according to Aristotle *action* is most important and that *character* is subservient to *plot*. Hence the characters in Greek drama are masked, toga-ed and don built-up shoes to appear not as “persons” but as “fictional” characters and to be identified as better than the men of today.

Essentially, classical drama presents a hero, often a member of royalty, at the height of his career, who through a flaw in his character (of which he is not necessarily aware) falls from high position to low. The so-called perfect tragedy is Sophocles' *Oedipus Rex* in which by command of an oracle of Apollo, Oedipus is doomed to kill his father and marry his mother. His parents are aware of this and have attempted to escape the edict by ordering the death of the infant Oedipus. When Oedipus is later made aware of the oracle, he, like his parents, also tries to alter it and therefore shares their guilt. Eventually he fulfills the oracle.

Oedipus Rex, of course, has all of the trappings of classical Greek tragedy: the royal family, the tragic flaw, the Chorus, the peripety and anagnorisis, and the approximation of catharsis.

In most post-Classical drama *character* becomes at least equal to *action*. The hero retains much of his stature—though generally sans the

garb—and inherits a personality that demonstrates more human characteristics. In the present century, however, according to Northrop Frye (*Anatomy of Criticism, Princeton, 1947*), the tendency in literature has been a shift from the high mimetic to the ironic mode, its projection to shift from the quasi-Platonic philosophy of ideal forms to “*extentialism*.” In this mode, the protagonist is inferior in power and intelligence to ourselves, and we feel that we are looking down on scenes of bondage, frustration, or absurdity. Tragedy is ironic and is presented with complete objectivity, and with no moral judgment. The characters tend toward tragic isolation.

In John Millington Synge's *Riders to the Sea*, the tragic “hero” is a poor aged woman, who, at the final curtain has lost her entire male family, retaining two dowerless daughters, and who will have to exist in dire poverty or on the charity of others in the Aran Islands which is regularly battered by the sea and winds, constant reminders of her losses. There appear to be no redemptive qualities to the wind and waters of that ocean that once provided a living and then took the lives of the providers. Even the sup of holy water and the cake (Irish soda bread) do not suggest communion, nor does the promise of the *young* priest that God would not take Maurya's last living son. Maurya's forgetting nails for the coffin boards after so many deaths, and her neglecting bread and blessing for Bartley show that she has been worn down. What element controls this poignant drama?

Perhaps the main idea behind the play is Maurya's “calm” acceptance that the sea can take nothing more from her, that after the final death nothing more can trouble her mind. And so it is Death itself (not the sea, or God, or the sea hags, or the wind) that is the dreaded protagonist: Death unpremeditated and yet prepared foe. And though the six parts mentioned above—plot, character, speech, spectacle, song, and thought—may be necessary to any performance, I feel that *song* is of prime importance, song in the *caoine*-ing (keening) of the women.

Death to the usually taciturn Aran Islanders who fight for their difficult existence is described by Synge as expressed in their keening: “In this cry of pain this inner consciousness of the people seem to lay itself bare for an instant, and to reveal the mood of beings who feel their isolation in the face of a universe that wars upon them with wind and sea. They are usually silent, but in the presence of death all outward show of indifference or patience is forgotten and they shriek with pitiable despair before the horror of the fate to which they are doomed.”

University of North Dakota (Emeritus)

**“We Will Never Forget” Virtual Past and Visual Memory
in the Performance of Post-traumatic Space**

Gordon Coonfield

Like “Remember the Alamo” and “Remember Pearl Harbor” before it, “We Will Never Forget” has become a persistent refrain in the constitution of a post-9/11 social space. Since being scrawled in the very dust of the disaster itself, the promise to remember has been painted, printed, and etched on the visible and visual surfaces of which American memory of 9/11 is comprised. Visuality, then, has played a central part of the drama of memory, but far from the only one. The very acts of making visible, the successive actualizations of the virtual past, have also played a central role in the fulfillment of the promise to never forget.

From the missing posters and impromptu shrines which blossomed even as the dust settled, to the proposed World Trade Center Memorial “Reflecting Absence,” this paper traces that visible and visual memory. Through a survey of the range and variety of phenomena that, it is argued, comprise the enactment of the promise to never forget, this paper explores the relationship between acts of remembering and cultural healing in the creation of what Zelizer (2004) terms post-traumatic social space. The central questions this paper poses are: How is memory done? How does that doing actualize the virtual past? What impact does that actualization have on a collective’s relation to its past? And what are the consequences of that relation for the present?

Villanova

**A Man on the Brink: Remembering Ismail Kadare’s
Personal Cold War**

John K. Cox

Ismail Kadare (b. 1936) is a highly regarded and prolific Albanian author. He has dozens of novels, short story and poetry collections, memoirs, and literary-historical studies to his credit. His best known works are the novels *The General of the Dead Army*, *Broken April*, and *The Palace of Dreams*. Today Kadare is also increasingly known as a public intellectual commenting on and involving himself in human rights and political issues in the Balkans, especially those involving the Albanian populations in Kosovo (southern Serbia) and Macedonia. Kadare’s numerous themes range from Europe’s classical heritage to the deforma-

tions of societies under Stalinist dictatorships, from relations between Albanians and Serbs to the emancipation of women, from blood feuds and the contested legacy of customary law to life under the Ottoman Empire.

It is the goal of this paper to examine the Cold War both as a space in which Ismail Kadare created and attempted to negotiate his fate as a writer in a dictatorial state (by memorializing Albania’s diplomatic and political changes in a manner consistent with his earlier, successful artistic ethos) and as forum in which contrasting views of Kadare’s patriotism and artistic integrity compete with one another to this day. For this study I have selected Kadare’s two lengthy novels on Albania’s foreign relations in the Cold War: *Der grosse Winter*, treating the break with the USSR in the early 1960s, and *The Concert*, dealing with the rupture with China in the late 1970s. Despite his lionizing of Albania’s “supreme guide,” Enver Hoxha, Kadare’s works landed him in hot water with the regime because they failed to meet the criteria of healthy socialist realism. Ironically, since the 1980s, the books have been roundly criticized for other reasons: charges of toadying to the dictator and orientaling the Russians and the Chinese abound. Using sources in French, German, and English (a common methodology in the study of Albanian intellectual life, since knowledge of Albanian among Westerners remains extremely rare and sources are difficult to obtain), I will relate the story of how and why Kadare wrote these works. How did he refashion Cold War history to suit his own purposes? How did his significant international artistic reputation help “fix” the common perception of Albania’s role in the Cold War? Why have the books had so many repercussions in different eras? Which memories of the Cold War, and of Kadare’s artistic role in it, come closest to being accurate or objective?

It is expected that this line of inquiry will shed light on the following issues: the unpredictable (and not just tyrannical) environment in which Albanian artists operated; Kadare’s contested reputation; the growth of “citadel nationalism” so important to both communists and ethnic nationalists in Albania; the beginnings of Kadare’s problematic “othering” of the East; why, to our delectation, Kadare was pretty much only capable of writing “bad” socialist realism; and the tension in the Albanian national narrative between pathetic isolation and proud independence.

North Dakota State University

Don't Forget the Air Force: Making Meaning at the United States Air Force Memorial

Katherine Cruger

Public memorials and monuments have been explored with increasing frequency by rhetoric studies scholars in recent years. However, most rhetorical criticism fails to account for the active meaning-attribution that visitors engage in at memorial sites. This study attempts to remedy this oversight by applying ethnographic research methods (both the ethnographic interview and onsite observation) to rhetorical critical studies. I critically examine how visitors approach and engage in meaning-making at the new United States Air Force Memorial (USAFM) in Washington, DC and attempt to explain how visitor interpretations are different or similar to the "official" meaning of the memorial. Intriguing for both its design choice and political context, the USAFM was forged from the fires of litigation and such bitter competition between branches of the military that the memorial actually employs their own team of public relations professionals. It is located adjacent to the wall of the Pentagon where the plane crashed on 9/11 and within eyesight of both Arlington National Cemetery and the Washington Monument.

I ultimately argue that visitors are often ambivalent to this memorial because, as Barbara Biesecker argues, we are a fragmented nation in crisis, searching for unity and identity. Far from offering comfort in memory, the USAFM is stark, modern, and evocative of the future of technology and space travel. The memorial's sterility disconnects military service from actual human bodies, highlighting instead values upheld by the Air Force (values such as "Integrity" or "Sacrifice" which no one can criticize, similar to the way that no one can refuse to "Support our Troops"). Because it is not event-based, but service-oriented, the ambiguous USAFM is not in keeping with memorials' traditional ways of organizing memories and comes up wanting in visitors' eyes.

University of Colorado at Boulder

What the "Body Knows" and the "Camera Shows": Death and Memory in Personal Portraiture

Alison Dean

"We no longer study the art of dying, a regular discipline and hygiene in older cultures; but all eyes, at rest, contain that knowledge. The body knows. And the camera shows, inexorably." —Susan Sontag, Introduction to *Portraits of Life and Death*.

This paper will investigate the discussion about photography as being inherently related to death. I will consider how the cultural performance of the medium—the performance of photographing and of the discourse around photography—shapes perceptions of the medium and influences the visual rhetoric present in the work. My focus will be on the written work of Susan Sontag—as well as Annie Leibovitz's 2004 series of photographs of Susan Sontag—and the work of photographer Nan Goldin.

I will look especially at Goldin's 1991 series *Cookie Mueller*, and Annie Leibovitz's *A Photographer's Life: 1990-2005*, giving specific consideration to the linguistic terms in which both critics and the artists themselves discuss the work.

In *A Photographer's Life*, Leibovitz includes a number of intimate portraits of Sontag. Among these are images of Sontag as she is fatally ill, up to and including the occurrence of her death. Similarly, Goldin's work includes a number of images of her loved ones, including her good friend and frequent muse Cookie Mueller. These images include photos taken notably before – and after – Mueller's death. My interest is in both the linguistic conventions that frame the photographs, as well as the visual and photographic conventions adopted by the artists in their representation of the 'real' death of their loved ones.

Sontag's *On Photography* and Roland Barthes's *Camera Lucida* are two of the most influential texts written on the subject of photography. My research will begin with a consideration of these texts, remaining mindful of the impact that Sontag and Barthes (among others) have had on all subsequent photography theory and criticism. The linguistic terms and ideas presented in the ongoing discourse around photography are important to the criticism and perceptual frameworks of the artistic texts in question. The way language and the theory of photography are framed in these seminal texts has a direct bearing on the ways in which both the artists and their critics address and understand the contemporary photographic images that make up the centre of this investigation. Further-

more, Sontag's own writing about photography is especially and uniquely relevant to the way that Leibovitz, her critics, and the general public have received and written about the sensitive post-mortem images included in *A Photographer's Life*.

This paper will contemplate the aforementioned images of death and loss. I will also begin to consider the ways in which these specific visual texts—and photographs in general—are discussed, paying close attention to the visual rhetoric, the linguistic rhetoric, and how the two are understood and expressed in relation to each other.

University of Guelph

FPG (Greve/Grove)'s Autobiographies, 1927 & 1946: Memories Corrected

Gaby Divay

To explore the German-Canadian authors's autobiographical techniques, the proposed power-point presentation will make use of two massive e-texts made available in 2000 & 2007 on the University of Manitoba Archives's FPG website. Though both autobiographical books deliberately applied an artful mixture of "fact & fiction" with explicit reference to Goethe's *Dichtung and Wahrheit*, the 1927 text is much closer to the truth than the 1946 one.

Frederick Philip Grove (1879-1948), who had been the prolific German translator Felix Paul Greve until 1909, surfaced in Manitoba in 1912. For three years he had roamed the United States, and this obscure period is only documented in his autobiographical novel *A Search for America* (ASA, 1927).

Once in Canada, Grove kept silent for ten years, then emerged in 1922 with impersonal nature essays. Couched in Manitoban disguise, he devoted his entire first novel *Settlers of the Marsh* (1925) to his wife Else (later the New York dadaist Baroness von Freytag-Loringhoven, FrL) whom he had abandoned in 1911. Next, after Else had returned to Berlin and shortly before her death in Paris, Grove's ASA boldly described FPG's passage from Liverpool to Montreal, his American adventures in New York, Pittsburgh, and on a Bonanza Farm near Fargo, hiding them elegantly behind the simple "Verfremdungs" device of dating them back to 1892.

The year spent with Else in "Sparta, Kentucky, an Eagle Creek" (so on a German poem dedicated to "FPG" in the University of Maryland FrL collection) is carefully spared out from this candid narrative.

Nearly twenty years later, Grove's official autobiography *In Search of Myself* (1946) was published. In it, the perfectly truthful episode about a New York book scam which involved the peddling of a multi-volume history set to gullible industrialists in Pittsburgh and elsewhere for ten times the going price, is not retold, but simply dropped. Two other earlier accounts, however, namely those concerning FPG's passage to North America and the "Bonanza farm in the Dakotas", are elaborately recanted: the route across the Atlantic from England to Canada on a White Star Liner is changed to that on a steamer of the Hamburg-America Line crossing from Germany to New York. The Bonanza Farm, seen allegedly just once in 1892, now was regularly visited for twenty consecutive seasons, of which the last one in 1912—precisely when Greve/Grove really was there!—is best remembered due to especially heavy rain falls.

Reminiscences regarding FPG's childhood and education, on the other hand, are not substantially revised, but rather consolidated. But here, Grove gets into trouble with his fictitious time-frame: his archaeological studies with Adolf Furtwängler, for one, could not have taken place in Munich in the early 1890s, since the renowned professor was lecturing in Berlin at that time. Grove's correspondence in the 1940s shows just how upset he was when his friend Carleton Stanley, to whom ISM is dedicated, pointed out this discrepancy. Then, old age and failing memory are invoked to justify this lapse which nearly blew the confidence man's longstanding cover.

The reasons for Grove's change-of-heart from the earlier to the later autobiographical book are obvious: in 1927, he was virtually unknown, and free to experiment with an invented and much beautified biography. It included the appropriation of the entire family background of Greve's Anglo-German friend Rutherford-Kilian, who had Greve sentenced for fraud in May 1903. By 1946, Grove was a well-known Canadian author who was imprisoned in a biographical web of his own making. He now feared that he had said too much in his earlier account, or rather, that the time- and place parameters then introduced were insufficient to conceal his former identity.

The two key episodes Grove saw fit to subject to drastic revisions, his passage and the Bonanza Farm, will be presented side-by-side, along with documentary illustrations from the FPG Archives.

University of Manitoba Archives

**Mourning, Memory and Art in Urquhart's
*The Stone Carvers***
Monique Dumontet

Jane Urquhart's *The Stone Carvers* (2001) is a complex narrative about loss, mourning, and memorializing. One of the novel's central characters is Klara Becker, a 38-year-old spinster, living alone on her family's small farm in the German-settled town of Shoneval in southwestern Ontario. Klara's story is one of love, abandonment, and heartbreak, and she is haunted by her memories of Eamon O'Sullivan, a young man she loved and lost to the First World War. In fact, among the villagers of Shoneval, Klara is known to be "geist-ridden" or "surrounded by ghosts" (29, 30). Though her family and her lover are all gone or dead, "each had left a trace of himself or herself in one room or another" of her childhood home. "And each had left something unresolved in Klara" (32). In response to her loss, her grief, and her ghosts, Klara trains herself "in the art of stoic apartness, a separation from her former self" (31). Because *The Stone Carvers* seems to follow a Freudian model of grief and recovery, Klara's aloofness might best be described as melancholic. Over the course of the novel, Klara, who sent her lover away to war unconsolated and unloved, must exorcise both her guilt and her sorrow. More particularly, Klara overcomes her repression and melancholia by making art. Once Klara carves the face of Eamon O'Sullivan in the stone monument at Vimy, she is released from her guilt and is able to love again. The role and function of art are central to Urquhart's novel, and to this paper. Does art cure melancholia? Can art make what is absent present again? What relationship between art and memory is implied in this text?

At the same time as Klara struggles to heal her grief over Eamon's death, Walter Allward struggles to heal the grief of the nation mourning its 66,000 dead by constructing a war memorial at Vimy, France. Allward intends the Vimy monument to be a "huge urn he had designed to hold grief" (377), "carved to expiate the sorrow of one country on the soil of another" (390). Klara, who purges her grief into stone, may well function as a model for cultural healing. There is a tension, however, between Allward's art and Klara's; Allward's art is strictly "allegorical," and "universal," so that it might "represent everyone's lost friend, everyone's lost child." "Personal expression," such as Klara produces, "had never been his intention" (337). Her portrait, because it is particular, personal, and individual, becomes something "more than an allegorical figure" (343). By carving Eamon's face onto the figure of the torchbearer, Klara "had brought a personal retrospection to his monument, and had by doing so allowed life to enter it" (340). How does Urquhart's text reconcile the two

visions of memorializing—the personal and the allegorical? Does this text suggest that the Great War resists not only allegory but the universalizing tendencies of Great Art? How does art become the perfect vehicle for remembering the dead, and yet externalizing grief, so that the culture as a whole is neither paralyzed by the past, nor forgetful of it?

This paper also explores Urquhart's novel itself as a memorializing act. Indeed, Urquhart's novel functions as a memorial to the Canadian dead, as well as those who suffered their loss, by offering a necessary supplement to the Canadian National Vimy Memorial, by bringing Vimy to Canadians, and by calling readers to "participate in the awkward fabrication of matter" (6). In this 90th anniversary year of the Battle of Vimy Ridge, and following the April 9, 2007 re-dedication of the newly refurbished Vimy Memorial, this call to participate in the transformation of memories of the Great War into an enduring form, is particularly compelling.

University of Manitoba

**Tapestries of Remembrance: Memorial Quilts
and the Political Work of Mourning**

Karen Espiritu

The AIDS NAMES Memorial Quilt Project agonistically seeks to include the previously disavowed AIDS-related deaths of gay men into the fold of national grief and responsibility, while the more recent *United in Memory 9/11* Memorial Quilt Project characterizes the victimized inhabitants of the American "homeland" on September 11, 2001 as patriotic "heroes"—thereby implicitly *excluding* from the notion of "true" American citizenry even those individuals who so much as voiced critiques of rabid patriotism and U.S. foreign policy after "9/11." What, then, does the *United in Memory 9/11* Memorial Quilt Project inherit from the ongoing legacy of the AIDS NAMES Project—a memorial project that even now continues to unfold, as the AIDS epidemic does? What does the memorial quilt—as a mode and form of public remembrance—teach about the cultural work of mourning and remembrance, and what can be learned from this mode of memorialization? My paper explores the ways in which the *United in Memory 9/11* Memorial Quilt Project represses and supplants the political work of its historical predecessor, the AIDS NAMES Quilt Project, even and especially when the "9/11" Quilt Project samples the physical scale of the NAMES Project without sufficiently acknowledging any subsequent dialectical relationships it may have with the

historical context of its predecessor. I argue that the *United in Memory* Quilt Project remembers those who died from “9/11” only by forgetting its own genealogy: it is a case of a public memorial the memory work of which is predicated upon a kind of amnesia with regards to its own historical memorial context. I focus in particular upon the anxiously overlooked dialectical relationship between the two Quilt Projects to demonstrate how a public memorial’s material form itself has a history, and that the conception, design, construction, and ongoing reception of a public memorial are already preoccupied with theorizations of grief and mourning, as well as deeply invested in (re)shaping public understanding(s) of the dead’s collective remembrance in the wake of cultural traumas, such as the AIDS epidemic and “9/11.”

The over-particularized attention the memorial quilts focus upon the labour of mourning individual deaths also threatens to privatize and depoliticize public memorialization, in a time when public discourse about both AIDS and “9/11” have become so politically and pedagogically bankrupt as to rely heavily on triumphalist mainstream proclamations that “the AIDS crisis is over,” and that “9/11” did nothing to shake the resolve of “Americans.” To be sure, despite the publicization of the two Quilt Projects as “democratizing” death—this, by virtue of the memorial quilt’s structural refusal to hierarchize the deaths it mourns, as well as its commemoration of individual deaths as part of a larger tapestry of “national” loss—the quilt as a mode of memorial work has been negatively regarded as evading any palpable political engagements with the events and deaths they commemorate. As memorials made of cloth and modeled on handicrafts, the quilt projects are closely associated with what was once called “women’s work”; that is, work such as sewing and mending conducted by women who were given the duty to manage the home and provide its inhabitants the “comfort” required to thrive and grow. The memorial quilt’s alignment with domesticity and “comfort,” I argue, threatens to placate and neutralize the urgency of addressing both AIDS and “9/11” as ongoing political issues and causes for public concern, debate, and mobilization. Douglas Crimp has rightly criticized the NAMES Project for “provid[ing] a form of catharsis, an easing of conscience, for those who have cared and done so little about this great tragedy” (Crimp 198); similarly, I argue that the *United in Memory* Quilt Project’s well-intentioned objective to provide “a balm of healing to soothe” the “wounded spirits” of “people [who] were terribly saddened” (“United” par. 2) by “9/11” underestimates and minimizes the degrees and myriad levels of traumatism brought on by the September 11, 2001 attacks on the United States. Like the AIDS crisis, “9/11” is far from over: while the epidemic continues to claim the lives of millions of people across the globe, the

legacies of “9/11” continue to shape and inform contemporary politics and public pedagogy. In this context, the celebration of both quilt projects as providing “comfort” to mourners and survivors of loved ones may, in fact, achieve the opposite effect of spectacularizing the tragedies they mourn. For while the NAMES Project quickly became the subject of many coffee-table books, with individual panels serving as artifacts of the epidemic, the *United in Memory* Quilt Project inadvertently conjures and preserves the terroristic nature of the attacks through the Project’s overly confident celebrations of “American” “heroism” in the face of terror and its anxious re-enforcement of the “*status quo*” in the wake of “9/11.”

Despite the valid critiques that have been leveled at the NAMES Project, however, I argue in this paper that the AIDS memorial quilts provide an opportunity for reconceptualizing public memorial discourse itself: indeed, the NAMES Project—in its objective not only to provide a creative means for public remembrance and healing, but also to increase public awareness of AIDS by illustrating the enormity of the AIDS epidemic—demonstrates that public memorials are not only about teaching certain civic virtues such as heroism and self-sacrifice. Consequently, I put forward the argument that, to its own peril, the *United in Memory* Quilt Project—by virtue of its obsessive patriotic focus on the “heroism” and “self-sacrifice” of the “Americans” who died on “9/11”—recoils from the political work and, more importantly, the political problems that characterize and preoccupy the AIDS quilts. What I regard as the “9/11” Quilt Project’s refusal to engage with, and learn substantially from, the philosophical and pedagogical questions the NAMES Project raises about mourning and public remembrance is, I argue, symptomatic of contemporary commemorative culture’s aversion to history, its foreclosure of the future, and its anxiety to confine the political aspects of public remembrance and memorialization to the discourses of “nationhood” and state citizenship.

McMaster University

Poetics and Politics of Displacement in Wallace Stegner’s *Wolf Willow*

Alex McEllistrem Evenson

“If I am native to anything, I am native to this,” Wallace Stegner claims in a section of memoir from his 1963 text *Wolf Willow*. Revolving around the author’s attempts to explore and recover his family’s frontier homestead just north of the Canadian border (where he spent six years of

his childhood), *Wolf Willow* has been identified by most critics as a work of "environmental" literature devoted to praising the inherent virtues of life on the Great Plains. David E. Gamble defines Stegner's purpose explicitly: "it is on the prairies, Stegner suggests, where the divine attributes of perfection, infinity, and eternity are most readily seen." Such an interpretation serves to reify notions of "place" and locality which have traditionally been a hallmark of modernism.

Wolf Willow has also been described by critics as an "unclassifiable book" due to the fact that Stegner crosses genres to include sections of fiction, memoir, and history within a single text. Interestingly, most published criticism – especially that produced by "reverent" critics such as Gamble – tends to ignore whole sections of the text, focusing only on memoir or the included novella, "Genesis." It is my assertion that Stegner makes important representational choices as narrator, author, and historian, which serve to undermine and ultimately negate the "incurable optimism" of "place" that critics attribute to this text, actually setting *Wolf Willow* more accurately in the postmodern tradition. In my opinion, this act of continual destabilization is best tracked in the text through the theme of memory.

By examining the ways in which Stegner invokes and questions the act of remembering in terms of aesthetics and ethics within the context of each genre contained in *Wolf Willow* (memoir, history, fiction), it becomes obvious that the text is much more a work focused on displacement than its traditional opposite. "How little evidence I have that I myself have lived what I remember," he states, observing the disconnection between his memories of his childhood home and the "actual" place facing him decades later, when he returns. "I half suspect that I am remembering not what happened but something I have written." When these types of insights are considered in light of American politics at the time of publication (situated in between McCarthyism and wars in Korea and Vietnam), *Wolf Willow* becomes a much more vital text than it has traditionally been given credit for, not only politically/historically but also in disciplinary terms, complicating dominant discourses in frontier studies and postmodern psychoanalytic theory.

My project tracks the ways in which Stegner complicates the ethics and aesthetics of memory across different genres in order to demonstrate the degree to which objective notions of "place" and "self" are tricks of nostalgia at best and, when considered in a historical context, key components of a damaging cultural mythology at worst. It is clear, when reading the oft-quoted passage above in this light, that Stegner wishes to place much more emphasis on the former clause, "If I am native to anything," than the latter.

University of North Dakota

Charismatic Terms and Cultural Amnesia in America

James J. Floyd

The purpose of this paper is to examine ways in which we use what Richard M. Weaver calls "charismatic terms" to tell our national stories, to pass on our cultural ideals, and to advocate our highest values without having to recall important ways in which we have repeatedly granted those rights to some people and denied them to others.

As Weaver discusses them, charismatic terms are terms of real rhetorical force and power, even though they cannot be adequately defined or consistently applied. They, like charismatic people, have great appeal in and for themselves. There is no way to trace their origin or meaning. Much of their effectiveness as rhetorical terms lies in the fact that they have no specific definition or easy application. Their vagueness and ambiguity are the very properties that make them work. Anyone can mean practically anything and nothing at all about these terms, without having to worry about the lack of any particular agreed upon meaning. They work because they are inherently appealing in and of themselves.

The two terms that I propose to analyze in relation to the national narrative of the United States are "freedom" and "democracy." These terms have powerful, nearly universal appeal. They really stand above question and are considered inherently good and desirable. They can be used for practically any purpose by anyone with a near certainty of acceptability. They are among the safest terms to evoke and the most dangerous to deny or disparage. Imagine, for example, a politician arguing that we have entirely too much freedom and that democracy is a bad idea that is way overrated. Such statements would undoubtedly be rejected as going against the grain; of countering our most cherished and sacred ideas.

And yet, an examination of the history of this country reveals numerous examples in which individuals and groups have been denied freedoms, and both individuals and groups are left out of democratic processes. None of this, however, appears to restrict our invocation of these terms in order to explain or justify our behaviors and policies while conveniently disregarding (forgetting) our failings and lack of consistency in granting and applying these same desirable terms. Indeed, we attempt to criticize other nations and cultures for their failures to be free and democratic without recalling our own failures and denials of these same ideals.

My major argument will be that this can, and does, occur because of the nature of these terms. Their lack of clarity, specificity, or clear references makes it easy to advocate them and insist upon their importance

without giving any thought to our own numerous failures to do so. Thus, we can refer to ourselves in these glowing terms without recalling our practice of human slavery, denial of the vote to women, not allowing gay people to marry whom they choose, and so forth.

University of Central Missouri

The Negative Impact of Memory and Identity: Ireland and the Clutches of Nationalism

Michelle Forness

Ireland's identity has been riddled with complications since its colonization by the British. Ireland's relation to other nations, its own nationalist identity, its language identification and its religious affiliation are still in turmoil. Much of this struggle comes from the difficulty of defining a nation. Arjun Appadurai, as well as Benedict Anderson, argue while nations are territorial, they are also *imagined*; national identities are created through ethnic traditions and language. Nations are not as much about physical land as they are about what that land *represents* imaginarily. While Timothy Brennan agrees that nations are imagined, he also believes that the nations are formed by the novel – the greatest imaginary form of a nation. Finally, Homi Bhabha finds a nation's hybridity to be its strength, especially in postcolonial nations.

However, the struggle to conform to one identity hampers the identity-making of the young boy in Hugo Hamilton's memoir *The Speckled People*. Hamilton is raised in an Irish-German household in Dublin becomes trilingual (Gaelic, German and English). Contrary to Bhabha's belief, Hamilton cannot create a hybrid identity, mixing three clashing cultures (Irish, English and German). Hamilton's identity must become fluid instead of hybrid since national and personal memory will not allow a conjoining of these differing cultures. His father's neo-nationalist mentality of what Ireland "should be" hinders Hamilton's growth in what Ireland has realistically become. The presence of memory, which Hamilton shows stymies modernity and cultural progression, *can* become a part of the fluid culture but *cannot* be integrated into a hybrid identity.

North Dakota State University

The Slow Food Movement: Commemorating the (Re)Past

David Gilbert

Philosophers and social critics as diverse as Martin Heidegger, Max Horkheimer, Jacques Ellul, Neal Postman, and George Ritzer have decried the debilitating effects on society effected by the inexorable intrusion of technology into every aspect of contemporary life. Technology, or technique, to use Ellul's more inclusive term, has pervaded all cultural forms, including one of the most fundamental: the production, preparation and consumption of food. Techniques of rationalization employed by multinational corporations are establishing fast food as the dominant force in food cultures, not only in the United States but around the world. Critics like Ritzer in his seminal *The McDonaldization of Society*, however, have argued that these techniques of the rationalization of food cultures, as well as other cultural forms, have spawned a plethora of dehumanizing consequences, including alienation and fragmentation, standardization and homogenization, and environmental degradation and resource depletion.

As an antidote to the ravages of this rationalization, the Slow Food Movement, established in Italy in 1986 by the journalist Carlo Petrini, now stands at the nexus of a global campaign to re-establish traditional food cultures. While this movement can currently boast only a tiny cadre of committed activists, most notably small-scale organic farmers, artisan food producers, avant garde restaurateurs and bon vivants, it has the potential to influence a much larger segment of American society. This segment, identified as "cultural creatives" by Paul Ray and Sherry Anderson in their book of the same name, comprises about a quarter of the American population and already shares the Slow Food Movement's core values of heterogeneity, community and sustainability. With this audience the task of the Slow Food rhetor is not so much to elicit adherence to the values of the movement as to enhance that adherence so as to move the cultural creatives to work toward resurrecting more heterogeneous, communal and sustainable food cultures.

As Perelman and Olbrechts-Tyteca have argued in *The New Rhetoric*, strengthening the disposition toward action by increasing adherence to already accepted values is the function of epideictic. One prominent epideictic strategy the Slow Food Movement has adopted to achieve its objective is to commemorate the (re)past through the vehicle of public memory. That is, in order to appropriate the future, the movement engages a constellation of rhetorical moves, which range from the discursive to

the visual to the iconic to the olfactory and gustatory, to eulogize traditional food cultures. It draws upon the fluidity and malleability of an uncontested space of public memory, in America and Western Europe, at least, to fashion an alluring and largely Epicurean portrait of a bygone era of food culture, one which strikes a judicious balance between pleasure and virtue.

Maine Maritime Academy

**“A History Turns Around in His Mind”: Re-Membering
in Wendell Berry’s *Remembering***

David A. Godfrey

Throughout his work, Wendell Berry always portrays self and society as *inter*-dependent, and explores those relationships, activities, and thought that he sees as leading to the development and well-being of both. As he has said, “These things that appear to be distinct are nevertheless caught in a network of mutual dependence and influence that is the substantiation of their unity. Body, soul (or mind or spirit), community and world are all susceptible to each other’s influence, and they are the conductors of each other’s influence. . . . The parts are healthy insofar as they are joined harmoniously to the whole.”

As the novel *Remembering* opens, its protagonist, Andy Catlett, is no longer joined harmoniously to the whole, nor is he himself whole. Unable to come to terms with having lost his right hand in a corn picker, he has quarreled with his wife, made a fool of himself at one academic conference, and copped out of another. The novel, with its deep debts to Homer, Milton, and, especially, Dante, is the story of Andy’s journey to hell and back. The novel’s present is one day, June 21, 1976. It begins with Andy, lost in a lost world, awakening at 3:00 a.m. in a San Francisco motel from an infernal dream of the destruction of his home: “An old terror, learned long ago from his time, returned to Andy now and shook him — not the terror of the end of the world, but of the end, simply, of all he knew and loved, which would then exist only in his knowing, the little creature of his memory. [. . .] But he knew that he was [. . .] already one of the guilty, for as he looked on the destroyed place, which had once been his home, he realized that even as he mourned it he could not remember it as it was; he could find in his spirit no vision of anything it ever was that it ever might be a gain. For he himself had been diminished.” The novel closes that evening with Andy’s ecstatic, redemptive vision back on his

farm in Kentucky: “And in the fields and the town, walking, standing or sitting under the trees, resting and talking together in the peace of a sabbath profound and bright, are people of such beauty that he weeps to see them. He sees that these are the membership of one another, and of the place and of the song or light in which they live and move. He sees that they are the dead, and they are alive. He sees that he lives in eternity as he lives in time, and nothing is lost. Among the people of that town, he sees men and women he remembers, and men and women remembered in memories he remembers, and they do not look as he ever saw or imagined them.”

This paper focuses on what allows Andy to move from despair to ecstasy, his various *rememberings* that occur between his infernal nightmare and his redemptive vision, making it possible for him to become spiritually and psychologically whole, and, at least equally important, to reclaim his position in the Port William membership.

Jamestown College

**Chiseled in Stone: The Presence of Dr. Martin Luther King,
Jr., As Represented in the Washington, D.C., King Memorial**

Fredessa Hamilton

With the planned construction of a monument to Dr. Martin Luther King, Jr. on the National Mall in Washington, DC, it is an opportune moment in time to examine if the rhetorical effect of presence, as defined by Perelman and Olbrechts-Tyteca (1969) can be applied to a memorial. This rhetorical analysis of the future planned King Memorial will help us learn if King can be made present and relevant in 21st century American life. Rhetorical scholars have addressed King’s speeches and texts in rhetorical analyses. However, there are no studies that address how King’s presence can be invoked in a memorial. Such an analysis of presence in the memorial will determine if King and his message will stand out in the sacred landscape of the memorials to American presidents and defenders of freedom.

North Carolina State University

Time and Memory in Garcia Marquez's

Living to Tell the Tale

Rafael Hernandez

"Life is not what one lived, but what one remembers and how one remembers it in order to recount it." These are the prefatory lines of *Living to Tell the Tale*, Gabriel Garcia Marquez's memoir, first published in Spanish in 2002 and in English in 2003. Based on these words and other clues that appear throughout the narrative, I explore in my paper the concepts of time and memory that permeate this autobiography.

With regard to time, I show how Garcia Marquez disregards the aristotelian and scholastic notions of time which define past, present, and future as separate and objective entities. Instead, he embraces a comprehensive notion of time similar to that articulated by the existential philosophers, from Kierkegaard to Merleau-Ponty, for whom the individual lives immersed in time, is the unifying element of it, and creates a new and personal time.

With regard to memory, it is within this dynamic, blended, and vital time that Garcia Marquez conjures up the memories that constitute his autobiography. In the process of remembering, he becomes aware, from his own personal perspective, of only certain aspects of reality that, with the help of his imagination and artistic talent, become the emotionally loaded and engaging present that, in the shape of a story, we approach. In this way, Gabriel Garcia Marquez's remembered and recounted life become a presence to the reader.

Converse College

Artifact as Eulogy in the Oklahoma City National Memorial Gallery of Honor

Brooke Hessler

In his analysis of Greek funeral orations as frames of memory, Amos Kiewe asserts that the eulogy of a public figure is intended to establish an enduring presence in an audience member's memory and in the community's myth and narrative. After working with the Oklahoma City National Memorial's archives and exhibits for five years, my research is leading me to observe how displays of personal artifacts are functioning as compact eulogies of the 1995 bombing victims.

Visitors to the Memorial encounter the *names* of the victims in a field of 168 chairs, inscribed and illuminated—symbols of individuals killed in a symbolic attack. But the purpose of the Memorial is to remember the deceased not as symbols, but as individuals: distinctive people with *faces* and *stories* worth knowing. Through the process of remembering, one joins the community of those "forever changed" by the incident, regardless of one's previous relationship to the place. Here "remembering" means making a personal connection with the people and histories narrated at the site. This work is mostly done within the Memorial's museum.

My presentation will concentrate on the museum's "Gallery of Honor," a room of 168 plexi-glass cases, each containing a single photograph and one or more artifacts donated by family members as tributes to the deceased. These artifacts must fit within a space of approximately 1 square foot. The contents range from the traditional token (a family prayer; a medal of honor) to the unexpected (a can of hairspray; a driver's license).

I will summarize my concordance of the artifacts from all 168 cases and explain how they both subvert and illustrate the contemporary functions of eulogy as epideictic and as catharsis—texts that are intended to transform the audience through communal praise and personal identification with someone who is suddenly no longer a symbol or a stranger (and yet, of course, also remains both). Visitors depart the museum with memories framed by that relationship.

Oklahoma City University

Brevity as Virtue and Aid to Memory

Russel Hirst

Brevity is not the only virtue of good style, but it is the first. On either side of this virtue lurks vice: obscurity at one extreme, prolixity at the other. *Brevitas*, as defined by ancient rhetoricians, resides in the golden mean of effective communication. Deciding what to leave out of texts is the fine art of omission.

You've heard some variant of the maxim, "A brief message in the memory is better than a long one in the ear." Brevity aids memory; this was one reason why classical theorists extolled *brevitas* as a virtue of the *narratio* in forensic rhetoric. Lawyers learning their trade were advised to compose brief narratives by which to orient judges to the cases being prosecuted. Judges were often laymen when it came both to law and to

the material points of a case, and the volume of cases they had to hear often tired them. A lawyer skilled at presenting a brief *narratio*, and who could of course continue to rely on the power of brevity throughout a trial, had a distinct advantage over a prolix opponent when speaking to any judge, but especially in front of tired, impatient, or less expert ones. Judges had to remember things and get them ordered in their minds before judging; brevity helped.

But brevity meant more than just using fewer words. Inexpertly done, word reduction leads not to more effective rhetoric, but to the defect/vice of obscurity. It doesn't help one's case if what an audience remembers is your clumsiness or obscureness.

My presentation explores the concept of brevity as both an aid to memory and a virtue of communication.

University of Tennessee Knoxville

The Preacher, the Panther, and the Wolf: Memory and Theology in Medieval Bestiaries

Bobbi Dykema Katsanis

Bestiaries developed out of the early Christian/late antiquity text the *Physiologus*. In the words of art historian Beryl Rowland, "the animals are presented with such vivacity and vigor that they are oddly compelling, pulsating with life even when grotesque." Compare this assertion with the directions for training the memory in the *Ad Herennium*, perhaps the definitive memory text of the Middle Ages: "what is unusual and marvelous strikes us and is retained in the memory more than what is ordinary." Medieval animal-imagery scholars have traced the influence of the bestiary on a wide variety of artistic, literary, and oratory forms. Thus, the medieval preacher might draw on bestiary images in crafting a sermon and imprinting it into his or her own mind, making use of their colorful memorableness in illustrating theological doctrine. Strikingly enough, the text of the *Fasciculus Morum*, a fourteenth-century preacher's handbook, includes passages that are in some cases nearly identical to bestiary texts.

As we trace the interconnections between the medieval bestiary and the medieval sermon, it becomes increasingly clear that the two were inextricably interwoven in the medieval world. In light of this understanding, the medieval preacher thus appears as a transmitter of a series of images, translated from the visual to the auditory in the preparation of the

sermon, and from the auditory back to the visual as the listeners reconstructed their own striking and memorable allegorical menageries in their minds.

Graduate Theological Union

Arts & Crafts as a Means of Recovering Communal Memory: Ruskin and Morris and the Socialization of the British Artisan

Andrew King

The founders of the Arts and Crafts Movement believed that the mass production process had cut workers off from their craft roots. Thus, Morris and Ruskin established a program to teach workers their lost skills. They hoped that the practice of beautiful hand craft work would connect workers with the history of their communities.

After nearly a decade of this re-skilling of workers, Morris was nearly in despair. Workers seemed more interested in lever marketing rather than artistry, and they averred that their class identity remained stronger than their communal identity. Acting under the inspiration of Ruskin, Morris devised a program to make workers identify with their communities. At the heart of the program was a relentless rhetoric called by Morris "Art Cosmology." Workers were constantly prompted to explore the connection of their particular art objects with the home, the neighborhood, the city and the nation.

Was this program a failure or was it simply message to the wrong agents at the wrong times? This paper will discuss the emergence of this 19th century rhetoric in the 21st century as driving force in the Arts and Crafts Movement.

Louisiana State University

**Resisting the Fixity of Memory: The Tension
Between History and Fiction in Carol
Shields's *Happenstance***
Ying Kong

According to Linda Hutcheon, "history's problem is verification, while fiction's [is] veracity." However, Shields's *Happenstance* (1980), a fictional biography of Jack Bowman, proves that "verification" in history is as impossible as "veracity" in fiction.

Jack, a historian, having worked on the history of North American Indians for more than twenty years, has begun to lose his faith in history: "History is eschatological" (1). His lack of faith in history does not exist independently; it has come together with all his doubts about the truth of representation of history. Jack is disillusioned by historical representations of events he has witnessed. First, Jack suffers from the ambiguity of language, and its ability to misrepresent the historical object. He has been working for more than three years on the concept of trade and property among North American Indians. Harriet Post, a former colleague and lover, seems to be writing about the same subject in her text—*Indian Trading Practices Prior to Colonization*. The truth is, however, that their subjects are completely different: his is on the trade practices of North American Indians, and hers is on the trade practices of the Indian subcontinent. Second, Jack is jarred by the discrepancy between the photographic images and written words in representing historical events. Jack's faith in history is already shaky: "You can't trust second-hand accounts" (207). However, Jack discovers that even first-hand resources are unreliable. Both his father and Jack experience the same historical event, but his father remembers the venue incorrectly. Associating his father's unreliable memory with history, Jack begins to wonder about "the place of illusion in history" (112). History comes even closer to fiction when Jack considers "the reliability of the recorder, the one who performed the actual task of writing" (120). He begins to see that the recorder is not the norm, but an aberration, so that what is written is more likely an exception to the rule, and what is left unrecorded is really the bulk of human experience. Next, Jack takes the case of the English barmaid, a hypothetical instance of a person writing a memoir of "her life and times" (124) to prove that history is "a double-souled art" (121), in which there is a mixture of fact and fiction.

By showing how Jack sees history as constructed, whether oral or written, Shields thus shows the problem of representing the past, the history of a personal life. This paper uses Jack's experiences as a historian to convince the reader that the boundaries between "history" and

"fiction" are not fixed or final. Like history, biography is constructed by fictional narratives. And again like history, biography resists fixity of memory.

University of Manitoba

**Forgetting (Queer) Chaucer?: Re-Membering the
Hom(m)erotic Subject of *The Book of the Duchess***
Christopher Lozensky

Chaucerians know the story well: On September 12, 1368, Blanche, Duchess of Lancaster, died of the Black Plague, and *The Book of the Duchess* (written c.1369-72 CE)—the first major work by Geoffrey Chaucer—is a memorial piece designed not only to commemorate Blanche, but also to console her husband, John of Gaunt. As Earl of Richmond and Duke of Lancaster, Gaunt was one of the most powerful men in England; however, it is as a friend to and patron of Chaucer that Gaunt is chiefly remembered. No one knows for certain just how Gaunt would have received Chaucer's text—a favorite, though unsubstantiated, interpretation is that Chaucer performed the elegiac, dream-vision poem at one of the annual celebrations that Gaunt arranged to be held in honor of his first wife's memory. Allusions within the poem suggest that its three main characters are inspired by real-life personages: the nameless male Narrator, the Black Knight, and lady White, are the respective representatives of Chaucer, Gaunt, and Blanche. In any case, almost all Chaucerians agree that Chaucer's audience included Gaunt, thereby privileging the bond between the two men over either man's relationship to the deceased duchess. Though scholars quibble about the details, this view of the text and its context has persisted for centuries.

More recently, feminist and psychoanalytical readings of *The Book of the Duchess* have suggested that the text actually says less about memorializing Blanche than it does about narrativizing the development of male textual and (hetero)sexual identity. These readers argue that the death and abjection of women, upon which antifeminist fantasies of stable masculine identity formation are predicated, actually unravel the illusion of seamless maleness that they are intended to secure. Just how tenuous such identities—real and imagined—actually are is made apparent precisely because the position of Woman is unavoidably occupied by both women and men, and can therefore never truly perish. Even more recently, queer readings of Chaucer have focused primarily on the

homoerotic relationship between Troilus and Pandarus in *Troilus and Criseyde* and on the ambiguously gendered Pardoner in the *Canterbury Tales*. Thus, Susan Schibanoff's recent book *Chaucer's Queer Poetics: Rereading the Dream Trio* (2006) provides a welcome addition to the field of feminist and queer Chaucer studies. "The contrast that Chaucer develops between the two men," the Narrator and the Black Knight, "ultimately," Schibanoff argues, "reconfigures [Eve Kosofsky] Sedgwick's erotic triangle as the union of the heterosexual couple, Black and White, over and against the queer narrator" (95). As fascinating as Schibanoff's rereading of *The Book of the Duchess* is, however, it is not one with which I can fully agree.

Her argument that the Narrator's inexplicable lovelessness constructs him "as the queer love-poet" in contradistinction to the "normative love poet," the Black Knight (77), accords with my own previous feminist and queer work on *The Book of the Duchess*—including a presentation I gave at LCMND in 2005. In this essay, I explain why, two years later, I still more strongly concur with the earlier feminist and psychoanalytic readings that argue that the potentially homoerotic male-male bond is attempted (though not entirely achieved) at the expense of women and (ef)feminized men—why I am still troubled, that is, by what I have described as not the dream, but rather the nightmare-vision of Chaucerian queerness.

By titling her book *Chaucer's Queer Poetics*, Schibanoff acknowledges her intellectual debt to Carolyn Dinshaw's "groundbreaking" feminist study (13), *Chaucer's Sexual Poetics*, published in 1989. Perhaps because Dinshaw's book focuses on Chaucer's later works rather than on the earlier dream trio, Schibanoff hardly mentions it. Nevertheless, in passing, Dinshaw does make an observation that Schibanoff ignores, but which I explore further here. Dinshaw observes that, in *The Book of the Duchess*, "reading is a substitute for a love affair and itself has an erotic valence (and that erotics, in turn, expresses relationships of authority and power between author and reader)" (15). To elaborate on this significant point, I draw on Luce Irigaray's notion of "hommo-sexuality" to analyze specific instances within the poem where the literary activities of reading, writing, and listening are shown to not only be intrinsically linked to sensory perception and bodily sensation—especially seeing, speaking, and hearing—but are also hom(m)erotically charged. Though Schibanoff argues that "the operative bond" between the Narrator and Black Knight "is neither homosocially heterosexual nor homosexual, but queer; they are a 'couple' in the respect that one's queerness [the Narrator's] normalizes the other's [the Black Knight's] courtliness" (96), I maintain that their relationship is thoroughly "hommo-sexual"—that is, *unqueer*

in its predictable constellation of male homoeroticism, homophobia, misogyny, and heterosexism.

As I see it, Chaucer's hom(m)osexual poetics in *The Book of the Duchess* circumscribe the queer subject-positions available not only to characters within the poem, but also to modern readers. Chaucerian queerness turns out to be (ironically and queerly) *unqueer* in its antifeminism, homophobia, and heterosexism. Though Chaucer Studies continues to dominate the field of medieval literary studies in detrimental ways, forgetting Chaucer altogether is not a viable alternative. Instead, by remembering the hom(m)erotic subject of *The Book of the Duchess*, we can begin to re-vision and resist hegemonic constructions of "Father Chaucer." Doing so allows us to approach difficult questions about power and authority, about the interconnectedness of art and desire, and about the politics of literature and the politics of identity from a different perspective—one which brings feminist and queer theories and politics in unusual accordance with one another. Such a project encourages us to think harder about why and how we remember the so-called Father of English poetry, but also why and how we construct ourselves as queers, feminists, and queer-feminists.

Minot State University

Summing Up in the Detective Novels of San Antonio

Alan MacDonell

Although principally about the use of the résumé or of summing up in the detective novels of San Antonio, this discussion will offer more familiar examples of this literary device. It is used as a plot mechanism, a narrative strategy and it serves as a striking example of reception theory. Although the French author San Antonio, whom I am going to talk about most, makes liberal use of the technique, few authors of detective novels can do without it. Indeed, most novels, in one way or another, are built on a consideration of the past and its effect on the present and the future of the narration. But this comes to a head in the crime novel, built, as it is, on a crime committed in the past with the likelihood of the same crime being repeated in the future, and therefore the necessity of understanding the past in order to influence the future. However, the device is so prevalent and so necessary in crime writing that it has come to be used for other purposes by masters of the art.

I will just refer to one example of the use of this technique in one of the novels of a frequenter of the *New York Times* bestseller list, Jeffrey Deaver. In *Cold Moon*, the principal detective, Lincoln Rhyme, keeps a list of clues which the author obligingly and meticulously includes at the end of each chapter. In this way the reader is reminded, somewhat forcibly, of all the considerable information that has been accumulated by the detectives and their forensic allies in their search for the criminal. Suspiciously, certain preliminary deductions are also included. Of course, this device masks the fact that new clues, which will dramatically change our interpretation of previous clues, exist only in the mind of the author, and will only be revealed to the reader 'in the fullness of time', or, in other words, when the author judges it is time to end his book. Two ends are achieved in this manner: the first is to enrich the reader's experience of the narrative, since it is clear that we tend to be linear readers, and thus to forget all except that which our somewhat limited awareness of past elements of the plot deems unnecessary; the second is to ensure that the ending will be a surprise, since the author uses this device to control the deductions of the reader, and to make him or her play Watson to his Sherlock.

These elements are often present in the plot summaries offered by San Antonio, but the use he makes of the device of summing up is far more personal than with other authors, since it also establishes a *rapport* with the reader that is extraordinarily familiar and, ultimately, somewhat abusive, in the best sense of the term. San Antonio recognizes explicitly the difficulty the reader has in keeping up with his fast-paced plotting, but uses this difficulty to make the reader aware of the reality of reading, of writing, of creation of character and especially to draw the reader into the fascinating relation between author and reader by making him see the author's point of view.

To begin over again, San Antonio is the pen name of Frédéric Dard, who has also authored many books under his real name.

University of Manitoba

Historical Insights into the Suspended Conversations of Edwardian Postcards

Karen Malcolm and Barbara Becker

Over the last year Malcolm and I have given several papers concerning Becker's postcard collection of over three hundred postcards addressed to her maternal grandmother, Miss Christina Campbell of Edinburgh, who was a cook in an upper middle class household between 1904 and 1908. In past papers Becker and Malcolm used the work of systemicists and communication linguists, among others, to analyze the *verbal* texts of the postcards as a means of understanding a community of women who, one hundred years ago, all shared the communicative purpose of contributing to a friend's postcard collection, while fulfilling a variety of other communicative purposes at the same time, made evident in the variety of informal registers associated with this type of communicative event (cf. Halliday 1994, Gregory and Malcolm 1995, Malcolm 2005). In a recent paper we also analyzed the reverse sides of the postcards, the *visual* ones, using Kress and Van Leeuwen's visual grammar in order to compare how the message of the visual text reinforces, extends and/or challenges the message of the *verbal* text (in forthcoming URL). In this paper we contextualize our investigation of this corpus by considering various aspects of the temporal and geographical provenance.

One of the many authors whose work we perused in the course of our research, Langford, wrote an interesting book called *Suspended Conversations* in which she studies family photographic albums in a museum context where "the very act of preservation . . . suspends its sustaining conversation, stripping the album of its social function and meaning" (p.5). Many of her ideas resonated with ours. The idea of different suspended conversations 'intersecting' in a particular time and place seemed particularly apt in describing the intertwining communicative strands of our research. And her response to the question "What makes the albums so special?" brings us to our paper today. She answered "Well, memories, of course." And again her response sheds light on Becker's postcard collection. From the beginning, the collection offered us a window into a bygone era. And now, after a year of reading relevant histories, the window has opened wider and we see things more clearly.

Two words stand out as being foremost to our understanding of this period: transportation and communication. The Victorian and Edwardian

periods were periods of radical changes in technology. The inventions of the train, telegraph, typewriter, telephone, camera, postcard, and even Greenwich Mean Time affected everyone from the powerful businessman in London to the working class domestics in Edinburgh who created our corpus. Although there will always be a gap between the past and the present according to Stewart that only the act of memory can bridge, the historical contextualization of our corpus of Edwardian postcards in a way “closes the gap, remoulds it, and opens it again” (Langford 61).

University of Winnipeg

The Muscular Memory of Activity Systems

Andrew Flood Mara

Activity system theory has had a meteoric rise in composition studies, beginning with Alan Purves' and William Purves' 1986 Article “Viewpoints: Cultures, Text Models, and the Activity of Writing.” Their article, which introduced L. S. Vygotsky's cultural-historical theory into English Studies, began a disciplinary re-evaluation of how to view supra-individual and supra-classroom discursive structures. Charles Bazerman and David Russell further championed the spread of the activity systems approach into writing research and pedagogy. Since then, variants and permutations of this approach have spread through different branches of English and composition studies, including rhetoric and technical writing. Activity system theory shifts the locus of attention away from the individual and instead places it upon the artifacts and practices that emerge from particular groups. Like discourse communities, activity systems favor the group as the frame for analysis; however, the popularity of activity systems as an analytic method has pushed discourse community theory further to the margins of the scholarly conversation.

Activity system theory foregrounds what Vygotsky called “proximal zones,” or places where individuals come together to share tools and make mutual adjustments (Leont'ev and Wertsch). The contexts that enable mutual change changes the definition of learning from acceptance of pre-existing conventions to an active participation into a system that forces particular changes and adjustments in order to create meaning. The artifactual and activity focus ultimately provides the researcher and teacher with a material focus, upon which research, pedagogy, and pro-

duction can grow. This presentation will explore a short history of the emergence of activity system theory as a research methodology, pedagogical guide, and heuristic strategy as well as try to trace out some of the historical shifts that may account for the recent predominance of this approach.

North Dakota State University

Remembering Identity: Irishness and Globalism in Nuala O'Faolain's memoirs

Miriam Mara

In his article “Memory and the City: Urban Renewal and Literary Memoirs in Contemporary Dublin” Andrew Kincaid argues that “the memoir is the literary bridge to the Celtic Tiger,” that is, Ireland “construct[ed] as postnational, post-postcolonial, even postmodern”(39). This presentation examines Nuala O'Faolain's reconstruction of postnational Irish identity in her memoirs in a global framework using Globalism theory from Arjun Appadurai. If memoirs build from selective memories of the past to create coherent identity in the present, then O'Faolain's attention to global details creates the (Irish) persona of the memoirs. Constructing the narrative of a life that emerges from a hard-scrabble Irish childhood into cosmopolitan adulthood seems familiar. Yet, O'Faolain's memoirs do not simply move from an impoverished Irish childhood (a la Frank McCourt) to a modern adulthood.

Instead, O'Faolain's memoirs depict a lived perspective of migratory, global Irishness, in which the nation-state matters less than the cultural “ethnoscapes... the landscape of persons who constitute the shifting world in which we live” (Appadurai 33). Her recurring themes of migration and travel construct identity through memory of Global Ireland, embracing a migratory / diasporic Irishness. In O'Faolain's two memoirs, movement appears as a predominant motif. In addition, making her work local (calling herself a “Dublin woman” in two titles) in the face of a clearly global lived environment— spending half of the year in Manhattan, traveling the world, and keeping an apartment in Belfast for a year—underscores Appadurai's claim that the local is global.

North Dakota State University

The Words That Jog Our Memories— And Those That Don't

Bruce Maylath

In the last decade, neuroscientists have increasingly established that "the lexicon is part of a temporal-parietal/medial-temporal 'declarative memory' system" (Ullman, Corkin, Coppola, Hickok, Growdon, Koroshetz, and Pinker, 266). In parallel, reading psychologists and composition researchers have increasingly established over several decades that native speakers of Germanic languages have difficulty processing words imported from outside Germanic languages, most notably with the many words borrowed from Romance languages (Balester; Baron; Bauer; Bergman, Hudson, and Eling; Corson; Henderson; Nigalis; Segui and Zubizaretta; Stobin; Taft). Difficulties in processing appear to lead to difficulties in remembering. Such research is noteworthy for both writers of English and teachers of English.

According to Aitchison, languages show "a predilection for choosing formations which are 'transparent' or easily analysable and an avoidance of ones which are 'opaque' or hard to analyse" (159). All languages, that is, but English, which, as numerous language experts have pointed out (Jespersen, Marchand, Corson), operates contrarily to most languages in regard to lexicon. Why languages prefer transparent formations may have something to do with child language acquisition. Vygotsky observes that the agglutination found in the egocentric speech of a child parallels the formation of compounds used to express complex ideas in adult language. Focusing on compounding languages, Vygotsky writes, "When several words are merged into one word [as in German] the new word not only expresses a rather complex idea, but designates all the separate elements contained in that idea. Because the stress is always on the main root or idea, such languages are easy to understand" (246).

Mills notes that studies in the acquisition of German have shown that 82% of the words that German children made up are compounds, while only 15% are derivatives. For French, in contrast, Clark concludes that "Composition or compounding . . . is much rarer than in Germanic languages" (qtd. in Stobin, 697), French relying instead on derivation. It would seem that English-speaking children, whose language at five years is almost entirely free of specialized Greco-Latinate vocabulary, probably follow their German counterparts in gaining ample practice at compounding but not derivation. This lack of practice at derivation may later serve their memories ill.

Henderson finds evidence that Greco-Latinate (GL) formations produce "an extreme case" of semantic opacity. The problem becomes acute

when one realizes, as Taft found, that affixed words are stored in memory by their stems, even if the stem itself is never used independently. Taft's model of prefix stripping prompted a Dutch team of reading psychologists to study the effects of GL opacity on readers of Dutch. As Dutch is the closest relative to English among major Germanic languages, their findings hint at the GL lexicon's effect on readers of English, too. Bergman, Hudson, and Eling found that the Latinate words, both current and moribund, took Dutch readers longer to decompose. More importantly, they found that Latinate complex words took significantly more time to process than Germanic complex words, even when their frequency and length were the same.

Such findings serve to confirm what English speakers have probably known intuitively all along: GL terms are hard to read, understand, and subsequently remember. It follows that writers and teachers of English, equipped with this knowledge, might ask themselves, which words might I choose to help my readers remember? This presentation aims to prompt a discussion and examination among audience members of their lexical choices.

North Dakota State University

"Gray zones" in Holocaust Resistance and Rescue: The Crena de Iongh Family and Zwartboek

Paula McHarg

Individuals who experience large-scale social conflicts face questions that can rarely be answered in terms of binary oppositions such as "good" and "evil." Holocaust scholars have commented extensively on the existence in time and space of "gray zones," where the line separating oppressor from oppressed is blurred. This study utilizes the concept of "gray zones" as a lens through which to analyze the story of the wealthy and prominent Crena de Iongh family, who actively participated in the resistance by harboring Jews and Allied soldiers in their home in Nazi-occupied Amsterdam. Surprisingly, after the war, the family patriarch Daniel Crena de Iongh was accused of collaborating with the Nazis. The claims were completely unsubstantiated and were soon forgotten. Nevertheless, this example demonstrates the ambiguity of memory and the notion of "gray zones" in which ally and enemy are indistinguishable.

This project includes first-hand interviews with members of the Crena de Iongh family – the author's own extended family. The interviews,

along with a rhetorical analysis of the film *Zwartboek* (2006), will be interpreted in terms of “gray zones” and memory ambiguity. The nature of such a concept belies any simple answers to questions regarding why people behave as they do during times of great social conflict. Regardless, asking basic questions about shifting morality and memory in universally traumatic environments provides analytical tools for understanding the nature of human discourse in some small way.

Villanova University

**Whitestream Modernity Meets First Nations:
Re-membering 19th Century
Canadian Literature**

L. J. McLauchlan

I have just finished teaching a recently revived course in 19th Century Canadian literature (Ak/En 3753.60A) at York University in Toronto. Toronto is a multicultural city: half my students were non-European in ancestry. Taken as a group these students have much less sympathy for the traditional neo-colonial reading of Canada’s past. They want to read more than dead white men with a few “spunky” ladies mixed in. Many of them have families who have stories of recent emigration from other countries. When they study Canadian literature in the 19th century they empathize with displaced First Nations’ peoples as well as new immigrants. Teaching these students and reading their end-of-year journals has taught me to question received wisdom and to probe more deeply as I look to recover “new” course material. When I did candidacy exams, I read postcolonial theory, but, nevertheless, nineteenth century Canadian canon did not readily include First Nations poems, songs, letters, or legends. My paper will address a now-ongoing recovery from cultural amnesia concerning the voices and values of First Nations peoples in Canada’s nineteenth century.

My own education in this area has been woefully inadequate. I am a prairie born and raised Canadian with a PhD in English literature (1997). Cultural Critic Claude Denis points out in *We Are Not You: First Nations and Canadian Modernity* that “Whitestream modernity’s way of life and of thinking are vastly different from aboriginal ways.” My paper will be a progress report on teaching an awareness of this difference when interpreting the history and literature of 19th Century Canadian literature.

While in Western Canada in May 2007, I will talk with Parks Canada (Prairie Region, Winnipeg) and review historic photographs of First Nations and Métis leaders. The generation we are teaching is hungry for images used in combination with literature. I have secured an archival camera to photograph historic photographs as well as photographing historic sites. I will visit two known sites of First Nations burial mounds in my own home territory: Pilot Mound and the mound at Snowflake. Sacred to tribes on both sides of the border, Pilot Mound is currently a fenced territory where cattle graze. The farmer who “owns” Pilot Mound has preserved the stone ruin of a bank vault where original white settlers did their banking after building the first white settlement right into the hill where First Nations groups had assembled to perform sacred rites. The town was relocated in the 1880s to be more accessible to the railway. The history of white settlement and ownership reflects the attempt to stamp out the sacredness of place. I suggest that sites such as this one can be profitably studied together with cultural critique. They present visual markers of “whitestream” settlement, and past vision of entitlement, along with an open invitation to re member, to challenge, to change. My next step, as a teacher, is to learn more about First Nation’s orality and legend as well as their recorded speeches and preserved letters. As a second step in the direction of accepting what Denis calls coming to terms with “a vastly different” way of thinking about what is of value today—counting First Nations peoples as my central experts, my paper will include an annotated bibliography on readings of First Nations scholars and writers such as Thompson Highway, Penny Petrone, Jeanette Armstrong, Daniel Moses, and Métis feminist and scholar, Frye Jean Graveline.

York University

**Memorializing the Trivial: Carnavalesque Historiography,
Popular Identity, and Modern Greek
Humorist Nikos Tsiforos**

Sylvia Mittler

Contesting the past signifies intervention in the terrain of truth. To do so is to pose questions about the present and what the past means in the present. How one understands the past has ethical, strategic and political ramifications. And who is entitled to speak for the past? How best to convey a truth constituted in narrative, “always representation, always construction”? Modern Greek author Nikos Tsiforos’ revisionist

historiography confronts these issues in a unique way, negotiating the battle between identity and alterity outside the ideologies and esthetics engendered within national and cultural territory by the “foundational complicities” of the Enlightenment and Philhellenism. By means of a pungent vernacular that preserves the memory of pre-industrial, “Orientalizing” communal relations and favours satire, pastiche and distance-reducing techniques of oral storytelling, he dismantles Eurocentric signifiers embedded in the presentation of an official Greece long on noble antecedents, unbroken continuity and conservative patriotism. Humour and alternative cultural memory thus become twin vehicles for history and language lessons intended to validate the cultural power of the exploding new and newly urban Greek middle classes of the 1960s—his readers—and groom them for a post-Cold War world increasingly marked by popular culture and global commodification. Tsiforos, re-siting the socially peripheral as symbolically central, dignifies in particular the pragmatic perspective and body of social relations associated with the *manghes*, early twentieth-century urban proles marginalized as disreputable by the Europeanizing upper classes and “forgotten” by official culture. Their tart world informs an exploration of collective memory that ranges from idiosyncratic histories of England, France and the United States to the European incursions of the Crusades, Frankish medieval Greece and ultimately, ancient Greek mythology itself. Nymphs, kings, gods, Crusaders are revealed as preening, covetous, maudlin, dim-witted, subject to decidedly unhumanistic needs and desires within a proto-commodity culture inhabited by plucky *désabusés* and more often by *koroïda*, suckers.

University of Toronto Scarborough

From “Story of Dakota Origins, Imprisonment, and Exile”: A Poetry Reading

John Peacock

*Mis on napeya ohna yumdapi ska de akan ti
Dakota wicoie iyohi, wakan.*

To me, living in exile on this white page
Each and every Dakota word is sacred.

Thus begins a manuscript of poems I am writing, on facing pages, in two languages—the once outlawed, now endangered Dakota Sioux language that my Native American grandparents spoke, and the English

language that my half-blood aunt and uncles were forced to learn as students in Indian boarding school. English is not just the transparent language of translation of these poems, but a language of conquest, as the poems make readers dramatically aware.

“Story of Dakota Origins, Imprisonment, and Exile” includes the Dakota origin story, based on oral tradition; an imaginary reconstruction of first contact with white traders; my Dakota family history; and an account of the removal, following the Minnesota Dakota War of 1862, of all Dakota from their Minnesota homeland to reservations in North and South Dakota (including the Spirit Lake Dakota reservation, where I am enrolled.) This last section of my manuscript is based on letters dictated in 1862 in Dakota to missionary Stephen Riggs by my ancestor *Wakanhditopa* (Four Lightning), writing on behalf of Dakota war prisoners at Davenport, Iowa.

Writing these bilingual Dakota/English poems is a memorializing act in response to the historical amnesia of the 1862 Dakota War in the US national narrative.

Dakota was an entirely oral language until 1832, when missionaries created a written orthography to help them Christianize and re-educate my grandparents’ generation. My mother’s older siblings were then educated entirely in English and indeed punished for speaking Dakota in mission schools in an effort to wipe out Dakota ceremonies and other cultural practices. Out of love and fear, my grandparents never taught my mother Dakota, which is why I only began to learn it in my forties by reading the missionaries’ Dakota translations of Christian literature.

Some of these poems have already been read at the Minnesota Historical Society and published in *Studies in American Indian Literatures* and *American Indian Quarterly*.

*Wicoie dena woyaco anpetu sunktanka
Wicamanun hdoebdabde kta.*

These words, horses of the Apocalypse
I will steal them back.

North Dakota State University

**Traumatic Memory as Inheritance: Remembering
the Holocaust in *Everything is Illuminated*
and *The Dark Room***

Miriam Raethel

Any memory of the Holocaust is inextricably linked to the physical wounds and psychological trauma endured by survivors, which render access to this memory enormously difficult, because, as Felman and Laub point out, "[t]estimony seems to be composed of bits and pieces of a memory . . . acts that cannot be constructed as knowledge nor assimilated into full cognition." Already early testimonies demonstrate that memory is always reconstructed, mediated, and subjective, and show that the Holocaust is, in itself, a site of traumatic memory that can never be fully understood, accessed, or possessed.

The question of the representation of traumatic memory is further complicated for post-Holocaust writers, who did not endure the atrocities, but carry a trauma that can be defined as a trauma of memory, that is, of carrying the ethical responsibility of ongoing remembrance of an event not directly experienced, and of keeping alive the memory of the dead. In "The Holocaust in the Postmodernist Era," Efraim Sicher contends that "the memory of the Holocaust inevitably has become public property for the postwar generations," yet it is represented in vastly different ways by subsequent generations of victims and perpetrators, Jews and Germans.

By comparing Jonathan Safran Foer's *Everything is Illuminated* and Rachel Seiffert's *The Dark Room*, two novels that deal with the attempt of subsequent generations, Jews and Germans respectively, to simultaneously gain access to the traumatic memory of the past and preserve it within cultural memory, this paper will investigate how descendants of victims and perpetrators alternate between acknowledging and repressing traumatic memory, and will examine the efficiency of new generic possibilities, such as postmodernism, which are used by post-Holocaust novelists as a response to the moral obligation of remembering.

Wilfrid Laurier University

**Students Remembering Students: Student Speeches
Memorializing Individuals from Virginia Tech**

Merry Rendahl

Just weeks after the tragic shootings at Virginia Tech in April of 2007, students in an introductory speech class responded to a ceremonial speech assignment with memorials for the students who died there. Though separate from the space where the shootings took place, these Midwestern students felt that the shootings "hit close to home" and demanded a response. This presentation examined the language and the themes of two student speeches.

University of Minnesota

**Experience, Memory, Truth: Helping Students Use
Narrative Inquiry to Understand *The Sunflower***

Jaqueline McLeod Rogers

In *The Sunflower*, Simon Wiesenthal describes his suffering as Holocaust victim and asks readers whether they believe he should have honoured the deathbed request of a Nazi soldier for forgiveness. Following Wiesenthal's story, experts in fields such as theology, philosophy, psychology and peace studies offer well-spoken and -reasoned, often impassioned, responses. No two are alike. When students are invited to add their voice to this forum, most discover that no one position provides an adequate response to this moment in human history. In the process of framing a response, each student becomes aware that he or she is separated from the event by such things as time, race, religion, and material suffering and is shaping a position based on personal experience and interpretation; when it comes time to share responses in class, most do so on the basis that what they say is situated, provisional, fragmentary, and negotiable. Rather than leaving the past in the past, responding to Wiesenthal's narrative reveals how history is being made, as it is reviewed by the individual from their particular cultural position. Moreover, students are usually moved to take up several interpretive positions in response to Wiesenthal's narrative, understanding not only that historical imagination is dynamic but also that historical text is continually under construction.

Robert Coles, who knows about the power of narrative to expand our understanding of human nature and social life, begins his study of *The*

Call of Stories by explaining that his title is meant to capture the way stories tell us different things at different stages and phases of our life. He points out that new insights arise from “rereading” a story, for “a few years of life and a different intellectual agenda” affects a reader’s response (xvii). Without having to allow for the passing of time, students as readers and writers can experience how a powerful and provocative story like *The Sunflower* can be heard differently depending on one’s situation—including age, race, gender and beliefs.

In my presentation, I will outline what students do with *The Sunflower* text, and highlight the range of their responses. I will also consider some of the positive pedagogical outcomes that arise from their engagement with this text. For example, many students—those who think about historical events as factual and fixed or those prone to intellectual inflexibility—are surprised by the capacity of good minds to think differently. Witnessing the variability amongst sensible and sensitive responses can help them to re-conceptualize knowing about human events as a flexible and dynamic process (as know-ing), rather than thinking about historical texts as permanent records of action, performed and then grasped once and for all. When students take turns reading their responses, several striking patterns emerge: the content of each response is different but, in common, each appeals to reason and emotion, so that it is unlikely that one response could be distinguished from others for being more accurate and persuasive. Hearing one’s own response alongside thoughtful others makes it clear that any one narrative is not wrong but small, and that the range of narratives together create an inclusionary picture of what is possible. While each narrative engages the intellectual and ethical issues raised by the generative question, the end result of placing one’s narrative in the context of many makes material the point that meaning(s) is(are) multiple, dynamic, and perspectival, and that they do not necessarily compete, but coexist.

University of Winnipeg

**Mémoire et Ethnologie: du gauchissement des Règles
Anthropologiques dans L’écriture
de Michel Leiris
Mamadou Samb**

L’œuvre leirisiene nous convie au déploiement d’une galerie de tableaux et de pans d’une écriture mémorielle qui, comme un puzzle,

s’insinue dans l’intégralité de la trame narrative de l’écrivain. Or cette dimension mémorielle qui prend à bien des égards une tournure peu ou prou autobiographique n’est pas bien traduite dans la réception critique de l’écriture leirisiene, ou du moins si elle l’est reste marginale et reléguée au second plan au profit d’autres préoccupations critiques.

Le présent travail se propose de mettre à nu l’importance et la fonction de la mémoire dans l’écriture leirisiene. Il s’agira essentiellement de revisiter certains textes leirisiens comme *L’Afrique fantôme* (1934) et *L’Age d’homme* (1939) pour y déceler le jeu de subversion de la mémoire, laquelle mémoire dans sa rétrospection et dans son exposition d’événements métanarratifs achève de donner à l’anthropologie une tournure tournure indubitablement personnelle.

University of Minnesota

**Making Prosthetic Memory: Difficult
Images, Disturbing Artifacts**

Joy Sather-Wagstaff

What of the memory of events which live in the culture because of the images they have left, etched on our retinas, too painful to recall, too disturbing not to remember? “Do you remember the day Kennedy was shot?” really means “Do you remember the day you watched Kennedy being shot all day on television?” (Elsaesser 1995:146)

In this paper I present an ethnographically-based discussion of the acquisition of prosthetic memories of violence through embodied, heteropathic processes. Alison Landsberg, Marianne Hirsch, and Thomas Elsaesser, working on Holocaust memory as constructed through the consumption of museum artifacts, cinema, photographs and journalistic media, argue for the value of such body-centered approaches to memory-making by those who are not first-hand witnesses to tragic events. Landsberg and Hirsch regard these experiential modes of memory-making as having primarily positive effects such as the maintenance of collective memory and producing social change through empathic understanding. In contrast, Elsaesser posits that experiential memory-making has negative consequences, contributing to the over-production of cultural obsessions with trauma and empty rituals of spectatorship and storytelling. Yet despite these scholars’ understandings of memory as embodied and constructed through dialogic encounters between persons, im-

ages and material objects, they do not provide significant evidence for such given that they privilege images and objects as both representational texts and the central subjects of research. The result of this lacuna is an inadequate understanding of actual lived, embodied processes of memory-making by individuals in the broader public as well as the highly diverse social effects of such in everyday life.

I offer a thicker description of these processes and effects as they emerged during my ethnographic research on individuals' encounters with the principal visual and material culture forms of and from violent events and their aftermaths: photographs and artifacts. The encounters presented center on physical and visual engagements with the often graphic artifacts of tragedy, such as debris from 9/11 and the 1995 Oklahoma City bombing as displayed in museums and memorial landscapes, and photographic images and media coverage from the 2007 Virginia Tech massacre and 9/11 and its aftermath. This array of difficult images and disturbing artifacts not only acted as historical evidence of tragedy on display but also stimulated individuals' narrative recollections of the events as experienced from a distance, engendered heteropathic connections to victims and survivors, and in some cases, significantly transformed individual subjectivities. The results of this research with a broader public demonstrate how embodied, prosthetic memory-making engenders both positive and negative individual and social effects in the lived everyday, including and far exceeding those proposed by Landsberg, Hirsch and Elsaesser.

North Dakota State University

Remembering the Crusades: Enclosed Warfare in the Late Medieval Hermit's Cell

Michelle M. Sauer

I have recently been working on a 15th century manuscript, London, British Library, MS Sloane 1584, which contains an unusual rule for hermits. This Rule features several unique perspectives, including a number that portray the hermit in secular terms and/or connect the hermit to secular considerations, such as the Crusades. In my paper, I will examine this extraordinary feature, suggesting that the creator of this Rule realizes a liminal place for hermits beyond the standard crossroads and bridges, one that enhances the salvific potential of vocational withdrawal. More-

over, this secularization points to two features: dating the manuscript and possible Carmelite origins.

Minot State University

Jean-Paul Sartre's Conception of Art as a Political and Psychological Liberator

Vincent Schonberger

Sartre's psychological and philosophical writings are a constant meditation on art, on human freedom and awareness. His distinction of "pure" art and "committed" art in his earlier writings led Sartre to reject a number of writers, Beaudelaire, Flaubert, Jean-Genet, etc. It compelled him to attack "pure" art where imaginary is given priority over the real. According to Sartre, imagination makes it possible to deny the real and to value fantasy above reality. It allows the "pour-soi" to escape from the "en-soi." "L'imaginaire pur et la praxis sont difficilement compatibles" he states in *Sit. II*, 324.

During the war, Sartre underwent a decisive conversion. Heidegger and "Saint-Exupéry, whom he read in 1940, had convinced him that "meanings came into the world only by the activity of man, praxis superseding contemplation." (*Force of Circumstance*, p. 5, 7). His adoption of Heidegger's more dialectical, more comprehensive and more phenomenological conception of art allowed him to incorporate the more imaginary nature of the art-object into his aesthetics and thus reconcile pure art with political commitment. In the 1960s, Sartre modified his earlier antagonistic conception of prose = poetry - "Signification = sens" and accepted poetry as a complementary part of communication. Poetry represented the subjective element of communication, a "dévoilement" and was committed to the extent that it changed our relations to the universe and to ourselves: "Dévoiler c'est changer" he writes in *Sit. II*, p. 73. Poetry communicated, in a non-conceptual form, self-knowledge, to the extent that it was "révélatrice de l'homme à lui-même à travers le sens" (*Sit. X*, 64). In contrast, the prose writer was "embarqué" or "engagé." He was to be implicated in the historical and political battles of his day and fight for freedom and justice: "Ainsi en prenant parti dans la singularité de notre époque nous rejoignons finalement l'éternel et c'est notre tâche d'écrivain que de faire entrevoir les valeurs d'éternité qui sont impliquées dans les débats sociaux ou politiques" (*Sit II*, 15).

For Sartre, all writers are committed. They are part of history and are responsible for the effects of their actions and writings. All writers even if a-historical, are committed through their world-view, their *Weltanschauung* for it involves a choice of perspectives. Even if they abstain from direct political engagement, they are responsible not only for their lack of political guidance, but also for the images and implications that their writings will create in their readers' imaginary universe. Sartre is of the opinion that committed literature would flourish in an authentically revolutionary society: "Dans un parti authentiquement révolutionnaire (l'oeuvre d'art) trouverait le climat propice à son éclosion, parce que la libération de l'homme et l'avènement de la société sans classes sont comme elle des buts absolus, des exigences inconditionnées qu'elle peut refléter dans son exigence" (Sit. II, 286).

The committed writer's main function is to transform our non-reflexive conception of the universe into a reflexive, thetic, conscious awareness, to reveal the world and thereby change our relationship to the universe. Through an act of aesthetic engagement, it is the reader who ends the book with his feelings. Thus, Sartre defines reading as an act of generosity: "a generous feeling which has its origin and its end in freedom . . . Reading is an exercise in generosity (p. 45). The author, by writing, places himself at a distance from his passions, his emotions. He places himself "in an attitude of generosity" towards the reader: "thus my freedom, by revealing itself, reveals freedom of the other." Communication becomes a dialectical relationship between the reader and the author through the act of creation and recreation, through the exercise of their respective freedoms and their act of generosity.

Lakehead University

Remembering Discourse Communities: Declared Dead Too Soon?

Amy Rupiper Taggart

The concept of the *discourse community* has had a long and storied history in the field of composition. Founded on the linguistic concept of *speech communities*, in writing studies Patricia Bizzell seems to have coined the term *discourse communities* as a way to broaden the concept's applicability to more than simply oral situations. In "Cognition, Convention, and Certainty," Bizzell suggested "conventions" bind a group "in a discourse community, at work together on some project of interac-

tion with the material world" (76). Writing scholars and teachers quickly picked up on the term, drawing on it to understand the dynamics among writers, readers, and contexts and to explain and explore conventions. Initially an apparently useful term, *discourse community* has tarnished with use. Critique, followed by revival, followed by more critique has led not to *discourse community's* wholesale disintegration but to its fading almost beyond recognition. It is no longer coin of the realm.

While the concepts of *discourse*, *community*, and *discourse community* have all been criticized (Harris, Kent, and Killingsworth, among others), I suggest *discourse community* remains a useful concept. I do not purport that it is superior to *activity systems*, a newer addition to composition studies, but will argue that the two theories might be seen as important complements in our field in a post-human environment. *Discourse community* privileges humanism and is tempered by *activity systems'* mechanical tenor. Further, I read *discourse community's* original definition in Bizzell's article as closer to the present meaning of activity system than might presently be suspected based on the overly agonistic discourse of the field. Building on Amy Devitt, Anis Bawarshi, and Mary Jo Reiff's 2003 article linking genre with discourse community, I suggest a return or a re-return (with a nod to Gregory Clark) to discourse community for particular applications. On one level it is in individual memory, repeat experience of conventions, where *discourse community* becomes a functional concept. On another, it is a genre that we can track communities' activity

North Dakota State University

Memory, Myth, and the Postmodern: Pierre Nepveu's *Des Mondes peu habités*

Marie Vautier

In *Des Mondes peu habités*, celebrated Québécois author, theorist and cultural commentator Pierre Nepveu describes a postmodern world where the grand narratives of history and cultural memory no longer have the power to provide anchors for identity concerns. In my study of his novel, I wish to examine three major themes: a postmodernist rejection of historical memory and cultural heritage, a return to ancient mythic forms, and a problematic male appreciation of the feminine.

All the aspects upon which traditional and modern French-Canadian/Québécois society based its foundational myths are done away with in *Des Mondes peu habités*. This enigmatic novel, first published in 1992 (and translated into English by Judith Woodsworth as *Still Lives* in 1997) has not aroused much serious critical commentary, despite the fact that its author, Pierre Nepveu, is a very well-known academic and creative writer. Three times winner of the Governor General's award, twice laureate of the Gabrielle Roy Prize for literary criticism, winner of Quebec's prestigious Prix David, invited scholar at many universities, including UBC, Harvard, and UVIC, Pierre Nepveu is at the centre of the literary world in Quebec, and has done much to make Québécois literature and culture known outside of Quebec. This highly enigmatic novel, however, remains largely unanalyzed.

My examination of *Des Mondes peu habités/Still Lives* discusses its more negative appreciation of postmodernism, Euro-American-style, and shows how the text turns to archaic mythic patterns to replace cultural memory and historiography in postmodern Québec. The novel is set in a vibrant transcultural area of contemporary Montreal, *la Côte-des-Neiges*. Cultural memory, so important to personal and collective identity, is challenged by the postmodernist situation of the central character, a father whose early loss of his daughter causes him to remain frozen in time. While a diverse, vibrant and transcultural Montreal evolves around his solitary life in a small, unchanged apartment, the novel itself offers a philosophical meditation on living with personal memories of the past in a world without cultural grounding—a world which is constantly changing.

Interactions with other inhabitants of the apartment building, including a graduate student who is writing a thesis on important historical documents penned by the Jesuit missionaries to New France, *les Relations des Jésuites*, allow for the novel's reflections on cultural-historical memories of the past and their quasi-uselessness for the present. My discussion of cultural memory is based in part on works by literary theorists such as Régine Robin (*Le roman mémoriel*) and Dominique Laporte (*L'Autre en mémoire*); my discussion of archaic mythic forms is similarly based on works by George Gusdorf (*Mythe et Métamorphose*) and Sir James Fraser (*The Golden Bough*). Nepveu's novel proposes a return to a mythic structure, and uses archaic forms of knowing while subverting them to propose a new way of being in a postmodern world, a way of being which has as a primary concern the validation of the feminine. *Des mondes peu habités/Still Lives* provides its readers with an alternative way of dealing with the current crisis concerning cultural memory.

University of Victoria

Solomon Butcher and the Great White Turkey: Re/Visioning Landscape in Midwestern America

Jeff Ward

The contemporary perception of photographs as mnemonic devices obscures their role as key components in larger communicative strategies. O. W. Holmes' characterization of the daguerreotype as a "mirror with a memory" might suggest that early photographs were treasured and protected as valuable historical objects, and the practitioners that created them celebrated as historians. Across most of the nineteenth century, this was not the case. In fact, the historical consciousness of early photographers is questionable at best. Very few photographers kept records of the time and date of their photographs, and only infrequently captioned images fixing a specific location or time. Then, as now, the vast majority of circulating photographs are poorly documented, anonymous, and of questionable utility outside the network of discourses they circulated within.

The belief that photographs furnish an important resource for public memory is primarily an invention of the early twentieth century. In 1953, visual theorist William M. Ivins, Jr. proposed that the photographic arts "have been responsible for one of the greatest changes visual habit and knowledge that has ever taken place" (2). His thesis was that photography liberated visual communication from the "ruled" constraints of printmaking, producing a smooth surface devoid of syntax. Nonetheless, it was the embedding of photographs within communicative forms capable of bearing text as well as images within a generic syntax that gave them value as history. The adoption of photographs as a "true" reflection of times or places past was slower than commonly believed, and only tenuously connected to the photograph's stature as an index connected to a particular moment in time. As Martha Sandweiss has argued, the creation of the "legend" of the American West was achieved through a selective deployment of photographs initially as raw material for other printmaking processes, and in the later decades as direct reproductions in the form of halftone illustrated books and stereo cards. The non-specificity of these photographs challenges the contemporary habit of viewing mechanical images as self-contained mementos.

My paper will examine the strategies of two photographers of the late nineteenth century, Solomon D. Butcher and Henry Hamilton Bennett. Butcher used photographs to fund and illustrate his *Pioneer History of Custer County Nebraska*, creating heavily retouched and modified docu-

ment of a less than monumental landscape. Bennett, in profound contrast, treated the landscape of the Wisconsin Dells as a fixed and timeless place, created and published multiple series of stereographs that are almost ahistorical as documents. Bennett's images were also subject to continual revision by his descendents in the century that followed, recast and repurposed to suit the changing needs of business. The worth of these images as "history" or "memorial" is contingent on understanding syntax of their production: the spaces they celebrate and the times they memorialize.

University of Minnesota

***The Lost Colony: Remembrance, Memory,
Space and Fantasy***

Rick Watson

The presentation will take the shape of selections of poetry and song from a book-length document/poem cycle entitled *The Lost Colony*. The original work is made up mock letters, commentary, myth, memoir, commonplace book, liturgy, hymn, song, lyric poetry. The idea is that of a fantastic exterior world that reflects what has happened to the US in general and the northern plains in particular. The focus is on a backwards linguistic memorial archeology of place and person. In a sense the pieces dig backwards forwards/ left to right, in order to unearth a future from a distorted version of the past. The barely submerged theme is simple—we construct time in the individual and communal mind, in the dialogue that develops within and without. This presentation falls directly under the Diasporaic, postcolonial, transnational memory and the attempt to re-write and re-map that culture in the mind of the written, spoken, sung word.

Minot State University

***Social Memory and the Shaping of American Masculine
Identity: An Analysis of War
Veteran Memoirs***

Christina Weber

In this paper I explore the relationship between individual and collective memory through a comparative analysis of published memoirs and oral histories of veterans from three contemporary theaters of war: the Vietnam War, the Gulf War, and the Iraq War. My central question is how do these memoirs both reify and disrupt collective memories of war and, by extension, national identity? Moving away from looking at public and private memory as separate fields of remembrance, I work with Olick's concept of *social memory*, which focuses on the intersection of individual and collective frames of remembering. As Olick asserts in his article, "Collective Memory: The Two Cultures," "There is no individual memory without social experience nor is there any collective memory without individuals participating in communal life" (1999: 346). By using these memoirs as sites of analysis—sites that are highly personal in their inception, yet decidedly public in their mass publication—I explore this interchange of memory in greater depth. Specifically, I focus on how individuals participate in the creation of the collective memory of historical events *and* how social experience and collective frames of memory shape the articulation of individuals' memories of those events.

At the same time, I engage in a cross-war comparison of these memoirs in order to draw out connections and differences between these men's processes of remembering and representing their war experiences and their processes of claiming American (masculine) identity. Grounding my analysis with both theoretical scholarship in the area of trauma and memory and theoretical work in gender studies, I argue that these narrative sites of remembering are decidedly gendered spaces where national identity is deterritorialized and reterritorialized.

North Dakota State University

Remembering the Body: The Body as Sacred and Profane

*Elizabethada A. Wright, Mary Fitzgerald,
R. Michael Jackson*

Jack Selzer's and Sharon Crowley's edited book, *Rhetorical Bodies*, offers two essays with contrasting perspectives on the human body. While Susan Wells illustrates how women physicians gain pleasure from engaging in the dissection of human bodies, Christine De Vinne—in the essay immediately following Wells'—documents the disgrace that followed survivors of the Donner Party because they had engaged in cannibalism in order to endure the winter in the mountains. In both examples, the dismantling of the human body was done for legitimate need, yet consumption is taboo while dissection is socially acceptable. These two contrasting essays illustrate a paradox of the deceased human body: sometimes it is sanctified while other times it is reified.

This paper considers the deceased body as a memory place. It asks in what circumstances are bodies treated as *lieux de memoire*, and in what circumstances are they treated as mere profane objects. This paper examines what conditions exist for an anonymous human body to be a site of memory by contrasting exhibits of human bodies on display, especially "Body Worlds," with sites in which anonymous human remains have been found, such as a recently discovered burying ground in New Hampshire.

Rivier College; University of New Hampshire

A Thread of Hope: A Historical Narrative of the Holocaust

Amanda Yannella

John Dewey once stated that the ultimate aim of research is the study of human experience. The purpose of this presentation is to show how Narrative Inquiry can be used to capture and investigate experiences as human beings live them in time, in space, in person, and in relationship. To do this, I will explain my methods for researching and writing a historical narrative of my grandmother's experiences during the Holocaust. I will read excerpts from my paper and present artifacts used in the research. I believe, as others who value narrative inquiry, that every present moment has a storied past and a storied future possibility. Social phenomena become a converging point for individual, collective, and cultural stories. Individuals construct their identities through their own and

others' stories; therefore, narrative inquiry can be an important research method for those interested in capturing the human experience.

This paper is an account of the horrific events that took place in some of history's darkest days: The Holocaust. Using narrative investigation, I recounted the lived experiences of my grandmother, Raisel Salis-Weissman, and her journey from the killing fields of Eastern Europe to freedom and life in America. Although she passed away four years ago, the memories, people and the artifacts she left behind bear witness to the things she endured. Because history does not occur in a vacuum, I was able to connect her story to the larger narrative of the events that took place during the Holocaust. This history has left its mark on our family . . . those who came before and those who are still to come. As the world once again watches in horror as the genocides of Bosnia, Rwanda, and Darfur are brought to light, stories like this one beg to be told, lest we forget where we've been and where we're going. This is my grandmother's story.

Indiana University of Pennsylvania

Border Calls for Reckoning: German, Czech and Jewish Voices on the (Phone)line in L. Aškenazy's *Charged to Your Account*

Maila Zitelli

Aškenazy's radio play *Charged to Your Account* offers an antidote to the selective amnesia propagated by the official Czech Communist Party regarding the impact of the wartime years on the Germans, Czechs and Jews in the shadow of the Nazi occupation of Czechoslovakia. In 1964, the play won the prestigious international *Prix Italia* (see Helbig and Rentzsch 517), likely for its imaginative efforts to at least begin the conversation about the wartime costs of ethnic conflict, and its exploitation, to the inhabitants of Bohemia and Moravia. Through the double entendre embedded in the title of a radio play that unfolds as an extended conversation with the living and the dead, Aškenazy aptly captures the ambivalence, resentment, and risk attendant upon the processes of reckoning and reconciliation. As the title suggests, it is a conversation carried out at the expense of the ethnic identity and self-image of the post-war Czech community, as it holds to account those who collaborated in Nazi war crimes, those who consorted with the Gestapo, and those whose humanity was otherwise variously compromised. Aškenazy constructs

the conversations in such a way as to expose the paradoxes that characterize the multivalent voices intrinsic to the self, and constitutive of community. (Throughout her study, Regula Schmid discusses the frequent use of paradox in Askenazy's other prose works.) His prose examines the vagaries of the power and liability of language and imagination as they inflect the primacy of caring, even as they reveal the all-pervasiveness of *schadenfreude* and outright cruel self-interest. Most intriguing for readers interested in authors who endeavor to foil censorship, the drama relies upon intertextuality and the French situationists' tactic of *detournement* to simultaneously effect a critique of the suppression of history and democratic discourse in the Czechoslovak Socialist Republic during the Cold War.

Minot State University

APPENDIX

History of the LCMND

The Linguistic Circle of Manitoba and North Dakota began in 1959 as an initiative of professors at the University of Manitoba and the University of North Dakota. It was intended to provide a cross-border forum for scholarly exchange, and for nearly half a century has been highly successful in realizing its aim by organizing yearly conferences in Winnipeg, Grand Forks, Fargo, and Minot.

In 1980, the University of Winnipeg joined the founding universities as an institutional member. North Dakota State University and Minot State University joined in 1985 and 1988, respectively.

For the first two years, 1959 and 1960, conferences were held twice each year. In 1961, and again in 1962, the number of meetings was reduced, with single conferences being held in the spring. Since 1962, conferences have been held in the fall, alternating between the University of Manitoba, the University of North Dakota, the University of Winnipeg, North Dakota State University, and Minot State University.

A complete set of the *Proceedings* is held at the University of Manitoba Archives. The cover design for the first three issues features a circular logo using "word" (in the center) in various languages: *Verbum* to the North, *Logos* to the East in Greek letters, *Slovo* to the South in Russian capitals, and *Wort* to the West in Gothic typeset). In Volume II, Number 2 (November 1960), "word," "Wort," "verbum," "logos" and "slovo" are arranged in an oblong rectangle placed in the left margin. This cover was used for thirteen issues until Volume 14, 1974. Volumes 15, 1975, and the double-issue Volume 16/17, 1976/77, show prominently the English "word" in various printing types important in the history of printing. A logo designed by Theodore "Tim" Messenger was adopted for Volume 18-19, 1978/79, the twentieth anniversary issue. The design shows a map of North Dakota and Manitoba with an overlaid circle formed by the group's name. With a few exceptions, Dr. Messenger's logo has been in use ever since.

Volume 25, 1985, the "Silver Anniversary Issue," has an index to the Circle's *Proceedings* reflecting all papers presented at the conference meetings up to 1985.

The bulk of the *Proceedings* collection, including some rare early volumes, was donated by Professor E. Annandale in July 1997. Former

Presidents Donna Norell, Sandy Gordon, and others contributed to the originally sketchy early records. In May 1999, the Classics Department of the University of Manitoba sent an unbroken run from Volume I, no. 1, 1959, to Volume 15, 1975 for completing the archival collection. Sandy Gordon's gift was sent unbound (10x14 inches, legal paper) in May 2000, and copies Volume I (1959) to Volume 19 (1979) could be added. The LCMND *Proceedings* also exist in bound volumes which are shelved with other serials in the Dewey collections on the third floor of the Elizabeth Dafoe Library.

Organization

Since 1988, yearly meetings have been convened in Winnipeg, Grand Forks, Fargo, and Minot on a rotating basis, with either the University of Manitoba or the University of Winnipeg hosting the conference every other year. Executive members are recruited from the three North Dakota universities at the level of vice-president. The following year, vice presidents becomes presidents and host the annual conference in their home towns. As past president, they complete their three-year long tenure on the LCMND Executive.

Because the Circle's bank account is in Winnipeg, Secretary/Treasurers are always elected from one of the Manitoba universities. All officers elected from the two Winnipeg institutions serve for five years, due to a two-year term as the Circle's Secretary/Treasurer. Manitoba members of the executive therefore do not accede to the presidency before having served for three years, and they complete their tenure after five years.

LCMND Presidents

1959: D. J. Georgacas, *University of North Dakota*
 1960: G. P. Goold, *University of Manitoba*
 1961: N. B. Levin, *University of North Dakota*
 1962: Enid G. Marantz, *University of Manitoba*
 1963: F. Y. St. Clair, *University of North Dakota*
 1964: E. G. Berry, *University of Manitoba*
 1965: W. I. Morgan, *University of North Dakota*
 1966: No meeting
 1967/1968: R. A. Caldwell, *University of North Dakota*
 1969: C. Meredith Jones, *University of Manitoba*
 1970: Louis Palanca, *University of North Dakota*

1971: J. B. Rudnyckyj, *University of Manitoba*
 1972: R. F. Hampsten, *University of North Dakota*
 1973: H. O. Wiebe, *University of Manitoba*
 1974: P. J. Schwartz, *University of North Dakota*
 1975: H. Bessason, *University of Manitoba*
 1976: Ben L. Collins, *University of North Dakota*
 1977: R. T. Carter, *University of Manitoba*
 1978/79: B. Hildebrandt, *University of North Dakota*
 1979-1980: J. J. Gahan, *University of Manitoba*
 1981: Mary Ellen Caldwell, *University of North Dakota*
 1982: Carol Harvey, *University of Winnipeg*
 1983: Esther Leser, *University of North Dakota*
 1984: A. L. [Sandy] Gordon, *University of Manitoba*
 1985: William I. Morgan, *University of North Dakota*
 1986: Walter Swayze, *University of Winnipeg*
 1987: Edward Chute, *University of North Dakota*
 1988: Donna Norell, *University of Manitoba*
 1989: Theodore Messenger, *University of North Dakota*
 1990: Iain McDougall, *University of Winnipeg*
 1991: Muriel Brown, *North Dakota State University*
 1992: Rory B. Egan, *University of Manitoba*
 1993: Ken E. Hall, *University of North Dakota*
 1994: Neil Besner, *University of Winnipeg*
 1995: Harold Smith, *Minot State University*
 1996: Gaby Divay, *University of Manitoba*
 1997: Chandice Johnson, *North Dakota State University*
 1998: Mavis Reimer, *University of Winnipeg*
 1999: William Archibald, *University of North Dakota*
 2000: Constance Cartmill, *University of Manitoba*
 2001: Chandice Johnson, *North Dakota State University*
 2002: Jacqueline Rogers, *University of Winnipeg*
 2003: Daniel Erickson, *University of North Dakota*
 2004: Enrique Fernandez, *University of Manitoba*
 2005: Robert Kibler, *Minot State University*
 2006: Elizabeth Dawes, *University of Winnipeg*
 2007: Chandice Johnson, *North Dakota State University*
 2008: Alan MacDonell, *University of Manitoba*

Proceedings Editors

- Enid G. Marantz, *University of Manitoba*, 1961-1964
 H. D. Wiebe, *University of Manitoba*, 1965-1972
 John J. Gahan, *University of Manitoba*, 1973-1977
 Ben L. Collins, *University of North Dakota*, 1979-1987
 Theodore Messenger, *University of North Dakota*, 1988-1995
 Chandice Johnson, *North Dakota State University*, 1996-2007

**INDEX TO PROCEEDINGS OF THE
 LINGUISTIC CIRCLE OF
 MANITOBA AND NORTH DAKOTA:
 VOLUMES I-XLVII: 1959-2007**

Volume 1, Number 1(1959)

- Mitchell, D. A., "Aspects in the French verb."
 Dawson, R. McG., "Nova Scotian Place-names."
 Peterson, R. A., "A Philological Problem Facing the Modern Translator."
 Holland, F. D., "The richness of the Linguistic Heritage in Geology."
 Larson, R. G., "Legal Usage of Latin-derived Words."
 Goold, G. P., "The Decipherment of the Cretan Scripts."
 Summers, L., "Present Practices in Translations of Scientific Publications from Russian and other Languages."
 A Symposium: Linguistic, Folkloric, and other Field Work in Central Canada and the Northern Plains: Results and Future Tasks. Conducted by J. B. Rudnyckij, and Norman B. Levin.
 Wolverson, W. I., "The King's 'Justice' in Pre-Exilic Israel: Semantic-Institutional Study."
 Rudnyckij, J. B., "Sputnik and its Derivatives in North American English."
 Garbee, F. E., "Audiological Implications for the Linguist."
 Levin, Norman B., "The Origin and Development in Urdu."

Volume II, Number 2 (1959)

- Jones, C. Meredith, "The present state of Canadian French."
 Beck, Richard, "The Language Struggle in Norway."
 Caldwell, R. A., "The Order of the Variant and Vulgate Versions of the *Historia Reg Britanniae*."
 Georgica's, D. J., "The Greek Legend of *Pelops* and the Names *Pelops*, *Peloponnesos*, etc."
 Irving, T. B., "On Teaching Spoken Arabic."
 Dombrowski, B. W., "Inversative T in the Semitic Verb-system."
 Klymasz, R., "Bilingualism in Slavic Surnames."

Volume II, Number 1 (1960)

- Smeall, J. F. S., "Toponymy as a Clue to the British-American World Picture, 1745-1775."
 St. Clair, F. Y., "Some English Translations of Marie de France."
 Bessason, Haraldur, "Icelandic Place Names in Manitoba and North Dakota."
 Rudnyckij, J. B., "Typology of Eastern Slavic Verbal Accentuation."
 Levin, Norman B., "An Outline of Phonemic Analysis of *Assiniboine* (Fort Peck Reservation, Montana)."

Georgacas, D. J., "A Dictionary of Modern Greek."

Volume II, Number 2 (1960)

Walters, A. L., "Sebastian Brandt, a Biographical Sketch and Discussion of his Work, *Das Narrenschiff*"

Clark, Charles, "Some Oxymorons in the Work of Marcel Proust."

Thorson, Playford, "Geopolitik, a Failure in Terminology."

Goold, George, "The Alphabet in History."

Hull, A., "The Shift from (s) to (h) in Canadian French: a Study in Diachronic Phonemics."

Nicol, J., "The Teaching of English as a Second Language: the Method of I. A. Richards."

Uhrhan, E., "A Linguistic Analysis of Style."

Volume III, Number 1 (1961)

Clark, C., "Greek Mythological and Christian Imagery in Proust."

Howard, J. H., "The White Bull Manuscript."

Jones, C. M., "The Mechanism of Oral Tradition in Epic Story and Poetry."

Levin, N. B., "Assiniboine Morphology."

Morgan, W. I., "The Genitive in the German Language."

Rudnyckyj, J. B., "Some Slavic Etymologies Revised."

Volume III, Number 2 (1962)

Hijmans, B. L., "The Stoics and the Element of Speech."

Palanca, L., "Similes in Dante."

Maurer, Karl-Werner, "On Translating and Translations"

St. Clair, F. Y., "A Transcendental View of Language [on R. W. Emerson]."

Summers, Lawrence, "The Present Status of Machine Translation Research."

Hull, A., "The Language Laboratory: Lure or Liability?"

Volume IV (1963)

Georgacas, D. J., "Compiling a Modern Greek/American-English dictionary."

Brekke, Arne, "The Appellative 'holt' in Icelandic."

Clark, John E., "Problems of Genre Definition in Sixteenth Century French Poetry."

Wills, J. H., "Walter de la Mare and the Inconclusive Ghost Story."

Berry, Edmund G., "The Pleasures of Plutarch."

Durrant, Geoffrey H., "Wordsworth's *Metamorphoses*."

Thiessen, Jack, "The Language of the Canadian Mennonites."

Volume V (1964)

Anderson, Margret, "The Theatre of Paul Claudel in Germany."

Beck, Richard, "Iceland, Where Song and Saga Flourish."

Russell, James, "Architectural Imagery in Pindar."

Leathers, Victor, "Mangled Metaphors, Victor Leathers"

Smith, Marion B., "Shakespeare and the Meaning of 'Measure.'"

Volume VI (1965)

Gordon, A. L., "Ronsard's Imitation of cClassical Trope."

Grinsbergs, E., "Non-Slavic Words in Contemporary Russian."

Rudnyckyj, J. B., "Formulas in Bilingualism and Biculturalism."

Marshall, R. C., "Unity and Power: Pope's *Dunciad* of 1743."

Turner, Myron, "The Heroic Ideal in Sydney's *Arcadia*."

Volume VII (1967)

Glendinning, R. J., "The Grettis Saga and the Renaissance Novella."

Carnes, Ralph L., "The Epistemology of Linguistic Relativity."

Stobie, Margaret, "Highways and Byways of a Dialect Study (Bungi)."

Wilson, F. A. C., "Swinburne in India: Notes on Pantheism."

Bessason, H., "The Icelandic Language in Manitoba and North Dakota."

de la Torre, R., "English Words Ending in -ee."

Carnes, Valerie, "Ode on a Festive Occasion."

Volume VIII (1968)

Mierau, Eric, "Morphophonemics and Practical Orthography in Kambari (Nigeria)."

Carnes, Valerie, "Time and Language in Milton's *Paradise Lost*."

Correll, Thomas C., "Dramatic Personae in the Eskimo language: *a précis*."

Brekke, Arne, "The Language Merger in Norway."

McRobbie, Kenneth, "The Concept of Advancement in the Fourteenth Century: The *Chroniques* of Jean Froissart."

Volume IX (1969)

Crawford, John C., "Non-linguistic Factors in the Definition of Language and Dialect."

Day, Paul W., "The Individual and Society in the Early Plays of John Arden."

Klassen, Bernard, "The Language of Children: Ethno-linguistic Communities in Manitoba."

Bilash, B. N., "The Ukrainian Reaction to the Disestablishment of Bilingual Schools in Manitoba in 1916."

Collins, Ben L., "The Men that God Made Mad."

Wolfart, H. Christoph, "The Study of Cree in the Context of Algonquian Linguistics."

Hampsten, Elizabeth, "The Evolution of English Romance in Malory's *Le Morte d'Arthur*."

Hijmans, Marion M., "Lingua sono sobilis ultimo."

Volume X (1970)

- Daly, Peter M., "From Shoebox to Computer: Some Comments on Concordances."
- St. Clair, Foster Y. "Marie de France, *Le Chaitivel*."
- Thiessen, Jack, "Yiddish in Canada."
- Palanca, L., "Rhythm and Birth of Rhyme."
- Swayze, Walter, "The Odyssey of Margaret Laurence."
- Smeall, J. F. S., "The Coalescence of Past and Present in Thomas McGrath's *Letter to an Imaginary Friend*."
- Georgacas, D., "The Origins of the Names of the Straits Hellespont and Bosphorus."
- Correll, T. C., "The Eskimo Verb, a Transformational Study of Obligatory Components."

Volume XI (1971)

- Gahan, John J., "Sequence Completion and the Historical Present in Latin Tragedy."
- Schwartz, P. J., "Mallarme's *A la nue accablante tu*."
- Rudnyckyj, J. B., "Sandhi and the Problem of the Generative-Transformational Linguistics."
- Leser, Esther H., "Poetic Freedom of Imitation: J. E. Schlegel's Doctrine in his *Canut*."
- Walton, D. N., "The Model Auxiliary Verb 'can': Some Semantic Problems."
- de la Torre, Roberto, "Quelques contrastes lexicaux entre le Francais et l'Espagnol."
- Collins, Ben L., "Appearance and Reality in Chekhov and Pirandello."
- Fortier, Paul A. and J. Colin McConnell, "Analysis of French Texts: Theory and Practice."
- Messenger, Theodore, I. "Propositions as Linguistic Entities."
- Bessason, H., "Nonrestrictive and Restrictive Features in Icelandic syntax."

Volume XII (1972)

- Georgacas, D., "Modern Greek-English Dictionary."
- Zgusta, Ladislav, "Lexicology and Generative Grammar."
- Wolfart, H. C., "Language Boundaries: A Case Study."
- Walton, Douglas N., "Mathematical Logic and Empirical Linguistics."
- Roy, Robert, "The Teaching of Secondary Languages in Manitoba."
- Carter, R. T., "Pronounalization and Concord in Macro-Siouan."
- Anthony, Robert J., "A Report of the Swampy Cree of Shamattawa, Manitoba."
- Voorhis, Paul, "The Pronunciation of Saulteaux."
- Leser, Bernhardt, "La Marquise de Sevigne, A Case Study of Stylistic Expression."

Volume XIII (1973)

- Rudnyckyj, J. B., "Vanacija: An Appellativization of the Name of Venice in Eastern Europe."
- Schwartz, Lucy M. "Sainte-Beuve's Concept of the Elegy."
- Wanamaker, M. G., "Nips, Chips, and Holy Water."
- Brekke, Arne, "The Semantic Development of OHG *Holz, Wald, Witu*."
- Crawford, John C., "Some Socio-linguistic Observations About Michif."
- Gordon, Alex L., "Aragon's *Blanche ou l'oubli*: The Linguist as Hero."
- Palanca, L., "Transformations of Poetry from the Classical Period to the Renaissance."

Volume XIV (1974)

- Hildebrandt, B. F., "The Significance of Diachronic Aspects in Synchronic Linguistics."
- Walton, D.N., "St. Anselm on the Verb 'to do' (*facere*)."
- Kuk, Zenon M., "Selected Topics in English-Ukrainian Lexicography."
- Jones, C. Meredith, "Mutations Gone Mad."
- Lacy, Gregg F., "The Scholastic Milieu and Fabliaux Stylistic Hour."
- Braceland, L. C., "Classical Reminiscences in the Writings of Gilbert of Hoyland."
- Balcaen, Hubert, "Some Observations on a Practical Handbook of Canadian French."
- McAllister, S., "Be a Man, be a Woman: Androgyny in *House made of dawn*."

Volume XV (1975)

- Georgacas, D. J., "Historical and Language Contacts and Place Names in -ovalvas in Greece and Anatolia."
- Wiebe, H. D., "Reflections on Second Language Instruction."
- Toth, Emily, "Language and Sex Role: Looking Backward and Forward?"
- Vasulik, Johannes W., "Narrative Strategies in G. F. Jonke's *Geometrischer Heimatroman*."
- Leser, E., "Thomas Mann Paul Bourget's *Cosmopolis*."
- Thiel, Friedrich, "'Anmut' und 'Würde' in Thomas Mann's *Der Tod in Venedig*."
- Wanamaker, M. G. "How Many is 'You'?"
- Lacy, Margriet Bruyn, "Ideas by Marivaux on a Natural Style."
- Jones, C. Meredith, "The Names of 'God' in Medieval French Epic Poetry."

Volume XVI (1976) and Volume XVII (1977)

- Brunsdale, Mitzie M., "'After Him Almost all Songs are Possible': Artistic Evolution Conveyed by the Language of Naturalism in James Joyce, *A Portrait of the Artist as a Young Man*, and in Rainer Maria Rilke's *Die Aufzeichnungen des Malte Laurids Brigge*."
- Carter, R. T., "Relative Clauses in Teton Dakota."

- Christensen, Bonniejean, "The Ceremonial Prose of American Presidents (Selected From Inaugural Addresses Spaced Half-Generations Apart)."
- Creswell, M. J., "Semantic Competence."
- Faigley, Lester, "New Wine in Old Bottles: The Conflict of Style in Old English Religious Poetry."
- Flynn, Susan Urbane, "Out of the Mouths of Jews: Jewish Dialogue in Modern Fiction."
- Georgacas, Demetrius J., "Turkish Ichthyonyms and Fishing Terms of Greek Origin."
- Gidmark, Jill B., "*The Book of Thel* and Rational Fallacy."
- Gidmark, John H., "Henry at the Lists: Some 'Acts and Monuments' in Nashe, *The Unfortunate traveller*."
- Haiman, John, "Italian Imperatives."
- Harvey, Carol J., "The Diachronic Dimension in Second Language Learning."
- Hiatt, David, "Robert Frost: The Need to be Versed."
- Hildebrandt, Bruno F. O., "The 'Phonad' and Other New Linguistic Entities."
- Lacy, Margriet Bruyn, "Boswell in Search of a Wife."
- Leser, Bernhard, "Maurice Barres: His Problem and His Patriotism?"
- Nelson, Connie E., "The Visual Arts in the Poetry and Poetics of John Webster."
- Norell, Donna M., "The Synesthetic Experience: Considerations of an Early Passage of Colette."
- Palanca, L., "A Well-known Method of Virgil with Misunderstood Instances."
- Robins, Lorelei, "Tone in Jean Lefevre's *Livret des emblemes de Maistre André Alcait*."
- Schwartz, Paul J., "Motivated Signs in Mallarme's *Un Coup de des*."
- Voorhis, Paul, "Some Observations on the Loss of Semivowels in Central Algonquian languages."
- Wiener, David M., "Wordsworth's Inward Principle: The Foundations of Imaginative Vision."
- Wigtill, David N., "A Textual Comparison of Virgil's *Eclogue IV* and its Greek Translation."
- Wolfart, H. Christoph, "The Position of the Seven Dialects in Ojibwa."

Volume XVIII (1978)

- Bailey, John W., "The Desolate Man."
- Bill, Judith R., "Updike's Rabbits Reconsidered: Stylistic Development from *Rabbit run* to *Rabbit redux*."
- Carter, Charles, "Two Hittite Terms for Dry Measure."
- Chute, Edward J., "The Guise of Disguise: Thematic Role Playing in Aristophanes, Shakespeare, and Jonson."
- Collins, Ben, "Chaucer's 'Knight's Tale': A Reconsideration."
- Cosgrove, William, "The 'Soundless Moiling' of Bayard Sartoris."
- Duder, Clyburn, "Hagiography in 'The Miller's tale.'"

- Gallagher, Lowell, "Translation and the New Rhetoric: *Portrait d'un inconnu* by Natalie Sarraute and the American Translation by Maria Jolas."
- Harvey, Carol J., "Two Prisoner-poets: the Dukes of Orleans and Suffolk."
- Haeusler, Andreas, "*Die Weise von Liebe Tod*: Perspectives in Literary Criticism of Rilke's *Malte Laurids Brigge* and *Cornet Christoph Rilke*."
- Hildebrant, B. F. O., "SRA: A New Linguistic Method in Analyzing Imperfect Rhyme in Poetry."
- Lacy, Margriet Bruyn, "The Correspondence Between Peiresc and Gassendi/"
- Messenger, Theodore I., "Mother Goose (Rated X)."
- Meyer, Kathleen J., "The Use of Statistics in Semantic Analysis."
- Nelson, David C., "The Monsters and Deities in Classical Walpurgis Night: Their Mythological, Political, and Poetic Significance."
- O'Kelly, Bernard, "Scholars Take the Humanities to the Public: International Possibilities."
- Sears, Sue, "Raised Eyebrows and Lowered Voices: Character Development in Edith Wharton's *The Age of innocence*."
- Simmons, James T., "The Hypocrisy of Jonathan Jeremiah Peachum: Biblical Quotations in Bertolt Brecht's *Dreigroschenoper*."
- Tenenba, Rosine, "Poulain de la Barre: Cartesianism and Feminism."
- Wanamaker, Murray G., "Homely Imagery in Margaret Laurence's Manawaka Fiction."

Volume XIX (1979)

- Beard, Michael, "*Eppure si gaude*: The Dialectics of Pornography."
- Bill, Judith R., "Henry Vaughn's Use of the Doublet Form within *Silex scintillans*."
- Brunsdale, Mitzi M., "Caine: Byron's Resolution of a Divided Consciousness."
- Bovard, Richard W., "'We all expect a gentle answer, Jew': Language and Behaviour in *The Merchant of Venice*."
- Carter, Charles, "A Hittite Spring Festival."
- Duder, Clyburn, "Yeat's 'News for the Delphic Oracle.'"
- Dunn-Lardeau, Brenda, "Prodigious Births and Deaths in a French 16th Century Text: Jehan de Pre's *Le palais des nobles dames*."
- Gahan, John J., "Seneca's Unacknowledged Debt to Euripides."
- Harvey, Carol J., "Linguistic Hybrids Old and New."
- Leser, Esther H., "Thomas Mann and the 'Magician.'"
- McDougall, Iain, "Aeschylus' *Persae*: An Exercise in Restraint."
- Norell, Donna M., "Colette and the Language of Crime."
- O'Donnell, Sherry, "Wrapped in my *Ferigé* and *Asmak*: Lady Mary Wortley Montagu's *Turkish Embassy Letters*."
- Schwartz, Lucy M., "Rhetoric and Reality: George Sand and the Art of the Preface."
- Swan, Rita, "On Modernizing Shelley."

- Wanamaker, Murray G., "How to Write and Read 'Sho' Nuff' Dialect."
 Wilkins, Winona, "'Je comprends, dit l'éléphant': A Nineteenth Century 'Revolution' in Teaching Foreign Language."

Volume XX (1980)

- Amprimoz, Alexandre, "Is Civilization Really a French Invention?"
 Samuel-Bender, Brian, "Language and Fantasy in St. Exupery's *The Little Prince*."
 Carter, Charles, "Phonetic Complements of CVC Signs in Hittite Words."
 Christensen, Bonniejean, "The Ram and the Bull in the 'General Prologue.'"
 Chute, Edward J., "Conventional Hell: The Parodic Structure of Shaw's *Man and Superman*."
 Darlington, Margot, "The Historic Development of the German Future Tense."
 Gahan, John J., "Gourmet Latin."
 Gordon, Alex L., "Words for 'Being': Bonnefoy's Reflexion of English and French."
 Gordon, Alex L., "Visible Words the Spatialist Poetry of Pierre Garnier."
 Hampsten, Elizabeth, "Mattie Lampman's *Klondike Diaries*, 1898."
 Harvey, Carol J., "The Teaching of French in Medieval England."
 Hiatt, Ann, "The Elements of Tragedy in Trilling's *Of This Time, of That Place*."
 Hiatt, David F., "Robert Frost's, 'Nothing Good Can Stay,' and the Art of Compression."
 Lacy, Margriet Bruyn, "The Anti-Hero in William Elsschot's Work."
 Leser, Bernhardt, "Strindberg and His Naturalism."
 Marshall, David F., "Implications of 'Which' Switching."
 Messenger, Theodore L., "e. e. cumming's Process Cosmology."
 Palanca, Louis, "Motivation in the Epic Theme, 'Night Mission.'"
 Rubenstein, Hymie, "Form and Variation in Vincentian Kinship Terminology."
 Sinclair, Brent W., "*Audax translatio ac frequens*: Metaphor in Silver Latin Prose."
 Tenenba, Rosine, "Nathaniel Lee's Play *The Princess of Cleve*."
 Verbitsky, Marianne, "Violence and Evil: Truths in *Day of the Locust* and *Play it as it Lays*."
 Wigtil, David, "Evidence for the Translator of the Greek *Res Gestae*."

Volume XXI (1981)

- Aponiuk, Natalia, "Images of Ukrainian Women in Canadian Literature."
 Balcaen, Hubert, "Teaching French Oral Expression at the Third-Year Level."
 Bendor-Samuel, Brian, "Enigma in Saint-Exupery's *The Little Prince*."
 Brunsdale, Mitzi M., "The Short Fiction of Boris Pasternak."
 Carter, Charles, "The Northwest Semitic Deity, Milku, in the Hittite Empire."
 Chute, Edward J., "Shakespeare's Comic Widows."
 Collins, Ben L., "Dorothy Parker: An All-but-forgotten Writer of an All-but-forgotten Period."
 Crawford, John C., "A Question from William Blake."

- Divay, Gaby, "Montaigne and Religion."
 Erickson, Richard J., "Meaning Implications in Two Pauline Verbs."
 Gahan, John J., "Medea and Phaedra in Seneca."
 Harvey, Carol J., "Grotesque Imagery in Sartre's *Enfance d'un chef*."
 Lacy, Margriet Bruyn, "Mme de Charriere and the Constant Family."
 Landes, Colleen, "Rhyming Fits in *The Lay of Havelock the Dane*."
 Leser, Esther, "Comments on Goethe's *Sesenheimer Lieder*."
 Livingston-Webber, Joan, "Metaphor in Virginia Woolf's *Mrs. Dalloway*."
 Lockney, Tom, "A Constitutional Right to Pick a Name."
 McDougall, Iain, "Sophocles' *Antigone*: The Conflict of the Woman and the Man."
 McNeely, Trevor, "Supersubtle Shakespeare: *Othello* as a Rhetorical Allegory."
 Marantz, Enid M., "The Dionysus, Tristan, and Jocasta Myths in Marguerite Duras' *Moderato Cantabile*."
 Marshall, David F., "Chaucer's Japanese Connection: *Canterbury Tales*."
 Neal, Rose, "Martin Buber's Linguistic Transformation of Nachman of Braslav's *Sippuri Massiyot*."
 Ruddick, Nicholas, "The Meaning and Significance of Synesthesia as a Literary Device."
 Wanamaker, Murray G., "Regional Language in the Manitoba-born Author Robert J. C. Stead's *Grain*."
 Wilkins, Winona H., "Louise Michel's *Les Microbes Humains*: The Literature of Commitment in Science Fiction."

Volume XXII (1982)

- Balcaen, Hubert, "Deficiencies in the Oral French of Second and Third Year University Students."
 Bendor-Samuel, Brian, "Themes and Images of French Poetry of Deportation and Internment."
 Bovard, Richard, "Shakespeare's Agincourt: Minding the True Things by what their Mockeries Be."
 Caldwell, Mary E., "A Comparative Study of T. Dreiser's *Sister Carrie* and David G. Phillips' *Susan Lenox*."
 Carter, Charles, "*Mu lugal*, and *Kin* in Three Hittite Texts."
 Christensen, Bonniejean, "Beowulf: The Monsters and Tolkien."
 Chute, Edward J., "Deserving Queen: Characterizations of Katherine of Aragon in Shakespeare's *King Henry VIII* and Calderon's *La Cisma of Inglaterra*."
 Collins, Ben L., "The Semantics of Adumbration."
 Cosgrove, William, "The Magnetic Family Circle: Reunion and Redemption in *The Scarlet Letter*."
 Harvey, Carol J., "Life in the Medieval University."
 Hiatt, Ann, "Native literature."
 Hiatt, David F., "Why Nobody Likes *Walden*."

- McDougall, Iain, "Berlioz' Virgilian Spirit."
 Marshall, David F., "Changes in Transformational Priorities: English Split Restrictive Relative Clauses."
 Messenger, Theodore L., "Theatrical Conventions in Plato's *Meno*."
 Palanca, Louis, "The Making of a Latin Textbook."
 Rose, Neal, "The Death of Moses: A Form of Exile."
 Swayze, Walter E., "Under the Skin of Wordsworth's Lucy and D. H. Lawrence's Lady Chatterly."
 Wyke, Clement H., "Some Peculiar Features about Creolese English: Linguistic and Literary Considerations."

Volume XXIII (1983)

- Bailey, John J., "A Romance of the Rose: Historical Possibilities."
 Bovard, Richard W., "Etude Brute: Technique of Greatness in Shakespeare's *Julius Caesar*."
 Carter, Charles, "Indo-European Initials *SR* and *WR* in Hittite and Greek."
 Christensen, Bonniejean, "Tolkein's Semantic Changes in the Three Editions and the *Hobbit*."
 Delong, Linwood, "Ignatius Aurelius Fessler's Reply to Friedrich Schlegel's *Gesprache Uber Die Poesie*."
 Egan, Rory B., "Cecropids and Tettiges: The Entomology of an Attic Myth and Cult."
 Harvey, Carol J., "Why Should the Devil Have all the Good Tunes?"
 Jacobi, Martin I., "Kenneth Burke in the Teaching of Writing."
 Leser, Esther, "Either Or Or: The Significance of Death in Hebbel's Drama."
 McDougall, Iain, "Ocean: A Drop in the Bucket."
 Marshall, David F., "Chaucer Meets Chomsky: The Generating of Infinities."
 Matchie, Thomas, "Indian Culture and Values in Tom McGrath's *Letter To An Imaginary Friend*."
 Mayes, Hubert, "Margaret Laurence in French: Problems in Translation."
 Messenger, Theodore I., "Descartes's Uncommitted Fault."
 Norell, Donna, "Symbolic Patterns in the British Mystery Novel: Agatha Christie's *The Mysterious Mr. Quinn*."
 Nylander, Dubley K., "A Unified Analysis of *Krio NA*."
 Pagel, Karen, "Song in Goethe's *Faust I*."
 Palanca, Louis, "The Human and Devine Levels in Some Virgilian Passages."
 Pearson, Jane E., "The Reader's Digest: Words and Eating in G. Meredith's *The Ordeal of Richard Feverel*."
 Reznowski, Lorne A., "The 'Chesterbelloc' and Ezra Pound."
 Schwartz, Paul, "Remembrance of Things Past in Beckett's *Endgame*."
 Viselli, Sante, "Montesquieu: Does the End Really Justify the Means?"
 Wanamaker, Murray G., "Fractured English, from Ambiguity to Zeugma."

Volume XXIV (1984)

- Bovard, Richard, "Endings in Shakespeare's *King Lear*."
 Caldwell, Mary Ellen, "Narrative Technique in Aritha Van Herk's Two Novels: *Judith and The Tent Peg*."
 Carter, Charles, "Hittite '*anda pai*' (to enter)."
 Chua, C. Lok, "Third World Revolution in D. H. Lawrence's *The Pled Serpent* and Malraux's *Les conquerants*."
 Chute, Edward J. and Hardin L. Aasund, "Commonwealth of Thieves: Rhetoric of Conspiracy in Ben Jonson's *The Alchemist*."
 Cosgrove, William, "Lewis L. Strethers, a Voyeur in Henry James' *The Ambassadors*."
 Divay, Gaby, "Socio-political Implication of Science in Brecht's *Life of Galileo*."
 Egan, Rory B., "Venus as Herself in Vergil's *Aeneid I*."
 Evans, Murray J., "Writer Type and Writing Blocks: Student Case Histories."
 Faintuch, Shelley, "What Are We Doing When We Teach Language?"
 Golden, Mark, "The Names of Athenian Girls."
 Gordon, Alex L., "The Tongues of Scotland: Gaelic Lilt and *Braw Bricht Nichts*."
 Handy, William J., "After Naturalism: Existentialism in Hemingway and Malamud."
 Hinz, Evelyn J., "Dramatic Monologue in Sinclair Ross' *As For Me and My House*."
 Jensen, Chris A. E., "Romanticism and Realism in the *Mercure du XIXe siecle*."
 Jewison, Donald B., "The Rags of Time: Buckler's Novels and Ellen's Rug."
 Kasper, Louise, "Melville and Giono: The Poet's Struggle with the Angel."
 McDougall, Iain, "*Clytemnestra*: Euripides the Traditionalist."
 Marshall, David F., "American National Language Policy: An Overview."
 Matchie, Thomas, "Flannery O'Connor's Quarrel with Camus."
 Mayes, Hubert, "Louis Hemon's Existentialist Novel *Colin Maillard*."
 Messenger, Theodore I., "Prolegomena to any Future Histories of the Number Three: a Swiftian Project."
 Palanca, Louis, "Seeking Virgil's *Sphragis*."
 Weil, Herbert J., "On Expectation and Surprise in *King Lear* and *Measure For Measure*."
 Wyke, Clement H., "A Linguistic Analysis of Discourse in the *Pilgrim's Process*."

Volume XXV (1985)

- Georgacas, Demetrius J., "Greetings from a Founder of the Linguistic Circle."
 Beckers, Gustav, "Over The Bridge: A Historico-Political Interpretation of an Early Short Story by H. Böll."
 Bendor-Samuel, Brian, "Pilots, Passengers, and Pedestrians: Travel in Saint-Exupery."
 Brask, Per, "The Death of Dionysus: A Monologue."

- Carter, Charles, "Two Serographs in Hittite Texts."
 Collins, Ben L. "A Book of Palindromes."
 Crawford, Joan C., "Dialects of Michif."
 Desroches, Kay Unruh, "A Problem of Translation: Ibsen's *The Lady From The Sea*."
 Dixon, Jack, "DI-VISION—DIV-ISION—DIVIS-ION: Principles and Practices Relating to Word Division in English and French."
 Faintuch, Shelley, "Ferdinand de Saussure: Father of Modern Linguistics or Child of His Times? An Epistemological Perspective."
 Harvey, Carol, "Arthurian Images in Children's Literature."
 Homola, Priscilla, "Rolvaag's Beret as Spiritual Descendent of Ibsen's *Brand*."
 Jewison, D. B., "Self in Mavis Gallant's *Green Water, Green Sky*."
 Johnson, Chandice M., "George Washington Harris' 'Well, Dad's Dead': Pessimism as a Southern Literary Legacy."
 Kett, Pamela K., "Stereotype and Archetype: The Horse in American Western Literature."
 Lacy, Margriet Bruyn, "Social Action as a Result of Pessimism: Belle Van Zuylen's Utilitarianism."
 Leser, Esther H., "Love and Thomas Mann's Mephistopheles Figures."
 Levine, Elliott M., "Our Sickness and Nietzsche: Zarathustra's Tragic Prescription."
 Macdonell, Alan, "Hubert Aquin and Critical Red Herrings."
 McDougall, Iain, "The Other Sisters in Sophocles' *Antigone* and *Elektra*: Ismene and Chrysothemis."
 Marshall, David F., "Sacrificing Adequacy in Relational Grammar."
 Matchie, Thomas, "A Portrait of the Prairie Wife: Richard Lyon's *Claim*."
 Messenger, Theodore I., "The 'Lazy Logic' Alphabet."
 Morcos, Lori, "Linguistics and Research in Artificial Intelligence."
 Padgett, Graham, "Why Did George Sand Give Alfred de Musset *Une Conspiration En 1537*?"
 Reznowski, Lorne A., "Pound and Mammon: The Influence of C. H. Douglas on *The Cantos* of Ezra Pound."
 Schwartz, Paul, "G-org- P-r-c's *La Disparition*: The Study of Missing Symbols."
 Simmons, James T. M., "Fayre Hands and Beawmaynes in Thomas Mallory's *Tale of Sir Gareth of Orkney That Was Called Bewmaynes*."
 Tenenba, Rosine, "The Dialectic of Myths in the Poetry of the Spanish Civil War."

Volume XXVI (1986)

- Bendor-Samuel, Brian, "Medicine and Literature in Seventeenth Century France."
 Brask, Per, and Helmut H. Loewen, "Defamiliarizing *Verfremdung* (On Brecht's Theatre)."

- Chute, Edward J., "Shaw's *Don Juan*: Philosophical Satire."
 Collins, Kathleen Rettig, "Structured Symmetry in Shakespeare's *The Taming of the Shrew*."
 Divay, Gaby, "Frederick Philip Grove/Felix Paul Greve's Six German Poems in His Archival Collections."
 DuBois, Gene, "Individualistic Criticism and the Medieval Spanish Epic."
 Egan, Rory, "Tennessee Williams and the Temple of Orpheus."
 George, Jan H., "The Protagonists in Graham Green's Catholic Novels."
 Gordon, Alex L., "Montaigne's Interrogative Style in *L'Apologie de Raimond Sebond*."
 Hiatt, David F., "Eudora Welty's *The Golden Apples*."
 Homola, Priscilla, "The Pastoral Ideal in the Works of Lois Hudson."
 Jewison, Donald B., "The Epistolary Nature of Robertson Davies' *Fifth Business*."
 Johnson, Chandice M., "Grandmother Myth in Louise Erdrich's *Love Medicine*."
 Kasper, Louise, "Language in Gide's *Symphonie Pastorale*."
 Krishnan, R. S., "Satire of Academe in Waugh's *Decline and Fall* and Amis' *Lucky Jim*."
 Lacy, Margriet Bruyn, "Belle Van Zuylen/Isabelle De Charriere, 1740-1805."
 Leser, Esther, "The Key to Thomas Mann's Last Short Story, 'Die Betrogene.'"
 McDougall, J. Iain, "Gluck's *Alceste* and Euripides' *Greek Grotesque*."
 Messenger, Theodore I., "Gerard Manley Hopkins and the *Logos*."
 Milberg, Michael, "Family Conflict in Kafka's *Metamorphosis*."
 Moriarty, Michael E., "Deconstructing Gertrude Stein's Detective Story Subject Cases."
 Nodelman, Perry, "Feminine Storytelling in Joyce Carol Oates' *Bellefleur*."
 O'Connor, Robert H., "Walter Scott and the Gothic Ballad."
 Palanca, Louis, "Unity in Horace's *Ode I.3*."
 Shaw, Richard M., "Ironic Dialogue in Jane Austen's *Emma*."
 Weil, Herbert S., "Changing Images of Shakespeare's Protagonists."

Volume XXVII (1987)

- Aasand, Hardin, "Queen Anne and Ben Jonson's *Masque of Blackness*."
 Bendor-Samuel, Brian, "Demenagement in Gabrielle Roy's *The Tin Flute* and *The Road Past Altamont*."
 Brown, Muriel, "The Artist in Willa Cather's *My Antonia*."
 Carter, Charles, "More Evidence Against Indo-Hittite."
 Chase, Thomas, "Lexical Classification in the Historical Thesaurus of English."
 Collins, Ben L., "Siblings and Familial Relationships in Raymond Chandler's Works."
 Collins, Kathleen Rettig, "In Defense of the Induction in Shakespeare's *The Taming of The Shrew*."

- Davis, Alan R., "Time in the Work and Life of Samuel Clement."
 Dixon, Jack, "Rabelais and Greek Women."
 Divay, Gaby, "The Purpose of Writing and Time Structure in John Barth's *The End of The Road*."
 DuBois, Gene W., "Don Quijote's Hidden Logic."
 Egan, Rory, "Eusebeia: A Key Concept in Greek Tragedy."
 Gordon, Alex L., "'Distate For Salds, Passion For Melons': Montaigne's Way in *De l'experience*."
 Harvey, Carol J., "French-English Enmity in Medieval Texts."
 Johnson, Chandice M., "Fool-Killer in Southern U.S. Literature."
 Kilhore, Y. M., "The Kiswahili Verbal Syntax."
 Macdonnell, Alan, "The Nationalist Dilemma in French-Canadian Literature."
 McDougall, Iain, "The Sacrifice of Iphigenia: Euripides to Racine."
 Messenger, Theodore I., "Victorian Inferences: The Logic Diagrams of John Venn and Lewis Carroll."
 Moriarty, Michael, "Conflicting Themes in Espronceda's *Hymn to the Sun*."
 Ogden, Terry, "The Imaginative Resolution of Wordsworth's Immortality Ode."
 Poehls, Alice, "The Word 'Sharp' in *The Golden Bowl*."
 Reznowski, Lorne A., "Motifs in Eastern and Western Saints' Lives."
 Schonberger, Vincent L., "Language and Writing in the Works of Gabrielle Roy."
 Slanger, George, "Dancing on the Edge of the Abyss: Notes on Deconstruction."
 Smith, Harold J., "Mallarme's Captive Swan in *Le Vierge, Le Vivace, Et Le Bel Aujourd'hui*."
 Thiessen, Jack, "A New Look At An Old Problem: Mennonite Plautdietsch."
 Wyke, Clement, "Patterns of 'Simplification' in Trinidad Creolese English."

Volume XXIII (1988)

- Aasand, H. L., "Prince Henry and the Masques of Identity."
 Box, M. A., "Hume and Self-Censorship."
 Breyfogle, Donna H., "Edward Brerewood's Enquiries."
 Brown, Muriel, "Miranda: Quiet Rebellion in K. A. Porter's *Old Mortality*."
 Chase, T., "Sources of the English Lexicon: Old Assumptions vs. New Figures."
 Divay, Gaby, "Temp and point-de-vue dans Choderlos de Laclos' *Les Liaisons Dangereuses*."
 DuBois, Gene W., "Word Painting in Renaissance English Choral Music."
 Egan, Rory B., "The Classicism of Emily Dickinson."
 Foster, Dan, "Who Are We? Inclusive/Exclusive Distinction in First Person Plural Pronouns."
 French, Laura, "Good Ads, Bad Ads: Literary Criteria for Print Advertisement Headlines."
 Gardner, Sheena F., "Arabic Personal Names."
 Gauggel, Karl H., "Ezra Pound in Nicaraguan Poetry."
 Gordon, Alex L., "Rabelais's Puns."

- Homola, Priscilla, "The Indian Hills in Rölvaag's *Giants in the Earth*."
 Krishnan, R. S., "The Ironic Mode in Robert Browning's 'The Bishop Orders His Tomb.'"
 Lenoski, Daniel, S., "Probing the Postmodern: Gertrude Story's Fictional Voyaging."
 Linder, Ann P., "Weimar and the Conservative War Novel."
 Matchie, Thomas, "Leslie Silko's *Storyteller* and her Poems in *Laguna Woman*."
 Melendez, Pedro, "Jose Donoso and the Fantastic."
 Michaud-Oystryk, Nicole, "La mort et la recherche de la liberte dans les romans de Marguerite Yourcenar."
 Moriarty, Michael E., "Unity Through the Senses in Jose de Espronceda's *La Noche*."
 O'Connor, Robert, "Matthew G. Lewis' *The Monk* as Sentimental Tragedy."
 Ogden, Terry, "Sources of Joy in Coleridge's 'Dejection: An Ode.'"
 Rodriguez, Liliane, "Diglossie et bilinguisme au Manitoba."
 Schonberger, Vincent L., "Plato's Revolutionary Political Ideal in *The Republic*."
 Shaw, Richard M., "Rabelais on Medecine: Gargantua's *Letter To Pantagruel*."
 Slanger, George, "The Morality of Misreading in Sartre's *Nausea* and E. M. Forster's *Howard's End*."
 Smith, Harold J., "Mallarme's New Poetics: The Revisions in the Parnasse Poems."
 Taylor, Donn E., "The Allegory of the Whole Man in Forster's *Passage To India*."
 Te Velde, John R., "Interpretation of Elliptical Language."
 Viselli, Sante, "Liberation Interlectuelle Et Sexuelle Chez Mirabeau."
 Ward, Steve, "'Birds, Flowers, and Children—They All Die': The Poetry of Marjorie Dunkel Lyons."

Volume XXIX (1989)

- Balcaen, Hubert, "Oral Proficiency in Grade XII French Immersion Students."
 Brkic, Jovan, "Epistemology of Violence: Definition and Legitimation."
 Brown, Robert W., "Neglected Art and 'Forgotten Thought.'"
 Collins, Ben L., "'Time's Eunuch': Gerard Manley Hopkins' Dublin Years."
 Collins, Kathleen Rettig, "Bianca in Shakespeare's *The Taming of the Shrew*."
 Cosmopoulos, Michael B., "The Pelasgoi: An Anthropological Definition."
 DeFlyer, Joseph E., "Linguistic Differentiation of Spiritual Existence in Native American Philosophy and Language."
 Delfanian, Christie S., "The Eureka Dialect in South Dakota."
 Denbow, Signe, "Reading: a Language Universal?"
 Divay, Gaby, "Felix Paul Greve's Translations (1902-1909): Their Reception in Contemporary Journals."
 Domek, Tom, "Noah Webster, Patriotism, and the Americanization of English."

- DuBois, Gene W., "Dante, The *Questione Della Lingua*, and the Xth Canto of The *Inferno*."
- Edwards, James R., "Markan Sandwiches: Interpolation in Markan Narratives."
- Faintuch, Shelley, "Linguistics Erectus: To Sapiens and Beyond."
- French, Laura, "Costume Party, or Come-as-You-Are?: Fatalism in Jon Hassler's *Staggerford*."
- Gauggel, Karl H., "Vicente Huidobro's *Modernista* Aspects."
- Godfrey, David A., "The Body Social and the Body Individual: Edith Wharton's Sense of Self."
- Gordon, Alex L., "Yeats in French: Bonnefoy's Translations."
- Hall, Kenneth E., "[Dashiell Hammett's] *Red Harvest in Mexico*: Carlos Fuentes' *La Cabeza De La Hidra*, and the Thriller Tradition."
- Harvey, Carol, "Portrait of the Artist as a Young Woman: Gabrielle Roy's Autobiographical Fiction."
- Linder, Ann P., "Poppies and Oak Leaves: German and British Symbols of the First World War."
- Levine, Elliott, "Subjects (Predicates and Persons): Our Real Topic Being Freedom."
- Mamojee, A. H., "The *Commentariol Petitionis* of Cicero: Laying to Rest an Old Controversy."
- Matchie, Thomas, "The Function of the Grotesque in Louise Erdrich's *Tracks*."
- Macdonell, Alan, "The Heresies of Gabrielle Roy and André Langevin."
- McDougall, Iain, "Continuity of Characterization in the Theban Plays."
- Moriarty, Michael, "Meta-Narrative and the Meaning of Shipwreck in Garcilaso De La Vega's *Reports of Pedro Serrano* and Daniel Defoe's *Robinson Crusoe*."
- Palanca, Louis, "Cicero's Quotation from the *XII Tables* and U. Foscolo's *I Sepulcri*."
- Rereira, Teresinka, "Jose Triana y su teatro."
- Roeder, Gordon, "The Un-American Israel Potter in Melville's 1855 Biography."
- Smith, Harold J., "Freedom and Captivity in Gabrielle Roy's *Les Deserteuses*."
- Sterner, Mark H., "Dialectics in Shaw's *Man and Superman*."
- Taylor, Donn E., "The Figurative Structure of *As You Like It*."
- Whelan, Ann, "Whose Gun Is It?: Gender in Emily Dickinson's Poem 'My Life Had Stood A Loaded Gun.'"
- Zhu, Jianjiong, "The End of Reading: After Deman, Zen."

Volume XXX (1990)

- Adamson, Arthur, "From Homeric Cliche to Terminal Romantic Reconstruction: Some Remarks on Poetic Style and Historical Determinism."
- Annandale, Eric, and Hubert Balcaen, "Error Persistence in French Oral Production by Immersion Students."

- Bell, Glenna, "The Battle and the Sexes: Concepts of Divorce in Milton's *Doctrine and Discipline of Divorce*, and Margaret Cavendish's *Sociable Letters*."
- Bratton, Daniel, "Edith Wharton, Victorian, and Louis Bromfield, Jeffersonian."
- Brown, Muriel, "Creating Value: Women's Work in Willa Cather's *My Antonia*."
- Chute, Edward, "The Politics of Moonlighting: Rhetoric and Politics in Shakespeare's *The Taming and the Shrew* and *Midsmer Night's Dream*."
- Collins, Ben L., "A Los Angeles Yankee in King Arthur's Court: Raymond Chandler and The Matter of Britain, or, The Daze of Sir Philip."
- Collins, Kathleen Rettig, "*The Taming of The Shrew* on The Modern Stage."
- Cosmopoulos, Michael B., "The Mycenean Topography of Pylos: A-Pu2 and the Site of Iklaina."
- Divay, Gaby, "A Triptych of Seven Poems (1904/5) Found in May 1990 under FPG (Greve/Grove)'s and Else Von Freytag-Loringhoven's Joint Pseudonym 'Fanny Essler.' (Read By Prof. Rory Egan).
- DuBois, Gene, "Sculpture as Theme in the 'Rime' of Michelangelo Buonarroti."
- French, Laura, "Teaching Ourselves to Listen: Nature as Subject in Mary Oliver's *Dream Work*."
- Godfrey, Carla Howe, "The Intricate Knot of *Benito Cereno*."
- Godfrey, David A., "The Gross Tangible Image: Lily Bart in E. Wharton's *The House of Mirth* and the 'Looking Glass' Self."
- Goscilo, Margaret, "Sarah at Dante's House, or John Fowles's Pre-Raphaelite Woman."
- Hall, Kenneth E., "Zazie and the Tigers."
- Harvey, Roberta K. E., "Nature and Ethos in Shakespeare's *Coriolanus*."
- Holley, Dorothy, "Grammar and Meaning in William Carlos William's, 'The Use of Force.'"
- Johnson, Phyllis, "Playing with the Beheading Game: Anticlosural Strategies in *Gawain and The Green Knight*."
- Kaplan, Carter, "Originals and their Antecedents in Melville."
- Kapper, James, "English in Thai: A Closer Look at Journalistic Discourse in Thai Media."
- Kasper, Louise, "The Academic Epidemic: Deconstruction Spreads to the (Gasp!) Classroom."
- Levine, Elliott, "Dozing Daily do they Flee: The Perceiver's Soul as Linguistic Determinant."
- Macdonald, Marylea, "The Orifice Triptych: Images of Women in the Work of Rabelais."
- Macdonell, Alan, "*Le Dix-Huit Braire* de Louis Bonaparte et les Romans de Hubert Aquin."
- Marshall, David M., "Evidence of Phanopoeia in the Poetry of Wang Wei, an Eighth Century Tang Dynasty Poet."
- Matchie, Thomas, "Theme and Structure in Louise Erdrich's *Beet Queen*."

- Moriarty, Michael, "Shamanist Trance Poems of the Ghost Dance Sioux."
 Nnadi, Joseph, "Beyond Classical Antiquity, to the Homeland of Dandys: A Reading of Baudelaire's *J'aime Le Souvenir De Ces Epoques Nues.*"
 O'Reilly, Magessa, "Les Titres Generiques Chez Samuel Beckett."
 Padgett, Graham, "The Image of the Statue: Its Place in Musset's Thematics."
 Palanca, Louis, "Classical Literary Artistry in the Neo-Classicism of U. Foscolo."
 Paulson, Suzanne Morrow, "William Trevor's 'Ballroom of Romance': Daughters Mothering Fathers and Sons."
 Ragan, Barbara, "Alice Walker's Fiction: A Portrayal of Black Movement Toward Freedom, Justice, and Equality."
 Reznowski, Lorne, "The Fool for Christ as Seen in Eastern and Western Hagiography."
 Schonberger, Vincent L. "Distanciation Narrative Dans *La Petite Poule D'eau.*"
 Slinger, George, "Half in Love with Intense Obscurity: The Appeal of Deconstruction."
 Steele, Tony, "Child Abuse and its Consequences in the Stories of James Joyce."
 Taylor, Donn, "*The Fairie Queene*, Bk. III: Landscape, Psychology, and Minor Characters."
 Trump, Andrew, "*The Country Wife's* Harcourt and Alithea."
 Wyke, Clement H., "Metaphor and Metonymy: The Structural Principle in Donne's *Devotions.*"

Volume XXXI (1991)

- Bakh, Juan, "Dadaism, Zen Buddhism, and Tristan Tzara."
 Breiding, Feminine and Masculine Voices in American Expressionistic Drama: Sophie Treadwell's *Machinal*, and Elmer Rice's *The Adding Machine.*"
 Brown, Mark W., "Ivor Gurney and Edward Thomas: A Distinction."
 Case, Emerson, "World Literatures: A Historical Perspective."
 Collins, Ben L., "Desmond Egan: An Important Irish Poetic Voice."
 Collins, Kathleen Rettig, "'Seeing Double': Desmond Egan's Contrapuntal Technique."
 Coomber, James E., "Intersubjectivity: Reader and Writer Conversing Via Text."
 Corell, Helen Hoehn, "The Underlying Issues Behind the Politically Correct Movement."
 Cosgrove, William, "Wrestling With the Under Toad in John Irving's *The World According To Garp.*"
 Dahlberg, Margaret, "Speech Behaviour in *Othello*: The Considerations of Roderigo and Iago."
 Denbow, Signe, "Language Obsolescence: The Case of French in the Midwest."
 Divay, Gaby, "Felix Paul Greve's 'Fanny Essler' Poems: His or Hers?"
 Godfrey, David A., "Deviant Means and Legitimate Ends in Edith Wharton's *The House of Mirth* and *The Custom of The Country.*"

- Hall, Kenneth E., "Gangsters in the New Eden: Criminality in Agustin Yanez, Mario Puzo and Francis Coppola, and Gustavo Alvarez Gardeazabal."
 Hudson, John H., "Social Isolation as a Barrier to English Proficiency: A Sociolinguistic Survey of International Students at the University of North Dakota."
 Jewison, Don, "Challenges To Character in Modernist and Postmodernist Fiction."
 Johnson, Mary Greenwood, "*Indochine, Mon Amour*: Marguerite Duras's *The Lover.*"
 Kaplan, Carter, "Postmodern Fiction: The Cult and Technique of Skepticism."
 Larson, George S., "An Evaluation of Faith: Robert Browning's *Christmas Eve.*"
 Laskowski, William, "M. R. James and the Terror of Revocation."
 Levine, Elliott, "Of Love and Power: Evidences of Linguistic Divide."
 Macdonell, Alan, "The Moment: Sartre, Lacan, Derrida."
 Macdonald, Marylea, "Janice Kulyk Keefer's *Constellations*: A Fictional Reading of the Endemic Topos of the Maritimes."
 Matchie, Thomas, "The Meaning of Discovery in *Crown of Columbus.*"
 Moriarty, Michael, "An Electronic Analysis of Charlotte Gilman Perkins's Short Story, 'The Yellow Wall-Paper.'"
 Pearce, Sandra M., "Transvestism and Analogy as Comic Restorative in Circe's *Harlequinade.*"
 Portnoy, Phyllia, "Fun-House/Prison-House/Fame's House: Reconstructing Chaucer's Language Game."
 Reimer, Mavis, "Telling Tales to Children: Desire in the Fantasies of Lewis Carroll and Jean Ingelow."
 Reznowski, Lorne A., "The Influence of C. H. Douglas on Pound's *Eleven New Cantos.*"
 Rhymer, Clarence, "Aristophanes' *Frogs* meet M. C. Hammer: Metrical Sparring in Greek Comedy and Rap Music."
 Schonberger, Vincent L., "Plato's Critique of the Aristotelian Concept of *Catharsis.*"
 Shaw, Ines Senna, "Pre-20th Century Scholarship on Language and Grammar."
 Smith, Harold, J., "Entanglement of Art and Sensuality in Mallarme's *L'Après-Midi D'un Faune.*"
 Steele, Tony, "The VSP: A Study of the Very-Short-Poem, or the Limits of Minimalism."
 Taylor, Donn E., "Late Mss Revisions to M. Lowry's *Under The Vulcano.*"
 Trump, Andrew, "*The Tempest*: A Play of Loose Ends."
 Zacharias, Greg W., "Using Autobiographical Material to Interpret Literary Text."

Volume XXXII (1992)

- Aubin, Marie-Christine, "Balzac et Fourier: socialistes utopiques?"

- Brown, Mark W., "Pheidias, Praxiteles, and the Poem, 'Eros,' of Robert Bridges."
- Brown, Muriel, "Chaucer's 'Wife of Bath's Tale.'"
- Caplan, Carter, "Verne, Melville, and the Lucubrations of Sailors."
- Collins, Ben L., "Medieval Miracle Pageants in Modern Adaptation."
- Collins, Kathleen Rettig, "Chaucer's 'The Pardoner's Tale.'"
- Dalager, Steve, "Crossing with Lipsha: The Berdache and Louise Erdrich's *Love Medicine*."
- Delea, Christine, "A Feminist Approach to Shirley Jackson, AKA 'The Virginia Woolf of Séance Fiction.'"
- DuBois, Gene, "The Poetic Encomia of Fray Luis de Leon."
- Engh, Solveigh, "Creating an Alternative Past: Historiography in L. Erdrich's *Tracks*."
- Espinosa-Jecome, Jose, "La conciencia como narratario en 'Insolacion' de Emilia Pardo Bazan."
- Ferderer, Linda M., "The Multivoiced Narrator of Kate Chopin's *The Awakening*."
- Gahan, Johns, "Ovid's banishment: Carmen et Error?"
- Greenhill, Pauline, "Twenty-five Good Reasons Why Beer is Better than Women: Misogynist Jokes."
- Hall, Kenneth, "Cabrera Infante and Classical History."
- Harms, Dawson C., "Re-conceptualizing Invention: A Post-Structural Alternative."
- Hendrickson, Gary P., "Out on a Limb with Deadwood Dick: A Possible Source for S. Clemens' *Huckleberry Finn*."
- Homan, Paul, "Humor in the Old French Fabliaux."
- Johnson, Chandice, "Elizabeth Cook-Lynn and the Final Responsibility of a Native American Writer."
- Johnson, Mary Greenwood, "When Marguerite Duras' Text Becomes a Film."
- Krause, Edith H., "Personal and Social Space in Fontane's Social Novels."
- Leser, Esther H., "Thomas Mann's *Joseph in Egypt*."
- Liu, Xian, "Pronouns and Perspectives: Ratcliff's 'we' and 'they' in 'Spotted Horses.'"
- MacDonald, Marylea, "'For Example': Simone de Beauvoir's Parenthetical Presence in Lejeune's Theory of Autobiography."
- Malcolm, Karen, "Phasal analysis: the descriptive framework of communication linguistics, Karen Malcolm,
- MacDonell, Alan, "L'anglais du francais."
- Matchie, Thomas, "Sandra Cisneros' 'The House on Mango Street': Shades of *Huckleberry Finn*."
- McCourtie, Lena, "Linguistic focusing."
- Messenger, Theodore, "The Lapidary Art of Sue Tullos."
- Moriarty, Michael, "Lost in *The Lost Language of Cranes*."
- Nnadi, Joseph, "'La Venus noire' de Baudelaire."
- Paulson, Suzanne Morrow, "William Trevor's Short Fiction: Trauma and Talk."
- Pearce, Sandra, "The power of language in Edna O'Brien's *Time and Tide*."
- Plumlee, Marilyn, "Birth of a Pidgin? Language Contact Between Deaf and Hearing Co-workers."
- Poochigian, Donald V., "Meaning and Language: A Theory of Linguistic Genesis."
- Reimer, Mavis, "Focusing on the Poor in Gaskell's *Mary Barton* and Dickens' *Bleak House*."
- Reznowski, Lorne A., "The Influence of C. H. Douglas on Ezra Pound's *Adams Cantos*."
- Rhymer, Clarence, "Homeric Purification Rituals and Dene Drum Dances."
- Schmoll, Edward, "'Oak and Stone Again': Hesiod's 'Theogony.'"
- Schonberger, Vincent L., "Strategie Rhetorico-Discursive dans Gabrielle Roy's *Bonheur d'Occasion*."
- Smith, Harold J., "Le Clerico-Nationalisme dans *Restons Chez Nous!* de Damase Potvin."
- Steele, Tony, "Notes toward a Private Language: An Autobiographical Approach to the Reception of Wallace Stevens' Poetry."
- Trump, Andrew, "Ben Jonson's *Mosca*: The Real Lead?"
- Viola, Michelina, "The Voice of Women in French-Canadian Literature."

Volume XXXIII (1993)

- Aubin, Marie-Christine, "L'image du pain dans *La comedie haine* de Balzac."
- Balcaen, Hubert, "Grammar Teaching and the Acquisition of French as a Second Language."
- Beness, Donavin, "Spinning the Textual Web."
- Brown, Muriel, "Chaucer's Prioress Revisited."
- Brown, Robert W. "Keat's 'Ode on Indolence,' A Puzzle of Form and Content."
- Colborne, Rebecca, "La preciosite de l'amant/e chez Racine."
- Collins, Ben L. and Ursula Hovet, "Goethe and Schiller's 'Xenien' I: A New Translation."
- Collins, Kathleen Rettig, "The Pedestal Image and the Female Suppliant: Edna O'Brien's Portrayal of Women in *Lantern Slides*."
- Delea, Christine, "Making Poetry from Pop Culture History: Aunt Jemima and the Quaker Oats Man in Poems by Robert Hayden and Rita Dove."
- Devi, Gayatri, "African-American Conjure Tales and their Relation to Jokes."
- DuBois, Gene W., "Berceo's Villains: Characterization in the *Milagros de nuestra senora*."
- Fernandes, Paula, "La jeune fille chez Simone De Beauvoir: Victime ou complice?"
- Foley, Chris, "Le systeme judiciaire raille dans le theatre de Moliere."
- Furusest, Eric, "The Eighteenth Century 'Nature' of Byron's Vision: His Historical Tragedies and Burke's 'Reflections on the Revolution in France.'"

- Gordon, Alex L. "In the Way or On the Way: Words and World in the Poetry of Philippe Jaccottet."
- Hall, Kenneth E., "Guillermo Cabrera Infante and St. Augustine."
- Hampsten, Elizabeth, "Uruguayan Women's Autobiographical Writings Since the Dictatorship."
- Heidenreich, Rosmarin, "The Image of French Canadians in Postcolonial Canadian Literature."
- Jentz, Jeff, "The Missing Multicultural Link-Unity."
- Kaplan, Carter, "Melville, Burton, and the Menippean List: The Anatomy of a Generically-Controlled Syntax."
- Kind, Kathy Coudle, "The Barren Couple on the American Stage."
- Kraus, Edith and Steve Hicks, "Community and Conscience in Fontane's *Stine*."
- Krueger, Julie Ann, "'Word' as a Changing Metaphor in the Christian Community."
- Leser, Esther H., "'Can Orpheus Be Slain?' (on the 1993 Budapest Rilke Symposi): The Poet's Views on Thomas Mann's *Buddenbrooks* and his *Sonnets To Orpheus*."
- Matchie, Thomas, "Two Women of the Sioux 150 Years Apart: Ella Deloria's *Waterlily* and Mary Crow Dog's *Lakota Woman*."
- McDougall, Iain, "The Lean and Hungry Look: The Refutation of a Tyrannicide in Shakespeare's *Julius Caesar*."
- Monette, Mary J., "Switching Mother Tongue at Turtle Mountain."
- Moriarty, Michael E., "Literary Images of AIDS as the Dance of Death."
- Pavlish, Catherine, "The 'Ghostly Consciousness' of Louise Gluck: Feminism in *The Wild Iris*."
- Plumlee, Marilyn, "Of Mice Roads, Kimchi Ghosts, and Other Tales: Teaching Composition to E.S.L. Students at the University."
- Reimer, Doug, "The Urban Indian Body: Border Writing in Lynda Shorten's *Without Reserve*."
- Risse, Marielle, "One of the Critters is Missing: The Disappearance of Nancy Durrell from *My Family and Other Animals*."
- Schmoll, Edward A., "Lost Dogs and the Vanished Man: The Mythic Dimensions of Richard Adams's *The Plague Dogs*."
- Shojania, M. G., "'I Should Have Studied Linguistics, Not Art': The Semiotics of Awareness in Margaret Atwood's *Surfacing*."
- Slinger, George, "Philosophy, Poetry, Heidegger, and Keats's Odes."
- Smith, Harold J., "A Song for Quebec and Quebec as a Song: The Theme of *Le Pays* in the 1960s."
- Steele, Tony, "Her Rememberance of Awakened Birds: Bird Symbols in English Poetry."
- Thorp, Burt, "The Poem in Praise of Itself."
- Trump, Andrew, "Ascent in *Tamburlaine*: Inevitable or Calculated?"
- Violi, Michelina, "L'image du Mariage dans les Romans de Simone De Beauvoir."

Wilbur, Patricia, "*Trifles* by Susan Glaspell."

Volume XXXIV (1994)

- Bahuaud, Daniel, "Rabelais's *Fools*, les fous de Rabelais."
- Bouzrara, Nancy Erickson, "Crime and Punishment in Marguerite De Navarre's *Heptameron*."
- Bradley, David C., "Desmond Egan's 'A Song For My Father': A Fugal Interpretation."
- Brown, Muriel, "Chaucer's 'Man of Law's Tale.'"
- Coleman, Joyce, "The Illustrated Author: The Iconography and the Secular Medieval Book."
- Collins, Ben L. and Ursula Hovet, "Goethe and Schiller's *Xenien*, *Xenions II*: A New English Translation."
- Collins, Kathleen Rettig, "Consciousness, Memory, and Desire in Edna O'Brien's *Time and Tide*."
- DeLong, Kenneth and Linwood, "Musical Adaptations of Gottfried Burger's *Lenore*."
- DeFilippo, J., "Cicero and the Stoic Defence of Divination."
- DuBois, Gene, "Narrative Strategy in the *Poema* de Fernan Gonzales."
- Egan, Rory B., "Orpheus/Rilke/Cocteau: The Metamorphoses of an Ancient Relief Sculpture."
- Eggum, Francois-Xavier, "Heroisme dans *La Belle du Seigneur* d'Albert Cohen."
- Evans, Murray J., "William Langland's *Piers Plowman* and the Feminine Sublime."
- Furuseth, Eric, "Green and Glassy Gulfs: Imagery of Return to Water and Women in Byron's Tragedies."
- Hall, Kenneth E., "Visual Media in the Works of Mario Szichman, Argentina."
- Hendrickson, Shu-Huei, "Talk as Reality-Therapy in Maxine Hong Kingston's Novels *The Woman Warrior*, *China Men*, and *Tripmaster Monkey*."
- Huang, Xiaozhao, "ESL Students in a Networked Computer Writing Environment."
- Johnson, Mary Greenwood, "What's in A Name? Marguerite Duras's *Yann Andrea Steiner*."
- Kelly, Traci, "Harriet Wilson's *Our Nig* as Autobiographical Protest Literature."
- Krishnan, R. S., "Tayeb Salih's *Season of Migration To The North*: Nationalism, Narration, and the Centering of Consciousness."
- Laval, H. Lopez, "Fantasia y Realidad en *El Alhajadito* de Miguel Angel Asturias."
- MacDonald, Marylea, "Un dialogue imaginaire entre Roland Barthes et Marguerite Duras."
- Macdonell, Alan, "*La Route d'Altamont*, ou l'invention de l'écriture."
- Malcolm, Karen, "A Language of Anger and Disbelief: Larry French's *Merry Christmas God*."

- Marshall, David F., "Language Politics in the United States: Attempts to Prevent an Emerging Renationalization."
- Matchie, Thomas, "No Bingo this Time: Problems with Louise Erdrich's Fourth Novel, *The Bingo Palace*."
- McCourtie, Lena and Peter Miller, "Philosophical Literacy: A Pedagogic Experiment."
- Messenger, Theodore I., "Speaking the Unspeakable: The Lost Treatise, *On the Nonexistent, or On Nature*, by the Sophist Gorgias of Leontini as Summarized by Sextus Empiricus, and Skepticism in his Predecessors Xenophanes, Parmenides, and Protagoras."
- Moriarty, Michael E., "Dark Forces at the Boundary of Gay Literature."
- Palzer, Jon, "Nothing to be Done in S. Beckett's *Godot*."
- Phillips, Cathering, "Marie Cardinal et Luce Irigaray: La Rhetorique qui Saute aux yeux."
- Poochigan, Donald V., "The Semantical Basis of Language."
- Ragan, Barga, "Harriet Jacobs and Molly Horniblow: Self-Reliant Black Women."
- Roger, Dieter, "Froebel Education: Its Impact on Architects F. L. Wright and LeCorbusier."
- Schonberger, Vincent L., "Le discours metadiegetique dans *Alexandre Chenevert* de Gabrielle Roy."
- Shaw, Ines Senna, "Language, Symbolism, and Power in Susan Power's *The Grass Dancer*."
- Steele, Larry, "Form and Force in the Writing of Jacques Ferron."
- Steele, Tony, "The Faulty Dick in Detective Fiction."
- Stoskopf, Sherrie, "The Celtic Element in Katherine Kerr's Westland Novels."
- Trump, Andrew, "Accruing and Divesting: Power in *Lear* and *Henry IV*."
- Uebel, Robert, "Crosses into Swords: Imagery in the Poetry of Georg Herwegh."
- Valencia-Serna, Guillermo, "Realidad virtual y modernismo Latino-Americano: Borges and Cortazar."
- Wyke, Clement H., "'We See Things Through A Glass Darkly': Metaphor in Donne's *Sermon XXIII*."

Volume XXXV (1995)

- Shaar, H. E., "A Presidential Welcome."
- Aubin, Marie-Christine, "Le Systeme de l'alimentation chez Balzac."
- Bouarara, Nancy Erickson, "Cross Thinking in Marguerite de Navarre's *Heptameron*."
- Bradford, Carman, "Le cas de Bernard dans *Le Rendez-Vous* de Colette."
- Brown, Muriel, "Gawain and the Transforming Power of Obedience in Chaucer's Tale."
- Cartmill, Constance and Rebecca Colborne, "Authorial Presence in *La Princesse De Cleve*."

- 'Amaguana, Emilia Chuquin, "'La Mujer en la Sociedad de Conso en *Yo Yendo Unos Ojos Negros* por Alicia Yanez Cossio."
- Colborne, Rebecca, "Andre Malraux in the Information Age."
- Collins, Ben L., "Myth, Fiction, and Reality in Flann O'Brien's *At Swim-Two-Birds*."
- Collins, Kathleen Rettig, "Pagan Myth in Edna O'Brien's Fiction."
- DeFilippo, Joseph G., "Cicero's Philosophy of Religion."
- Dilks, Stephen, "Re-Writing Joyce: Yes, Bo, Maybe Yes."
- Furuset, Eric, "Maxwell Anderson's Two North Dakota Plays."
- Godfrey, David, "The Americanization of America in Eric Rolfe Greenberg's *The Celebrant*."
- Gordon, Alex L., "On the Way to Truth: Visual and Verbal Signs in Rabelais."
- Harvey, Carol J., "Images of Prairie People in Gabrielle Roy's Last Works."
- King, Shirley, "Bold Insecurities: Ignacio Aldecoa's *The 7:40 Bus*."
- Malcolm, Karen, "Discourse Structure and Communicative Power."
- Marzahl, Kevin, "Superstatic: Regulation and Interference in the Production of Contemporary Poetry."
- Matchie, Thomas, "Spiritual Geography, in Four Mid-Western Novels by Jon Hassler, Sharon Butala, Elizabeth Cook-Lynn, and Michael Dorris."
- McCourtie, Lena, "Creoles: The Cinderella of Linguistic Systems."
- McDougall, Iain, "Valerius Maximus' *Famous Deeds in Words*: The Most Important Book Next to the Bible."
- Marshall, David F. and Theodore I. Messenger, "Some Glosses on Glossalia."
- Mopoho, Raymond, "Le langage des groupes de discussion electronique: Code ecrit ou oral?"
- Nnadi, Joseph, "Feminisme et creolite dans *Texaco* de Patrick Chamoiseau."
- Padgett, Graham, "Dedoublement and Frustration and the Poet's Wishes in Musset's *Les Voeux Steriles*."
- Paulson, Suzanne Morrow, "Carson McCullers' 'The Ballad and the Sad Cafe': Misogyny and 'Ganging Up.'"
- Penick, Sarah M., "Surrealist Realism in Djuna Barnes' *Nightwood*."
- Scott, Shelly, "Inversions and Parallels in the Novel *Sexing The Cherry*."
- Simmons, Jack T. M., "Surfen Anklicken: English Loans in Current Computer German."
- Slanger, George, "Messing with Metrics, or, Does Prosody Exist?"
- Smith, Stephani P., "Images of Self and Others: British South Africans in Bryce Courtenay's *The Power of One*."
- Steele, Tony, "'We Ate Like There Was No Tomorrow': Raymond Carver's Stories."
- Stoskopf, Sherrie, "Alan Dean Foster's *Alien Linguistic Markers*."
- Trump, Andrew, "John Webster's *Duchess of Malfi*: How Much Revenge? How Much Corruption?"

- Uebel, Robert, "Crossing Borders: Gay Love Stories in Divided Berlin: *Westler*, by Weiland Speck, and *P14*, by Friedrich Krohnke."
- Vogt, Erick W., "'Now We See Through A Glass Darkly': Translating the Mystical Poems of St. Theresa of Avila."
- Watson, Richard, "Voice in The Wilderness: The Character Charles Neiller's Voice, Language, Place, and Faith in Woiwode's *Beyond The Bedroom Wall and Born Brothers*."

Volume XXXVI (1996)

NOTE: Twenty-five of the thirty-six abstracts from the 1996 conference were lost as a result of the 1997 Red River flood. By the time Volume XXXVI was published in 1999 only the abstracts indicated by asterisks (*) were available.

- Archibald, William, "Emma Mott's 'Wants and Recommendations.'"*
- Brown, Mark, "Music and Lyrics by Ivor Gurney."*
- Brown, Muriel, "The Worth of 'Labour' and 'Pley': Point-of-View in Chaucer's 'Merchant's Tale.'"*
- Coleman, Joyce, "Chaucer's Orality: Fictionalized or Functional?"
- Collins, Ben L., "Joyce's *Dubliners*: Emblems of Unity."*
- Delong, Linwood, "Musical Autobiography in the Nineteenth Century: Vaclav Jan Tomasek."*
- Dilks, Stephen, "Thinking Critically about Critical Thinking."
- Divay, Gaby, "A Bonanza Farm in the Dakotas: FPG (Greve/Grove) in Amenia, near Fargo, in 1912 (Dinner Speech)*
- DuBois, Gene, "In Praise of Petrarch: Lope De Vega's *El Caballero De Olmedo*."
- Evans, Murray, J., "Coleridge, The Anti-Feminist?"*
- Fleshman, Sherrie, "Object of Desire and Desiring: Object in Prosper Merimee's *La Venus d'Ille*."
- Foster, Mark, "Electronic Discourse: Panoptic Internet Search Engines."
- Furusest, Eric, "Questions of Interest in Samuel Johnson's *Journey To The Western Islands of Scotland*."
- Gahan, John, "Seneca's *Oedipus* on the Stage."
- Hall, Kenneth, "Movies and Mock Encomia: Cabrera Infante's Film Obituaries."
- Johnson, Chandice M., "Sinclair Ross's *As For Me and My House*: Five Decades of Criticism."*
- Johnson, Mary Greenwood, "Marguerite Duras and Philippe Leroux: Interrelations Between Text and Music."
- Kelly, Traci M., "Recipes Imbedded in Fiction as Narrative Device."
- Latchaw, Joan, "Revision: Transforming Self and Text."
- Lebugle, André, "Redecouvrons Alexandra David-Neel."
- McCourtie, Lena, "Student Writers and Academic Discourse: Problems and Issues."

- McDougall, Iain, "The Most Influential Poet We Don't Have: Philetas of Cos, A Hellenistic Poet-Scholar."
- Malcoln, Karen, "The Subtleties of Knowing: The Language of Power."
- Matchie, Thomas, "Louise Erdrich's 'Scarlet Letter': Continuity in *Tales of Burning Love*."*
- Matheson, Sue, "The Nature of Love in Robert Kroetsch's *Alibi* and John Fowles's *Mantissa*."
- Nnadi, Joseph, "*Le Dieu Cache*, par Aime Cesaire, dans *Texaco* de Patrick Chamoiseau."
- Poochigian, Donald, "On the Nature of Signs [Semiotics]: The Semantic Nature of Language."*
- Rogers, Jacqueline Mcleod, "Researching Gender Patterns in Narrative Writing: Are Examples Evidence?"
- Risse, Marielle, "Seat in the Saddle, Nose in the Book: What Travelers Read."
- Schonberger, Vincent L., "*Le Telephone*, par Gabrielle Roy: Une nouvelle tragique, comique, polyphonique."
- Shaw, Ines Senna, "Linguistic Gender, Grammatical Gender, and Sex Identity: Historical and Contemporary Views."*
- Smith, Harold J., "The Serpent in the Garden: Biblical Allusions in Gide's *La Symphonie Pastorale*."
- Tirvengad, Vina, "Illustrations d'analyse statistique dans l'oeuvre de Gary Romain."
- Trump, Andrew, "*The Resistible Rise of Arturo Ui*: What is 'Resistible' in Brecht's Play?"
- Uebel, Robert, "Georg Herwegh's *Reception*, and the Battle for the German Cultural Heritage."
- Viselli, Sante A., "La peinture et l'artiste dans le roman *Du Xviiie Siecle*."
- Von Wichert, Paul, "Visual Art as Metaphor in the Composition of Sonia Eckhardt-Gramatte."

Volume XXXVII (1997)

- Andrews, Curry, "The Function of Absence in Beckett's *Eh, Joe*."
- Archibald, William, "God's Backside: A Study of Puns of Hart Crane."
- Brown, Muriel, "Hunting and the Courtly Love Tradition: Sir Gawain and A. Capellanus's *De Arte Honeste Amandi*."
- Collins, Ben L., "John Galsworthy's Saga: Some Hindsight/Insights on Some Forsytes."
- Dale, Scott, "Naturalism Revised in Clarin's *Su Unico Hijo*."
- DuBois, Gene, "The *Poema De Fernan Gonzales* and the Waning and the Heroic Ideal."
- Finlay, Rosemarie, "Hour in E.T.A. Hoffmann's *Capriccio Princess Brambilla*."
- Fleshman, Sherrie, "Mateo Falcone's Topographical and Cultural Incipid and Mise en Abyme."

- Frederickson, Yahya, "Manipulating the Moor: The Veneers of Characters in Shakespeare's *Othello* and Cinthio's *Gli Hecatommithi*."
- Furuseth, Eric, "Remarks on Several Canonized Short Stories by Willa Cather, Shirley Jackson, K.A. Porter, Eudora Welty, and Flann. O'Connor."
- Gouralnik, Tatiana, "Observations on Teenage and College Slang."
- Kidwell, Catherine, "Filling in the Pragmatic Gaps: Szymborska's *Sky* and the Quasi-Magic of Metaphor."
- Lebugle, André, "*Les Obsession Secretes* de Jules Valles."
- Marshall, David F., "Language and Ethnicity in the United States: Adaptations Under the Threat of Assimilation."
- Massay, Anne, "*Algun Amor Que no Mate*: The Search for Love in Spanish Democracy."
- Matchie, Thomas, "Post-tribal Sunshine in Michael Dorris's *Cloud Chamber*: Toward a Wider Definition of Multiculturalism."
- Maury, Debra, "A Chronicle of Seduction: Garcia Marquez's *La Mujer Que Llegaba a Las Seis*."
- Messenger, Theodore L., "Jostein Gaardner's Novel Philosophy (*Sofies Verden/ Sophie's World*): A Novel about the History of Philosophy."
- Padgett, Graham, "The Fracture and the Self as Textual Strategy of Self-Defeat in Musset's *Les Voeux Steriles*."
- Pandey, Anita, "Code Alteration and Englishization Across Cultures."
- Student Panel (NDSU): "Where is Fargo?" Delineating Linguistic Representation, Misrepresentation in the movie *Fargo*."
- Reimer, Mavis, "The Language of Home in Canadian Children's Literature."
- Shaw, Ines Senna, "Linguistic and Grammatical Gender and Sex Identity: Historical and Contemporary Views."
- Slanger, George, "One Way or Two? Modernist Critical Dualism in the Light of Postmodern Discourse Theory."
- Smith, Harold J., "*Hazaran of Le Clezio*: A Modern Fairy Tale."
- Tirvengad, Vina, "Le mythe Faustien dans *Notre Dame de Paris* de Victor Hugo."
- Trumaan, Ryan, "Character, Fauna, and Place: The Poetry of Ted Kooser."
- Trump, Andrew, "Life and Death: 'Reality' in *Arcadia* and *India Ink*."
- Usekes, Cigdem, "Solitude in *The Lighthouse*."
- Varley, Jane K., "Pound, Vorticism, and *The Journal Blast*: Aggressive Poetics."
- White, Brian, "Leaving the Postmodern: The Politics of Agency in Fluid (Non)Subjectivity."

Volume XXXVIII (1998)

- Aponiuk, Natalia and Alexandra Pawlowsky, "Socialist Themes in Ukrainian Writing in Winnipeg."
- Arrell, Doug, "Angels in Canada? Gay Identities in Canadian Drama."
- Berge, Mark, "Relationships to the Rural in Modern Scottish Literature."
- Besner, Neil, "*Santarem* After Another Twenty Years."

- Birmingham, Elizabeth, "Toward a Minor Rhetoric: Autobiography, Rhetorical Spaces, Colonization, and Textual Resistance."
- Bottinelli, Jennifer, "The Search for Intelligent Life: Michael Moore, Roger and Me, and the Role and the 'Public Intellectual' in Documentary Film."
- Brooks, Kevin, "Technoscience Bodies in David Cronenberg's *M. Butterfly* and *Dead Ringers*."
- Brotton, Melissa, "Identity Crisis and Resolution in Dickens' *Little Dorrit*."
- Cosgrove, William, "The Undertoad in *The World According To Garp*."
- Dale, Scott, "The Power and the Quill: Epistolary Technique in Richardson's *Pamela*."
- Dawes, Elizabeth, Typologie des variantes phraseologiques."
- Defa, Pamela, "Crossing the Line: Gender and Passing in Harlem Renaissance Theater."
- DuBois, Gene, "Quevedo, Daphne, and Apollo: The Satire of a Tradition."
- Erickson, Daniel N., "Eutropius and the Other Epitomists and the Fourth Century."
- Evans, Murray J., "Coleridge's 'Friend' and the Unpublished Opus Maxim: The Curtain Lifted."
- Fleshman, Sherry, "The Timelessness and the Unbelievable: Hyper-Reality in Merimee's *Djoane*."
- Foley, Chris, "Baudelaire, Traducteur habile des jeux de mots de Poe."
- Foster, Mark, "Melville's use of Meaningful Coincidence in *Redburn* and *Israel Potter*."
- Furuseth, Eric, "Dialectical Doubling in Shakespeare's *Measure For Measure*."
- Gahan, John, "Aesop's Fables: Understanding the Ordinary Greek?"
- Helmstetter, Allen, "Poetry and/or Whatever."
- Lebugle, André, "La France vue var Henry Miller vans *Tropic of Cancer*."
- Levine, Elliott, "Fate and Destiny in Existential Dialogue."
- Matchie, Thomas, "Mythic Dimensions in Louise Erdrich's *Antelope Wife*."
- Maury, Debra, "From Language to Literature/Poetry in Foreign Literature Classes."
- Muir, James, "Moderate Philosophers and Reckless Orators: The Philosophy of Isocrates."
- Modelman, Perry, Ezra Jack Keats' *The Snowy Day* and Children's Literature as a Genre."
- Pandey, Anita, "Bilingual Children as Effective Language Teachers."
- Pandey, Anjali, "Metaphores of Might: Anthropomorphism in Animation."
- Perkins, Pam, "Women's Literary Careers in Late Eighteenth, Early Nineteenth Century Edinburgh."
- Poochigian, Donald, "Language as Imaginary Representation."
- Portnoy, Phyllis, "The Glamour of Grammar: The Riddle of Old English 'Laf'."
- Renee, Louise, "Espace and Asservissement dans *La Route d'Altamont* de Gabrielle Roy."

- Santos, Susie, "La Conscience Feminine, ou le Pouvier de da Litterature."
Schnitzer, Deborah, "Space and Stein: Teaching Gertrude Stein at the Rogue's Gallery in Winnipeg."
Somers, Tanya, "Les Figures de Repetition dans *Paroles* De Jacques Prevert."
Tirvengad, Vina, "Voix active ou voix passive en Français?"
Usekes, Cigdem, "The Politics of Brian Friel's Translations."
Whalen, Lachlan, "The Captive Voice: Writings of Irish Prisoners of War."
White, Brian, "Crime as *a priori* Social Fact: Representations of Crime from the 1700s to the Present."
Yeliseyeva, Alla, "Advice as a Social Act."

Volume XXXIX (1999)

- Allen, John R., *Jraplay: A Computer for the Analysis of Literary and Linguistic Texts.*
Aponiuk, Natalia and Alexandra Pawlowsky, "The 'Canadianizing' of Ukrainians: Vera Lysenko, William Paluk, and Maara Haas."
Beveridge, Gordon, "Thinking of Dean Moriarty: The Road Fiction of Jack Kerouac and Richard Ford."
Birmingham, Elizabeth, "'If I Were a Woman, I Would be in Love with Rick': The Homoerotics of Hard-Boiled Masculinity From *Casablanca* to *LA Confidential*."
Bottinelli, Jennifer, "The Sacrificial Woman: Classical Hollywood Melodrama Through the Lens and the Home Movie."
Brooks, Kevin, "Composition in the Red River Valley: A Historical Overview."
Brotton, Melissa, "Modeling the (M)Other: Maternal Role Exchange in Edgeworth's *Belinda*."
Collins, Ben L., "'Achieved Harmony': Imagery as Structure in Robert Browning's 'Meeting At Night' and 'Parting At Morning.'"
Dawes, Elizabeth, "The Stylistic Modification of Idioms."
Divay, Gaby, "Fact and Fiction in F. P. Greve/Grove's Autobiographies: His *Passage to America* and *A Bonanza Farm in The Dakotas*."
DuBois, Gene, "From Petrarch to Lope de Vega: The Evolution of a Theme."
Erickson, Daniel N., "Some Observations and the Style of Pliny's Letters."
Fleshman, Sherrie M., "Views of Polygamy in Mariama Ba's *Une Si Longue Lettre* and *Un Chant Ecarlate*."
Furuseth, Eric, "The Relationship of Lord Byron's Satire *Don Juan* to his Tragedies *Marino Faliero*, *Sardanapalus*, and *The Three Foscari*."
Gordon, Alex L. "The Most Exciting Literary Event in France in Thirty Years: Why all the Fuss Over Michel Houellebecq's *Les Particules Elementaires*?"
Hardy, Stephane, "Roland Barthe's *Et Le Mystere Du Sujet Fantome!*"
Helmstetter, Allen, "Interpreting the Sign: Paul Deman's Critique of Michael Riffaterre's *Semiotics and the Lyric*."

- Laporte, Doninique, "L'ambivalence du discours ideologique dans les romans de George Sand."
Labugle, André, "La Mere Indigne."
Macdonell, Alan, "La Sagesse des cons."
Matchie, Thomas, "Writing About Native Americans: The Native and the Non-Native Author/Critic."
Messenger, Theodore I., "History of the Linguistic Circle of Manitoba and North Dakota."
Messenger, Theodore I and John Hoover, "The Language of Teasing."
Poochigian, Donald V., "Semiology, Semiotics, and Language."
Rangel, Patricia, Orozco, "Elena Garro: Introducing A New Side of Reality."
Randall, Scott, "Multiple Perspective Narratives: An Investigation into the Influence of William Faulkner's *As I Lay Dying* on Graham Swift's *Last Orders*."
Rettig, Kathleen, "Memory and Imagination in the Poetry of Margalit Matitiahu."
Roger, Jacqueline Mcleod, "Narratives in Classroom and Professional Scholarships: Reporting Cross-Disciplinary Survey Research."
Samadov, Bakhodir, "Principles of Optimization of Vocabulary Study."
Slanger, George, "The Presence of Absence in Emily Dickinson."

Volume XL (2000)

- Allen, John, "*The Pelerinage of Charlemagne*."
Becker, Barbara, "Linguistic Fingerprints: Phasal Analysis of the Ramsey Ransom Note."
Beveridge, Gordon, "The Spiritual Journey of Jack Kerouac's *On The Road*."
Birmingham, Elizabeth, "Battle Fronts: the Rhetorical Spaces of Mahony Griffin's *Magic of America*."
Brisebois, Rene, "De la putain a la Sainte: Les filles du roi dans les *Nouveau voyages*" de Lahontan and le roman *Beauchene* de Lesage."
Brooks, Kevin, "Time, Space, and Rhetorical Education in the Twenty-First Century."
Byrnes, Robert, "Quest Romance in John Krakauer's *Into Thin Air*."
Cosgrove, William, "Short Stories, Local Color, and Modern Regionalism."
Dharamsi, Karim, "Choosing Fate: Lermontov's Case Against Resigned Acceptance."
Divay, Gaby, "Frederick Philip Grove's first autobiography *A Search for America*: The 2000 electronic edition."
Driedger, Derek, "The Lives of Pioneers in *My Antonia*."
Erickson, Daniel N., "Epicureanism in Verse: Lucretius' Contribution to His Master's Philosophy."
Fernández, Enrique, "Desire and Dissection in *Don Quixote*."
Furuseth, Eric, "Samuel Johnson's *Journey to the Hebrides* in Eighteenth Century Travel Books."

- Gahan, John, "Corsica."
- Johannsdottir, Kristin, "Middle Voice Use in Canadian Icelandic."
- Kibler, Robert E., "Mungo Park's Changing Narrative Perceptions while on Expedition Down the River Gambia, 1795."
- Lebugle, André, "La force des femme dans *Musiques de Scenes* de Françoise Sagan."
- Laporte, Dominique, "Deconstruction du roman sentimental de George Sand."
- Macdonell, Alan and Alexandra Kinge, "Explorateurs, Soldats, Marchands, Anthropologues."
- Matchie, Thomas, "Melville's Tragic Hero."
- Maury, Debra, "Discovery: Thoughts on the Writings of Christopher Columbus."
- Messenger, Theodore I., "Philosophical Dialogue: Its Nature and Essential Condition."
- Muir, J. R., "The Meaning Of Philosophy and the Illusion of Diversity in the Humanities."
- Poliquin, Laurent, "*La nouvelle France* de Pierre Boucher: Honnetete d'une propaganda."
- Renee, Louise, "*L'Amérique au jour le jour* de Simone de Beauvoir."
- Sauer, Michelle M., "Suffering Bodies as Visionary Tapestry in Medieval Anchoritic Devotions."
- Schonberger, Vincent L., "A problematique de l'écriture Chez Gabrielle Roy."
- Sechin, Anne, "Le sacrifice dans *Noces* de Colette."
- Thibodeau, Rachelle, "Une conscience mutilée."
- Viselli, Sante, "Un étranger a Paris: Vittorio Alfieri et la dialectique de la tyrannie, un étranger a Paris: Vittorio Alfieri et la dialectique de la tyrannie."
- Trump, Andrew, "Jean Genet's *The Screens*: The Use of Space in the Dramatic Representation of Rebellion."

Volume XLI (2001)

- Allen, John R., "The Role and the 'Meme' to Measure the Influence of an Author Upon Another."
- Aponiuk, Natalia, "Vera Lysenko's *Yellow Boots*."
- Beveridge, Gordon, "Mexico and the Beats."
- Bissilmaliyeva, Maryam, "Expressiveness in Syntax."
- Brooks, Kevin, "*You're The One*: Re-Fusing Parallel Subjectivities in Virtual Reality Films."
- Cartmill, Constance, "The Epistolary Method in Bacqueville de la Potherie's *Histoire De L'Amérique Septentrionale*: A Dialogue Between Two Worlds."
- Collins, Ben L., "On Aristotle's Poetics: An Attempt to Define Pity, Fear, and Catharsis."
- Dixon, Kathleen, "Speech Genres that Work on Television."

- Erickson, Daniel N., "Xenophon's Portrayal of Cyrus the Younger in Book I and the *Anabasis*."
- Fernández, Enrique, "*Journey To The Center of Cardinal Richelieu's Head*, by Quevedo."
- Johannsdottir, Kristin, "The Status of Icelandic in Canada."
- Kibler, Robert E., "Innocence, Satire, and Immediacy: Ho Chi Minh's Strategies of Resistance to French Colonial Oppression."
- Kinge, Alexandra, "Le discours direct de l'autre dans les récits de voyages de l'ouest Canadien."
- Kuzhabekova, Aliya, "Language Policy in the Republic of Kazakhstan."
- Legal, Julie, "L'optimisme de Gabrielle Roy."
- Macdonell, Alan, "La déréalisation de l'autochtone, ou l'invention du mythe du bon sauvage, Alan Macdonnell,
- Matchie, Thomas, "Miracles at Little No Horse: Woman, Priesthood, and Spirituality in Native American Literature."
- McDougall, Iain, "Courage and Tact: Balance Under a Dictatorship."
- Messenger, Theodore I., "What's in A Name?"
- Nichols, Cindy, "Ghostly Professions, Motley Genres: A Report from the Academic Brink and Brim."
- Rettig, Kathleen, "A Taste of Freedom: Greek Sephardim in Margalit Matitiah's Poetry."
- Rogers, Jacqueline Mcleod, "Transdisciplinary Narrative Inquiry: A Field of Convergences."
- Routon, Claudia, "Desire and Fictions: *Recuerda, Cuerpo*, by Marina Mayoral."
- Sauer, Michelle, "Deviant Saints? Questions of Legitimacy in Early Christianity."
- Schonberger, Vincent L., "Metadiegetic Discourse in Gabrielle Roy's *Alexandre Chenevert*."
- Slanger, George, "Desperate Choices: Expressionism, Adolescence, and Modernity in an Early Play by Franz Werfel."
- Susag, Peter, "Codeswitching and Cultural Identity in The Norwegian-American Press."

Volume XLII (2002)

- Cartmill, Constance, "Le rôle de l'altérité dans la théorie de la connaissance de soi de Pierre Nicole."
- Dawes, Elizabeth, "The Feminization of Phraseology."
- Dharamsi, Karim, "Salman Rushdie, Islam, and Mini-skirts."
- Divay, Gaby, "Frederick Philip Grove (FPG)'s Novel *Jane Atkinson* [ca.1920-25]: Barely Veiled References to Greve's Munich Days in 1902."
- Fernandez, Enrique, "Forgetting the Civil War: Memorials and Unmarked Mass Graves in Democratic Spain."

- Gorgovska, N., "Representations of Eastern Europe in Bram Stoker's *Dracula*."
- Koleva, D., "Women and Language in Leslie Marmon Silko's *Ceremony*."
- Lebugle, Andre, "Marcel Aymé, l'inclassable."
- Kinge, Alexa ndra and Alan MacDonell, "The Top Ten Snappy Existential Pop Lines."
- Matchie, Thomas, "Debra Magpie Earling's *Perma Red*: Another 'Tale of Burning Love.'"
- Morton, Mark, "Gender Sequence on the Internet."
- Nnadi, Joseph, "Christianisme et feminisme dans la poésie de Mme Amable Tastu (1798-1885)."
- Renee, Louise, "Beauvoir Before Sartre: Secrets of the 1927 Diary."
- Routon, C., "Mother figures in 'Amor de madre' and 'La buena hija' by Almudena Grandes."
- Schonberger, Vincent, "*La rivière sans repos* de Gabrielle Roy: une oeuvre tragi-comique, polyphonique."
- Sweny, Kate, "From Editor to Writing Coach."
- Tirvengadam, Vina, "Le theme de la dance macabre dans *Les fleurs du mal* de Baudelaire."
- Werden, L. A., "Constructing Gender Through Language: Djuna Barnes' Nightwood."

Volume XLIII (2003)

- Aleshire, Sarah, "The Queerest Sport: John Irving's Wrestling Match with Gender."
- Baker, Carolyn D., "More than Just a Cup of Coffee (On Howard Moore's *How To Talk Minnesotan*)."
- Collins, Ben L., "Billy Collins' *Ars Poetica*: Our Laureate's Poems."
- Dawes, Elizabeth, "English and Latin Anti-Proverbs in the French Language Press."
- Dixon, Kathleen and Neli Gogovska, Anelia Dimitrova, Juliana Gencheva, and Daniela Koleva, "On Speaking Bulgarian: 1. Bulgaria's History. 2. Slavi's Show in Bulgaria's Transnational Communal Enterprise. 3. Slavi Trifonov and Mythic Masculinity."
- Erickson, Daniel N., "Lysias' *For Mantitheus*."
- Fleshman, Sherrie, "The Destructive Force of Desire in *La Niece De L'iman*."
- Furusest, Eric, "The *Inferno*" and Book 3 and the *Dunciad*."
- Haugen, Peter, "Hamartia and Hubris in the Story of Oedipus."
- Huenneke, Jane, "Reading the Body: Sexism in the *Star Trek TOS* Episode."
- Johnston, Eunice, "The Public and Private Henry Boller, Nineteenth Century Traveler to the Upper Missouri."
- Kibler, Robert, "Ezra Pound's Reliance in the *Cantos* on Guan Yin, Chinese Patron Goddess of Sea Travelers."

- Kroll, Julie A., "Carmen Boulosa's Heretical Theater."
- Lebugle, André, "Trois comedies contre les puissants."
- Lozensky, Christopher, "Pseudo-Masochism and Erotic Misery in Whitman."
- Matchie, Thomas, "Violence in Louise Erdrich's *The Master Butchers Singing Club*."
- Maury, Debra, "The *Ars Poetica* and the Avant-Garde: V. Huidobro and P. Neruda."
- Messenger, Theodore I., "Previous Logics: Prescient Or Passé?"
- Nnadi, Joseph, "Women Poets and the Restoration: From Revolution to Revolution."
- Norby, Kris Ann, "Reconstructing Female Identity in *The Bell Jar*."
- Rogers, Jacqueline McLeod, "Feminist Voice in Narrative Inquiry."
- Sauer, Michelle, "That 'Most Dangerous Instrent': On Tongues and Windows."
- Schonberger, Vincent L., "The Ontological Problem of Autogenesis in Sartre's *Huis Clos*."
- Slanger, George, "Jacques Maritain and the Esthetics of Modernism."
- Spiteri, Raymond, "The Putrescent Ass: Salvador Dali and the Paranoiac Body."
- Stoskopf, Sherry, "Marjorie Westriding-Yrariar: A Mirror and the Modern Women's Movement?"
- Vacek, Kathleen, Twentieth Century Propaganda Art in Spain and China."
- Williamson, Eric L., "Defender of Norwegian Folk Language and Crafter of His Own Literary Language in North Dakota."

Volume XLIV (2004)

- Aleshire, Sarah, "'Aluring Siren, Flattering Crocodile': Auto-feminization and Imposed Subjectivity in Drayton's *Piers Gaveston*."
- Allen, John Robin, "JraLexis: a Program to Create Lemmatized Glossaries and Concordances of Texts to Facilitate Learning Vocabulary on an Individual Basis."
- Collins, Ben L., "Achieved Harmony: Imagery as Structure in Robert Browning's 'Meeting at Night' and 'Parting at Morning.'"
- Cosgrove, William, "Re[Killing Cacciato] and [Re]Writing *Going After Cacciato*."
- Dawes, Elizabeth, "All in the Same Boat: the Long Journey of an Idiom."
- Dixon, Kathleen and Neli Gogovksa, Daniela Koleva, and Iskra Velinova, "Slavi Trifonov of Bulgaria and Mythic Masculinity."
- Divay, Gaby, "FPG's Letters to Andre Gide in the UM Archives' Greve/Grove Collections."
- Erickson, Daniel N., "Some Observations on the Portrayal of Rhetoric in Plato's *Gorgias*."
- Fernández, Enrique, "Anxiety of Interiority in Early Modern Spain."
- Fischer, Ron, "Rage and Grief in Sherman Alexie's 'Do Not Go Gentle.'"
- García, Jesús Ángel Miguel, "Classification and Social Roles of Judeo-Spanish Musical and Literary Traditions."

- Huenneke, Jane, "The Myth-mongering of Hunter S. Thompson: Images of the Trickster in *Fear and Loathing in Las Vegas*."
- Kibler, Robert E., "Visions from the East: An Islamic Philosopher, a Chinese Goddess, and the Redemption of Pound's System of Spiritual Aesthetics in the 1940s."
- Lovrejn-Meese, Kristin, "Teaching with Vision: Using Digital Media to Broaden Cultural Understanding and Improve the Four Skills."
- Lozensky, Christopher, "A 'Deadly Silent Game': Sexual/Textual Masochism and Erotic Misery in the Age of Innocence."
- MacDonell, Alan, "Translating English to English."
- McIntyre, Caitlin, "Words From Classical Mythology."
- Malcolm, Karen, "Car Advertisements: A Barometer of Cultural Stereotypes."
- Matchie, Thomas, "Steven Graham Jones's *The Bird is Gone*: A Surprising Breakthrough in American Indian Literature?"
- Maury, Debra, "Artist as Hero: Vicente Huidobro in the Avant-Garde."
- Nnadi, Joseph, "'Voix De Jacob, Masque d'Ésai': lecture d'adulte d'un conte d'enfants: la fille de l'eau de Sarang Seck."
- Ogden, Terry, "Wordsworth's Sensory Metaphors."
- Rosner, Mark, "Divertissement and the Silence and the World: Pascal and the Libertine in Dialogue."
- Sauer, Michelle M., "The Dream of Coming Out On Top: Queer Desire, Commercial Representation, and NBA Basketball."
- Schonberger, Vincent L., "La préoccupation existentialiste de Camus dans *La Chute*."
- Sherve, Margaret, "Those Crazy Great Plains: Vestiges of Insanity in Great Plains' Memoirs."
- Song, Xiaoping E., "Pronoun in Mo Yan's Novella, *Red Sorghum*: An Analysis of Narrative Structure."
- Tirvengad, Vina, "Un Aperçu de la mystification littéraire en Europe et en France."
- Trump, Andrew B., "*Indians*, by Arthur Kopit and *Buffalo Bill and the Indians, or Sitting Bull's History Lesson*, by Robert Altman and Allan Rudolph: Onstage and Onscreen Images Considered."

Volume XLV (2005)

- Andreasen, Bethany, "'Who Ain't A Nobody?': The Problem Of Identity in Melville's Israel Potter."
- Baker, Carolyn D., "Dissenting with Dissidence: The Haiku Poetry of Fort Lincoln Internee Itaru Ina."
- Baker, Marilyn, "Henry Hammond Ahl: 'In the Shadow of the Cross.'"
- Barnic, Krista, "Deviant Authorities in Hawthorne's Blithedale Romance: Priscilla and Zenobia as Covert and Overt Characters."
- Coomansingh, Johnny, "Eye Candy: An Exhibition of Sexuality and Sensuality in the pre-Lenten, Trinidad Carnival."

- Das, Kumar Shyamal, "Sexual Conservatism, Rape Myth Acceptance, and Preference for Temporary Relationships: Determinants of Men's Promiscuity."
- Dawes, Elizabeth, "Quebecois Variants of French Proverbs."
- Divay, Gaby, "Decadent Times in Dachau: How the Future Dadaist Else von Freytag-Loringhoven Met Her Jugendstil Architect Husband August Endell."
- Fischer, Ron, "The Shoshone Creation Story: Coyote's Medicine for Vagina Dentata."
- Furuseh, Eric, Sardanapalus, the Man-Queen: Questions of Identity in Byron's Closet Drama."
- Harris, Melissa, "Unhinging Gender and Unveiling Homoeroticism in Thomas Heywood's '*A Woman Killed With Kindness*.'"
- Hauser, Barbara and Gustav Arnold, "The Tradition of 'Battuaf' of Central Switzerland: Disseminating Vocal Differences through the Reiteration of Performatives."
- Kibler, Robert, "Jastrzembki, Joseph, 'Documenting and Restoring Mandan Stories: The (Re)creation of Culturally Relevant Texts.' Southern Tibet Province."
- Kurtz, Patti J., "'You Might be a Redneck If': An Examination of Positive and Negative Dialect Prestige in Contemporary Films."
- Lardinois, Jeanette, "Ambiguous Gender and Obscured Sexual Identity in *The Sun Also Rises*."
- Lozensky, Christopher, "A Queer Eye for Chaucer / Chaucer's Queer 'I': A Feminist Re-Vision of 'The Book of the Duchess.'"
- Rogers, Jaqueline McLeod, "Margaret Mead's Coming of Age in Samoa: Stories, Facts and Falsehoods in Ethnography."
- Malcolm, Karen, "Sentence Level Syntax and the Complexity of the Alpha-Beta Clause Complex."
- Nnadi, Joseph, "Querelles des Anciennes erdes Modernes: Dissidence, Dissonance, & Decadence dans la poesie feministe Ouest-Africaine."
- Pijning, Ernst, "How Pernicious is this Commerce? Foreigners and Smuggling in Eighteenth-century Brazil."
- Ringrose, Daniel, "French Letters and Youthful Dreams: The Secret Lives of Boarding School Families in Nineteenth Century France."
- Ruby, Chrystal, "Feminism as Defiance in Mid-Nineteenth-Century Novels."
- Sauer, Michelle M., "Queer Virginity: Medieval Representations of The Visitation."
- Schechter, Jonathan, "Social Reform as Dissenting Society: Ambrose Bierce's Fiction."
- Sherve, Margaret, "Homesteaders Dely Laws: Deviant Behavior in Sandoz' *Old Jules*."
- Sigel, Scott, "Kinshasa, Tales of the Invisible City: The Productivity of Degradation."

- Slanger, George, "Aschenbach's Reading—and Ours: Aspects of Decadence in Thomas Mann's *Death in Venice*."
- Stoskoph, Sherry, "Performance, Growth, and Independence: Marjorie Westriding Yrarier in the Works of Sheri S. Tepper."
- Tangney, ShaunAnne, "Something Rotten in America: Decadence in Poe and Faulkner."
- Watson, Rick, "Jesus Out of Babylon: A call for a Melodic reformation of the Institutional Captivity of Incarnation Metaphor."
- Zitelli, Maila, "Mocking the Cultural Cold War, Dissenting from the 'Party Line': GDR Screenwriter Manfred Bieler's Banned Parody of the Hollywood Blockbuster *Pillow Talk*."

Volume XVI (2006)

- Ahmed, Azouz Ali, "Autobiographie, histoire et fiction dans *Le Grand Voyage De Jorge Semprun*."
- Arnold, Gustav, "'My Mother Died at the Moment I was Born': Jamaica Kincaid's Autobiography from a Systemic Perspective."
- Baker, Carolyn D., "Hermeneutics in a Time of Human Tragedy: Bibliomancy, British Israelism, and Millenarianism in Daniel Defoe's *Journal of the Plague Year*."
- Brown, Mark William, "'Such Pelmanism': Theme and Narrative Technique in *The English Patient*."
- Cairnie, Julie, "Gender and British Working-Class Life Writing: The Case of the Ragged Trousered Philanthropists"
- Gray, Clarke, "'All That Can Happen to Me Here has Happened': Michael Winter, Gabriel English, and Canonicity in *Brenna*."
- Dietrick, Linda, "Reflections on the French Revolution in Two Plays by German Women."
- Canton, Kimberly Fairbrother, "Ironic Self-Quotation and Parodic Program Music: Richard Strauss's Autobiographical 'Fiction.'"
- Flynn, Kevin, "The Colony of Unrequited Dreams: Joey Smallwood's *Secular Spiritual Autobiography*."
- Gard, Julie, "Daguerreotype as Artifact and Myth."
- Godfrey, David A., "'That Part and the Story is my Own': Facts, Fictions, and Repetitions in the Work of Tim O'Brien."
- Johnson, Chandice M., "The Uses of Literature: Crime Fiction as Supplemental Reading."
- Kong, Ying, "From a Watcher to a Translator: A Biographer's Self-Realization in Small Ceremonies."
- Lee, William, "Murakami Haruki and the I-Novel Tradition in Modern Japanese Literature."
- Lewicki, Bryony J., "Semper Eadem? Representations of A Historical Figure Across Biographical Texts."
- Li, Hua, A Young Man's History in a Time of Trouble—The Bildungs-Roman of Su Tong."
- Lowzensky, Christopher, "Pleasure and Danger in *The Pot Au Noir*: Adèle Toussaint-Samson and The Hypersexualization of Brazil."
- Malcolm, Karen and Barbara Becker, "Postcards from the Past."
- Maury, Debra, "Vicente Huidobro's *Finis Britannia* [Sic]: Fiction and Affairs of State."
- Meadwell, Kenneth, "Histoire, identité migrante et (auto)biographie : le cas de la mémoire de l'eau de Ying Chen."
- Moulaison, Glenn, "Un bateau en enfer: la fiction autobiographique de Rimbaud."
- Ness, Linda, "Dans une galerie des glaces: André Gide et sa première fiction."
- Nnadi, Joseph, Autobiographie et féminisme dans le roman Sénégalais."
- Phillips, Jason, "Weaving Identity: White Lies (for my Mother) and Liza Potvin's Autobiographical Strategies."
- Rackham, Michèle, "Toward Immigrant Words: Claiming A Linguistic "Non-Space" in Régine Robin's *The Wanderer*."
- Renee, Louise, "De la rue à la route : La fiction autobiographique de Gabrielle Roy."
- Sauer, Michelle M., "Modern (Re)Constructions of Christine Carpenter, The anchoress of Shere."
- Schonberger, Vincent L., "Franco-Américanisme Et Triomphalisme Messianique Dans Le Roman De La Fidélité Du Xixe Siècle, Vincent L. Schonberger"
- Stevenson, Kathering, "Diederich Hessling, *C'est moi!*: Autobiographical Elements in Heinrich Mann's *Untertan*."
- Sullivan, Dale L. "Till We Have Faces: C. S. Lewis' Fictional Autobiography."
- Talahite-Moodley, Anissa, "Au-delà du récit autobiographique : Tassadit imache et le flou identitaire."
- Tirven, Vina, "Image des marginaux dans les romans de Gary/Ajar."
- Vautier, Marie, "The World, the Text and the Transcultured Writer: Religiosity and the Imaginary in Novels of the 1990s."
- Viselli, Sante A., "L'Italien à trois têtes dans *Candide* de Voltaire."
- Watson, Rick, "Ego Eimi: The Voice Becomes the Story."

Index

Symbols

09/11/07 16
 1862 Dakota War 51
 9/11 27, 56

A

A Photographer's Life: 1990-2005 21
 Activity system theory 44
Ad Herennium 36
 Adams, John 13
 AIDS 26, 27
 AIDS NAMES 25
 Air Canada Centre 13
 Aškenazy, L. 65
 Allward, Walter 24
 America 32, 65
 American West 61
Anatomy of Criticism 17
 Anderson, Sherry 31
 Antonio, San 41
 Aran Islanders 17
 Aristotle 16
 Armstrong, Jeanette 49
 Arrigo, Anthony 11
 Artifacts 55
 Arts and Crafts Movement 37
 Aune, Adonica Schultz 12

B

Baker, Carolyn D. 13
 Baroness von Freytag-Loringhoven 22
 Barthes, Roland 21
 Battle of Vimy Ridge 25
 Bawarshi, Anis 59

Bazerman, Charles 44
 Beaudelaire 57
 Bestiaries 36
 Biesecker, Barbara 20
 Bizzell, Patricia 58
 Body Worlds 64
 Bonanza Farm 23
 "Bonanza farm in the Dakotas" 23
Book of the Duchess, The 39, 40
 Booth, Sally 13
 Bosnia 65
 Bridges, Robert 14
 British Library 56
 Brown, Mark William 14
 Burcon, Sarah 15
 Bush, George W. 13
 Butcher, Solomon 61

C

Camera Lucida 21
 Campbell, Christina 43
 Canada 22, 48
 Canadian National Vimy Memorial 25
 Carmelite 57
Carnavalesque Historiography 49
 Charged to Your Account 65
 Chaucer, Geoffrey 39
 Chaucer's Queer Poetics: Rereading the Dream Trio 40
 Chaucer's Sexual Poetics 40
 City Upon a Hill 13
 Clinton, Bill 13
 "Cognition, Convention, and Certainty" 58
Cold Moon 42
 Cold War 66
 Coles, Robert 53
 "Collective Memory: The Two Cultures" 63
 Collins, Ben L. 5, 16
 Converse College 34

Cookie Mueller 21
 Coonfield, Gordon 18
 Corregidora 15
 Cox, John K. 18
 Crena, Daniel de Iongh 47
 Crimp, Douglas 26
 Crowley, Sharon 64
 Cruger, Katherine 20
 Crusades 50, 56
 Cultural Amnesia 29
 Cultural memory 60
 Czech Communist Party 65
 Czechoslovak Socialist Republic 66
 Czechoslovakia 65

D

Daguerreotype 61
 Dakota 50, 51
 Dakota Sioux language 50
 Dante 32
 Dard, Frédéric 42
 Darfur 65
Dark Room, The 52
 De Vinne, Christine 64
 Dean, Alison 21
 Dean, Howard 13
 Deaver, Jeffrey 42
Des Mondes peu habités 59
Désabusés 50
 Detective Novels 41
 Detournement 66
 Dewey, John 64
 Diasporaic 62
Dichtung & Wahrheit 22
 Discourse community 58, 59
 Divay, Gaby 22
 Donner Party 64
 Dukakis, Michael 13

Dumontet, Monique 24

E

Eastern Europe 65
 Eaton Centre 13
 Edinburgh 43
 Edwardian 43
 Edwardian Postcards 43
 Ellul, Jacques 31
 Elsaesser, Thomas 55
 England 50
 Enlightenment 50
 Epicurean 32
 Espiritu, Karen 25
 Evenson, Alex McEllistrem 27
Everything is Illuminated 52
 Extentionalism 17

F

Fasciculus Morum 36
 First Nations 48, 49
 First World War 24
 Fitzgerald, Mary 64
 Flaubert 57
 Floyd, James J. 29
 Foer, Jonathan Safran 52
Force of Circumstance 57
 Ford, Ford Madox 15
 Forness, Michelle 30
 France 50
 Fraser, James 60
 French-Canadian 60
 Freudian 24
 Frye, Jean Graveline 49
 Frye, Northrop 17
 Furtwängler, Adolf 23

G

Gabrielle Roy Prize 60
 Genocide 65
 Germanic languages 46
 Germans 52
 Gilbert, David 31
 Godfrey, David A. 32
 Goethe 22
Golden Bough, The 60
 Governor General's award 60
 Graduate Theological Union 37
 Great War 25
Great White Turkey 61
 Greece 50
 Greek funeral orations 34
 Greek mythology 50
 Grosz, Elizabeth 15
 Grove, Frederick Philip 22
 Gulf War 63
 Gusdorf, George 60

H

Hamilton, Fredessa 33
Happenstance 38
 Heidegger 57
 Heidegger, Martin 31
 Henry Hamilton Bennett 61
 Hernandez, Rafael 34
 Hessler, Brooke 34
 Highway, Thompson 49
 Hirsch, Marianne 55
 Hirst, Russel 35
 Holmes, W. O. 61
 Holocaust 47, 52, 64, 65
 "Holocaust in the Postmodernist Era" 52
 Homer 32
 Hoover Dam 11
 Horkheimer, Max 31

Hurricane Katrina 16

I

In Search of Myself 23
 Indiana University of Pennsylvania 65
 Iraq War 63
 Ireland 30
 Irigaray, Luce 40
 Irish soda bread 17
 Irvins, William M., Jr. 61

J

Jackson, R. Michael 64
 Jackson, Shannon 15
 Jamestown College 15, 33
 Jean-Genet 57
 Jews 52
 Jones, Gayl 15

K

Kahl, Gordon 12
 Katsanis, Bobbi Dykema 36
 Kennedy, John F. 13
 Kentucky 33
 Kerry, John 13
 King, Andrew 37
 King, Martin Luther, Jr. 33
 King Memorial 33
 Kong, Ying 38
 Korea 28
 Koroïda 50

L

L'Afrique fantôme 55
L'Age d'homme 55
 Lakehead University 58
 Landsberg, Alison 55
 Late Medieval Hermit's Cell 56

Le roman mémoriel 60
 Leibovitz, Annie 21
 Leiris, Michel 54
Les Relations des Jésuites 60
 Lieux de mémoire 64
 Lincoln, Abraham 13
 Literature, Canadian 48
Living to Tell the Tale 34
 London 56
Lost Colony, The 62
 Louisiana State University 38
 Lozensky, Christopher 39

M

MacDonell, Alan 41
 Maine Maritime Academy 32
 Manitoba 22
 Mara, Andrew Flood 44
 Mara, Miriam 45
 Marquez, Garcia 34
 Maylath, Bruce 46
 Mayville State University 13
 McCarthyism 28
 McCourt, Frank 45
McDonaldization of Society, The 31
 McEllistrem, Alex Evenson 27
 McHarg, Paula 47
 McLauchlan, L. J. 48
 McMaster University 27
 Medieval animal-imagery scholars 36
 Memorial Quilts 25
 Métis 49
 Middle Ages 36
 Midwestern America 61
 Milton 32
 Minot State University 41, 57, 62
 Mittler, Sylvia 49
 Montreal 60

Moses, Daniel 49
 Mythe et Métamorphose 60

N

NAMES Project 26
 Native American 50
 Nazi 53, 65
Indian Trading Practices Prior to Colonization 38
 Nepveu, Pierre 59
 Neuroscientists 46
 New France 60
 New Hampshire 64
New Rhetoric, The 31
 New York 22
 North American Indians 38
 North Carolina State University 33
 North Dakota State University 19, 30, 45, 47, 51, 56, 59, 63
 Northrop Frye 17

O

Oedipus Rex 16
 O'Faolain, Nuala 45
 Oklahoma City bombing 56
 Oklahoma City University 35
 Oklahoma City National Memoria 34
 Olick 63
 O'Sullivan, Eamon 24

P

Paris 22
 Peacock, John 50
 Petrini, Carlo 31
 Petrone, Penny 49
 Philhellenism 50
 Physiologus 36
 Pilot Mound 49
Pioneer History of Custer County Nebraska 61
Poetics 16

Post-9/11 18
 Post-Classical drama 16
 Post-colonial 62
 Post-Holocaust 52
 Post-traumatic 18
 Postcards, Edwardian 43
 Postman, Neal 31
 Praxis 57
 Princeton 17
 Prix David 60
 Prix Italia 65
 Prosthetic Memory 55
 Proximal zones 44
 Purves, Alan 44
 Purves, William 44

Q

Québécois 59

R

Rachel Seiffert 52
 Raethel, Miriam 52
 Ray, Paul 31
 Reagan, Ronald 13
 Reiff, Mary Jo 59
 "Remember Pearl Harbor" 18
 "Remember the Alamo" 18
 Rendahl, Merry 53
 Rhetorical Bodies 64
Riders to the Sea 16, 17
 Ritzer, George 31
 Rivier College 64
 Robin, Régine 60
 Rogers, Jacqueline McLeod 53
 Royal York Hotel 13
 Rwanda 65

S

Saint-Exupéry 57
 Salis-Weissman, Raisel 65
 Samb, Mamadou 54
 San Antonio 41, 42
 San Francisco 32
 Sandweiss, Martha 61
 Sartre, Jean-Paul 57
 Sather-Wagstaff, Joy 55
 Sauer, Michelle M. 56
Schadenfreude 66
 Schibanoff, Susan 40
 Schmid, Regula 66
 Schonberger, Vincent 57
 Selzer, Jack 64
 September 11, 2001 25
Settlers of the Marsh 22
 Sherlock 42
 Shields, Carol 38
 Slow Food Movement 31
Snowflake 49
 Social Memory 63
 Social memory 11
 Society for Pure English 14
 Sontag, Susan 21
 Sophocles 16
 Spanish 34
 Sparro, John 14
Speckled, The 30
 St. Lawrence Market 13
 Stegner, Wallace 27
Still Lives 60
 Stone Carvers, The 24
 "Story of Dakota Origins, Imprisonment, and Exile" 51
Studies in American Indian Literatures and America 51
Sunflower, The 53, 54
Suspended Conversations 43
 Synge, John Millington 16

T

Taggart, Amy Rupiper 58
 Testament of Beauty 14
 Toronto 13, 14, 48
 Tragedy, Ironic 16
Troilus and Criseyde 40
 Tsiforos, Nikos 49

U

United in Memory 9/11 Memorial Quilt Project 25
 United in Memory Quilt Project 27
 United States 29, 31, 50
 United States Air Force 20
 University of Central Missouri 30
 University of Colorado at Boulder 20
 University of Guelph 14, 22
 University of Manitoba 25, 39, 42
 University of Manitoba Archives 22, 23
 University of Minnesota 12, 53, 55, 62
 University of New Hampshire 64
 University of North Dakota 12, 17, 28
 University of Tennessee Knoxville 36
 University of Toronto Scarborough 50
 University of Victoria 60
 University of Winnipeg 54
 Urquhart, Jane 24

V

Vautier, Marie 59
 Victorian 43
 Vietnam 28
 Vietnam War 63
 Villanova University 48
 Vimy, France 24
 Virginia Tech 16
 Virginia Tech massacre 16, 56
 Vygotsky, S. L. 44

W

- War Veteran Memoirs 63
- Ward, Jeff 61
- Watson, Rick 62
- Wayne State University 16
- We Are Not You: First Nations and Canadian Modernity* 48
- "We Will Never Forget" 18
- Weaver, Richard M. 29
- Weber, Christina 63
- Wells, Susan 64
- Western Canada 49
- Western Europe 32
- Wiesenthal, Simon 53
- Wilfrid Laurier University 52
- William, Mark Brown 14
- Winthrop, John 13
- Wisconsin Dells 62
- Wolf Willow* 28
- Woodsworth, Judith 60
- World Trade Center 18
- Wright, Elizabethada A. 64

Y

- Yannella, Amanda 64
- York University 48, 49

Z

- Zwartboek* 47, 48

Emerson Case
Kathleen Rettig
Gaby Divay
Rory Egan
Roberta Harvey
Jim Simmons

Life Members

Ursala Hovet
Tim Messenger
Michael Moriarty
Donna Norell
Bernard O'Kelly
Vincent L. Schonberger
Alan MacDonell