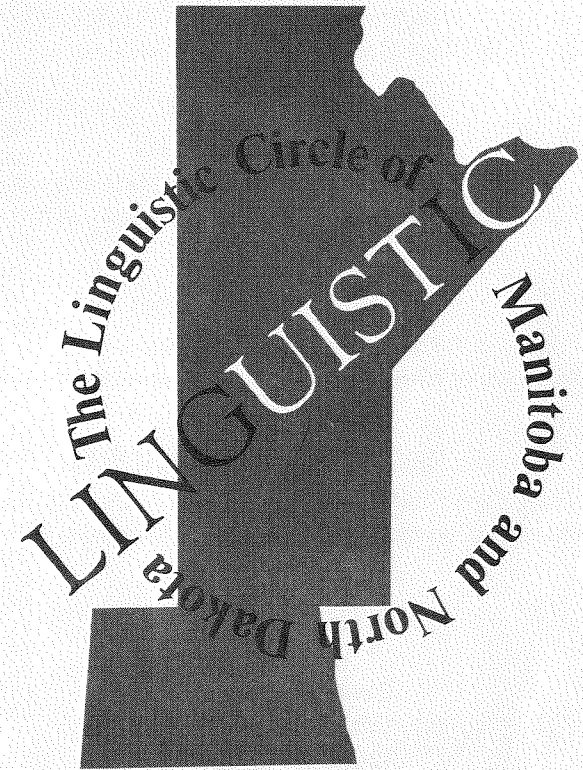


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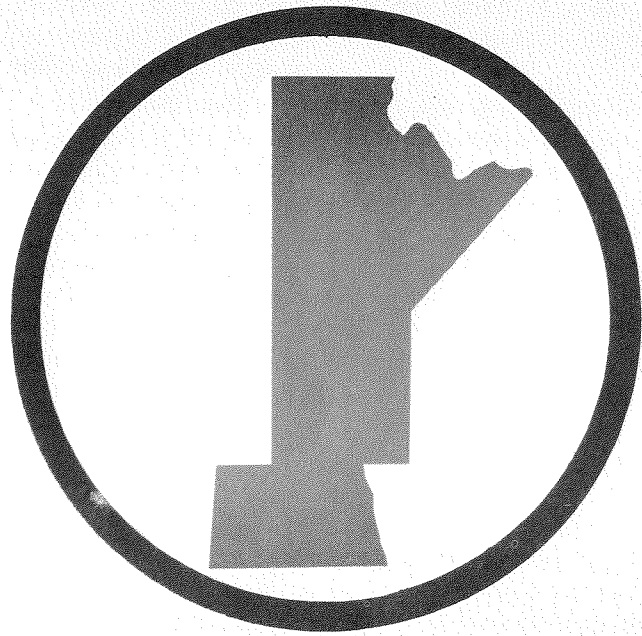
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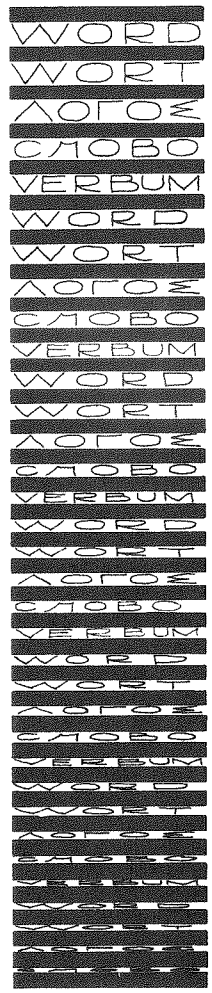
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1978

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FOREWORD

The Twentieth Anniversary Meeting of the Circle was held at the University of North Dakota, October 26-27, 1979; the Banquet was held at the Ramada Inn. Professor C. Meredith Jones (University of Manitoba) delivered the after-dinner address and traced briefly the history of and the changes in the Linguistic Circle of Manitoba and North Dakota over the two decades of its existence. At the earlier meetings, there were fewer papers, but a more Spartan regimen. The membership in the first days did not leave the gustatory delights of the banquet table for more spiritual experiences at the homes of hospitable Presidents, but rather went from refectory to seminar table to indulge in panel discussions. Other dramatic changes were mentioned, not the least pertaining to cost-of-living: fond memories were recalled of two dollar memberships and meals and six dollar accommodations. The Circle's initial emphasis on linguistics and language, Jones said, was modified over the years to pay at least equal attention to literature; but even the literary offerings have changed, running the gamut from the conventional to a scholarly disquisition on pornography. In short, the Linguistic Circle has kept pace with the times. In concluding, Professor Jones asserted that the Circle has maintained its spirit of fraternity, good fellowship, and high standards, and that the quality of the papers presented at the meetings has always been at least equal to those delivered at larger national and international conventions in America and Europe.

Following the Banquet, Professors Bruno and Lieselotte Hildebrandt were gracious hosts of a sumptuous party at their home.

The Business Meeting, presided over by President Bruno F. O. Hildebrandt, was held at noon, October 27, 1979. Officers were elected. In addition, Professor C. Meredith Jones (University of Manitoba) and Professor Robert A. Caldwell (University of North Dakota), both Honorary Life Members, were voted Honorary Presidents of the Linguistic Circle in recognition of their long years of service and dedication to the organization. In this office, they join Professors Georgacas and Rudnycky. Professor Theodore I. Messenger (University of North Dakota) reported that he had created a logo for the Circle; that design and a variation upon it adorn the cover and back cover respectively of this issue of *Proceedings*. We solicit comments from the members concerning the possible official adoption of the logo, with or without revision. We have retained the original cover as the title page.

BLC

* * *

Professor Eugene Grinbergs (University of North Dakota) died in Germany in the summer of 1978. The Circle deeply regrets his passing.

THE DESOLATE MAN

John W. Bailey, Jr.
Mayville State College

The conceptual basis for Jean-Paul Sartre's essay, "Existentialism," accrues from a spirit of desolation and abandonment, which was common to many modern philosophers who were caught in the nihilistic milieu of twentieth century life. Hence, Sartre turns this feeling of desolation to his own advantage by interpreting it as a form of free will or atheistic autonomy, rather than a state of forsaken solitude. Yet, this obsession with desolation is not unique to the twentieth century nor to the advocates of existentialism. In 1623, John Donne, the Elizabethan poet and theologian, was confronted with the same condition of dejected isolation which later incited the growth of existentialism. During the autumn of that year, he became gravely ill, and it was during this illness that he composed the twenty-three "Meditations" from *Devotions Upon Emergent Occasions*, analyzing the formidable state of desolation which accompanied his physical malady. Moreover, a sequential examination of these writings reveals that Donne's moral convictions were severely shaken. Ultimately, like the existentialist, Donne concluded that desolation is a realm of man's existence which must be endured. However, while the existentialist interprets desolation as a ubiquitous realm through which humanity must find its own salvation, Donne regards desolation as a temporary phase of man's existence which must be adapted to without the capitulation of traditional moral values; thus, a much more substantial cohesion with the universe can be attained.



UPDIKE'S RABBITS RECONSIDERED: STYLISTIC DEVELOPMENT FROM RABBIT RUN TO RABBIT REDUX

Judith R. Bill
University of Winnipeg

A study of certain stylistic techniques discerned in Updike's *Rabbit Run*, first published in 1960, and his *Rabbit Redux*, appearing in 1971, provided the conclusions presented in this paper. A random sampling of dialogue free sentences from both novels was analyzed

according to the Christensen methodology of the "New Rhetoric". Its emphasis, after a commentary on stylistic similarities, was on the principal syntactic differences noted between the two novels — the appearance of the parenthetic base clause in the later novel, a refined method of closure, and more elaborate intra-t-unit compounding to be precise.

The P.B.C. functioned in two ways in *Rabbit Redux*: 1) as snatches of internal thought in a specific speaker, consistently signalled by a punctuated comma and 2) as a more concrete descriptive comment on the base clause, signalled by a stronger mark of punctuation, (a : or ;).

A study of methods of closure provided another difference between the two novels. Updike used a single word fragment as a method of closure four times in *Rabbit Redux*, but not once in *Rabbit, Run*, as the following sentence exemplified:

- 1 He had escaped.
- 2 Narrowly.

In *Rabbit Redux*, Updike further refined another technique of closure most effectively in 6 cases. He shifted the position of one or two adjectives, or verbs, or adverbs, or appositive nouns for additional emphasis, so that one followed the modified word, instead of both preceding it, as the following examples showed.

- 1 They get out into a cloud of scent of fallen apples,
- 2 overripe.
- 1 He finds the inward curve and slips along it,
- 2 sleeps.

However, the most noticeable development in style between the two novels was the higher density of compounding of certain elements within the t-unit, especially predicates and objects, found in the random of sentences. Consider the following table.

	Incidents of Compounding	
	<i>Rabbit, Run</i>	<i>Rabbit Redux</i>
Objects	10	31
Predicates	20	25
Subjects	2	8
Complements	7	5
Subordinate Clauses	1	4
Absolutes	5	1
Noun	6	0

Elaborate compounding does make a style more sophisticated. An examination of the three longest sentences in the sample from each novel confirmed this. The sentences from *Rabbit Redux* were clearly more sophisticated in their compounding and modification.

Over the eleven years, Updike's style definitely developed in certain aspects of syntax, but clearly more research needs to be done in his other novels to determine the full nature and extent of this stylistic development.



TWO HITTITE TERMS FOR DRY MEASURES

Charles Carter
University of North Dakota

Normally the precise significance of terms used to designate standards of measurement vary from time to time and from place to place. Thus, the relationship between the dry measures BAN and PA varied from one period to another in ancient Mesopotamia. This may have been the case among the Hittites, too. In any event, various opinions about the relationship between the two units have been suggested. Thus, Sommer and Ehelolf suggested $1 \text{ PA} = 2 \text{ BAN}$. Hrozny asserted (without offering any support for the view) that the ratio was $1 \text{ PA} = 6 \text{ BAN}$. This was considered by Sommer and Ehelolf, who noted that KBo II 4 iv 29 reads, in part, . . . V BAN $1/2$ BAN . . . , "5 $1/2$ seah-measures . . ." Now, they reasoned, since one could have $5 1/2$ BAN measures, and since a PA is larger than a BAN, then Hrozny's assertion of a ratio of 1:6 would make sense. But this conclusion is open to question, and for two reasons. First of all, we cannot assume *a priori* that the Hittites always changed from lower to higher units once the transition point had been reached. We today do not always do this. For example, airliners are said to fly at 43,000 feet, not 8.1439393 miles. A second objection is to be found in the text, KUB XVII 35 iii 1-21, which describes the Fall and Spring festivals for the Storm-god of Gursamassa. Line 21 sums up the quantities of goods used at these ceremonies. It is noted there that, among other things, 2 PA and 4 BAN of flour are given for the festivals by the town. Earlier in the text (line 7) it is said that 5 BAN of flour are given for the Fall festival by the town. In line 20, it is noted that the same amount is donated for the Spring festival. Now, unless we think the Hittites could neither count nor perform simple arithmetical operations, then we must equate $(5 + 5) \text{ BAN}$ (lines 7 and 20) with $2 \text{ PA} + 4 \text{ BAN}$ (line 21). That is, $10 \text{ BAN} = 2 \text{ PA} + 4 \text{ BAN}$, or $2 \text{ PA} = 6 \text{ BAN}$, or $1 \text{ PA} = 3 \text{ BAN}$. Of course, it can be objected that there is no evidence the Hittites could solve even simple algebraic equations, and that it is unusual to convert only a

part rather than the whole of a given volume from smaller to larger units. Against these objections, I should like to note that, even if the Hittites could not solve an algebraic equation, they did store grains in vessels of standard sizes. That is, they knew how much they had, even if we do not. Also, it is not unlikely that they like we were limited by circumstances and on occasion did not have as many large (i.e., PA volume) vessels as they needed, and were forced to make do with a larger number of smaller (i.e., BAN volume) vessels. However that may be, the textual evidence is clear. The mathematics of lines 7, 20, and 21 is straightforward and clear-cut. The results based on it can be denied only if we make assumptions about the enumerative and arithmetical and perhaps mathematical abilities of the Hittites that are in my opinion not justifiable.

By way of summing up, we may note that Sommer and Ehelolf could very well be right for some period(s) when they state that Hittite PA = 2 BAN. Hrozny's idea that Hittite PA = 6 BAN is in my opinion weak and based on feeble and inconclusive evidence, and should be abandoned. Thirdly, there is good textual evidence for the conclusion that at least for part of the second half of the thirteenth century B.C. (when KUB XVII 35 was written) Hittite PA = 3 BAN.



THE GUISE OF DISGUISE: A COMPARATIVE ANALYSIS OF COMIC DISGUISE AND THEMATIC ROLE-PLAYING IN ARISTOPHANES, SHAKESPEARE, AND JONSON

Edward J. Chute
University of North Dakota

This study is primarily a stylistic analysis of the thematic significance and function of disguise in the comedies of Aristophanes, Shakespeare and Jonson. Specifically, it investigates the use of disguise in *The Frogs*, *As You Like It* and *The Alchemist* with analogous secondary references to other plays and other playwrights.

Disguise, of course, is perhaps one of the oldest comic devices; and, in each of these plays, the use of disguise is the central comic technique of the playwright. Although each playwright uses disguise as a feature of the plot situation, they each also employ disguise at several levels of abstraction beyond the plot situation. In each play, disguise functions to show that comedy often reflects the "trial and error" aspect of life; and, as a technique, it suggests each

playwright's attitude toward the relationship between the theatre world and the real world — the world of appearance and illusion and the real world of society.

The major disguised characters in each play — Dionysos and Xanthias; Rosalind and Celia; Dr. Subtle and Jeremy Face — all are in search of a better world. Their search, through an "allegorical" disguise, leads to the discovery by the audience that the stage world is a structural paradigm and mirror of an out of balance real world which needs an intellectual restoration of order. Each characters' disguise theatrically demonstrates a shift not only in role-playing, but also in character responsibility. While their disguises ostensibly are designed to confuse someone else within the play, in the final analysis each disguise is designed to transform metaphorically the theatrical out of balance society and to reveal that the comic theatre world of these three playwrights is a symbolic place of discovery which results in the audience's coming to an awareness of the playwrights' themes of social and artistic responsibility in each play.

In short, a stylistic analysis of the use of disguise in each of these plays demonstrates the fundamental comic method of parody, and it reveals the artificiality of the theatrical world, especially insofar as the encounter between the imagination of the author, actor and audience can be seen as an artificial one willingly created by all of them.



CHAUCER'S "THE KNIGHT'S TALE": A RECONSIDERATION

Ben L. Collins
University of North Dakota

Many interpretations of "The Knight's Tale" have in common the idea that Theseus tempers his power with pity and clemency and represents an order in the world that reflects the cosmic hierarchy described at the end of the tale. Many point up the symmetry and poetic pageantry which reflect the poem's basic expression of the noble life. While the above ideas are not in error, they are incomplete: they do not come to terms with the real problems of analysis, and they do not relate significantly or satisfactorily the tale with the teller.

At the time Chaucer painted the portrait of the Knight in the General Prologue, the calling of knighthood and its ideals were

already doomed, gunpowder, cannon, and trade forcing chivalry to give way to the ideals of commerce. Although this change was not yet complete, it was in the air, and the feelings toward a doomed way of life caused the flame of devotion to that life to flare up in a final dedication. Even the declining patterns of the types of warfare show the change: from single combat to sieges to the defence of Christian borders.

In "The Knight's Tale" Theseus' actions demonstrate this change: he moves from warring *against* women (he has recently defeated and married the Amazon Queen) to warring *for* women (at the behest of women and their tears, he takes up the fight against Creon) to *arranging a tournament*, a mock battle, a *parody of war*, after which the winner will *marry*. In doing so, he has become a political entity (peace-maker, marriage broker, uniter of Thebes and Athens) rather than a follower of chivalry.

Also, Theseus injudiciously imprisons Palamon and Arcite, breaks his promise to keep them both in prison, and breaks it again — and again at the behest of weeping women, this time the weeping Amazon warrior queen Hippolyta, who since her defeat and marriage has changed much in the same way as Theseus — when he arranged the tourney. At the time he confronts the "escaped" Palamon and the "returned" Arcite, Theseus has been hunting — his service to Diana, whom he serves next after Mars; in a moment he will admit to having served Venus in his time. Theseus, therefore, is intricately linked with Arcite (Mars), Palamon (Venus), and Emelye (Diana); and that link is dramatically demonstrated later when, just before the tournament, Theseus enters the arena flanked by Palamon and Arcite. It is as if they represent the earthly version of the quarrel between Venus and Mars with Theseus portraying Saturn, the modifier.

But it is in the motif of colors that the work gains cohesion and ultimate meaning. When we see Palamon and Arcite enter the stadium with their white and red banners (respectively), we must recall from the very beginning of the tale the red and white banner that Theseus carries as he returns from his conquest of Feminye with his new wife and her sister. Next to this, Theseus flies a pennant of rich gold on which is embroidered the Cretan Minotaur (the Minotaur certainly represents a high point in Theseus' chivalric career, but it may also signify the labyrinthine nature of the world, of fate, of Boethian chance). The red, white, and gold combination should also

recall Palamon and Arcite's first view of Emelye seen through their prison window as she picked red and white flowers to weave a garland for her golden hair. If we then allow ourselves the liberty of looking beyond the tale to the frame, we may see the Knight's son, the *yong Squier*, whose clothes are embroidered with red and white flowers. It is here that Chaucer's fastidious concern with weaving together tale and frame is first seen.

As noted above, Palamon, Arcite, and Theseus are the earthly parallel to Venus, Mars, and Saturn; Saturn's attempt at an eventual peace is "exactly" like Theseus' and both will impose "order" on the existing spheres in which they dwell: Mars will win the war, but Venus will win the peace; Red Mars and Arcite will win but lose, while White Venus and Palamon will lose but win. Emelye, the "reluctant" object of the war must be reconciled to her "fate"; perhaps she depicts the unnaturalness of a permanent dedication to Diana. Despite the unlikely turn of events at the end of the tourney, we discover that order prevails because each of the characters receives exactly what he has asked and prayed for: Arcite wishes only victory; Palamon wishes only Emelye; and Theseus wishes only order, peace, and reconciliation.

In short, Theseus' actions foreshadow the end of a way of life — his former way of life — the fall of chivalry, though it is probable that neither the Knight who tells the tale nor Theseus, his fictional counterpart, is aware of the passing of the old ways. The irony becomes more trenchant if the teller of the tale is unwittingly informing against himself; and that irony is furthered if the reader is in the knowledgeable position of seeing the Knight's being eventually succeeded by his son, replete with flowered garb, mandolin, and curled hair. Though the Squire is not a repudiation of knighthood, he is, as depicted in the General Prologue, a lessening of it and a factor in its change.

This view of the first of the Canterbury tales makes it possible to see Chaucer's ability to counterpoint his characters (and their conflicts in the frame) with the stories they tell, so that the tales may be modified to indicate that the artistically conceived "story" may be further "fictionalized" by the teller so that each personality enters the tale *per se*, causing it to differ from the merely generic conventional form (e.g. Romance) it is generally professed to be. The irony depends largely upon whether one sees the tale in light of the person who is telling it or as a tale remote from the teller.



THE "SOUNDLESS MOILING" OF BAYARD SARTORIS

William Cosgrave
North Dakota State University

In William Faulkner's *Sartoris* young Bayard is never able to express fully and naturally his feelings to others. At the same time, he is in a constant state of restlessness and turmoil, and becomes increasingly agitated and confused as the novel progresses. Bayard's combined inarticulateness and turbulence are a "soundless moiling" which he shares with MacCallum's mute, half-breed pups. Bayard, too, is a half-breed because he is neither a hero of the Sartoris legend nor a storyteller who perpetuates the legend. Other characters are able to break out of their otherwise soundless worlds through words — old man Falls, Byron Snopes, Horace Benbow, and even old Bayard. But young Bayard is unable to express himself about the war even as effectively as the "slow, inarticulate" Buddy MacCallum. In these MacCallum chapters, the key image of the mute, half-breed reveals that Bayard, like the fox-pups, is not a superior synthesis but an inferior, weaker, smaller avatar in the Sartoris line. The pups and Bayard demonstrate that the effects of "soundless moiling" in Faulkner's world are ostracism from men as well as nature.



HAGIOGRAPHY IN "THE MILLER'S TALE"

Clyburn Duder
University of North Dakota

Chaucer's "Miller's Tale" contains five saintly allusions or invocations, and all five enhance, by means of ironic, symbolic reinforcement, the Christian tradition and folklore regarding the Genesis flood which the "Tale" parodies.

Two of the invocations involve St. Thomas and his notorious doubt, while St. Frydeswyde, St. Neot, and St. Uncumber are invoked or alluded to once each.

St. Thomas is referred to twice by John (A3425-26 and A3461-62), and ironically John, who *believes* everything Nicholas tells him, calls upon the Saint who should have caused him to have some doubts about the whole "revelation from God." The result is that

John, the believer, receives the revelation he needs, but obviously not the one he wants — even though he is "purified by the deluge."

John also invokes St. Frydeswyde (A3448-49) in order that Nicholas might be healed. Yet, in spite of the appropriateness of the invocation, the "sely carpenter" is unwittingly praying for his own downfall. If St. Frydeswyde heals "hende Nicholas," as John requests, then John will become a cuckold by the grace of one of God's Saints.

The next saintly allusion is identified by Nicholas. When Absolon completes the misplaced kiss, Nick says: "A berd! A berd! (A3742). The saint involved is Uncumber (also known as Liberata or Wilgefotis), a maiden whose irate father had her crucified because, by God's help, she grew a beard and thus disposed of unwanted suitors.

The irony of this allusion is twofold: not only does Allison have "protection" against the unwanted suitor Absolon by means of a misplaced kiss and beard, but she is also symbolically telling her "unwanted and troublesome husband" what to do, namely kiss my beard.

The final saintly reference is St. Neot (A3781), referred to by Gerveys. Neot is known for his vow of chastity and often identified with the "Creation Window" — a stained glass work with Neot in the foreground and Adam and Eve, nude, in the background. Thus, Absolon's implied vow of chastity, after the kiss, like St. Neot's vow, is re-enforced by the "nude couple" background.



TRANSLATION AND THE NEW RHETORIC: A LOOK AT *PORTRAIT D'UN INCONNU*, THE FRENCH ORIGINAL BY NATHALIE SARRAUTE AND THE AMERICAN TRANSLATION BY MARIA JOLAS

Lowell Gallagher
University of North Dakota

This paper is a part of a preliminary study in stylistics, an attempt to use the methods of the Christensens' *New Rhetoric* in the French language.

I was attracted to Nathalie Sarraute in the course of an earlier stylistics study on Virginia Woolf's novels. Certain stylistic (especially dictional) elements seemed common to the two writers; and this observation led me to begin a study of Sarraute's style.

Two avenues have opened up from initial work: first, a broad study of several French authors of this century — my attempt to isolate standard features of modern French prose, applying the New Rhetoric, and to place Nathalie Sarraute in this stylistic context; second, a study of Sarraute's novels in tandem with the American translations of them, by Maria Jolas: part of an attempt to describe and to isolate a certain methodology of translation between French and American (limited for the most part to syntactic features).

My present study treats Nathalie Sarraute's first novel, *Portrait d'un Inconnu*, and the translation, *Portrait of a Man Unknown*, by Maria Jolas.

Results of my analysis show that the American translation falls within the norms of what is considered standard by the application of the New Rhetoric in American English, and remains faithful, generally, to the basic stylistic traits of the French original.

Differences which do appear fall into two categories: 1) those demanded by the grammatical necessities of each language; 2) those suggesting, rather, a choice made by the translator.

This latter category, once the necessary compensations in translation are satisfied, seems to represent the main field of work for the translator, and shows certain liberties and pitfalls of translating as rather explicit departures from what, statistically, does correspond more closely between the original and the translated work. Notable examples in the *Portrait* are slight, but important, differences in the number of words and the distribution of free modifiers; the frequency of what may be called Subordinate Terminal Units and of what I call Appositive Verbids; the use of certain marks of internal punctuation, especially the dash and the semi-colon. Discrepancies in these cases point to a modification of the French author's style, and frequently suggest a shift in the rhetorical effectiveness of that style.

There are no "final" results from this study in its present state; what I hope to do eventually is suggest how further work along this line may lead to a descriptive standard of French-American English translations.



TWO PRISONER-POETS: THE DUKES OF ORLEANS AND SUFFOLK

Carol J. Harvey
University of Winnipeg

Many outstanding works of literature have been written in prison. Two fifteenth-century dukes — one French, one English — caught up in the turmoils of the Hundred Years' War, whiled away their imprisonment by composing poetry and despite the continued hostilities between their countries became personal friends.

The friendship between Charles, Duke of Orleans, who was for twenty-five years a prisoner in England, and William de la Pole, Duke of Suffolk, a prominent politician during the reign of Henry VI, spanned many years. The relationship started in 1429 when Suffolk was captured at Jargeau by Joan of Arc and imprisoned by Count Dunois, the bastard half-brother of Orleans. It blossomed into friendship when, on his return to England, Suffolk requested the custodianship of Orleans, who had already spent eleven years in England after being captured at Agincourt. The friendship was ultimately in part responsible for the gruesome death of Suffolk in 1450, following charges which included having treasonably provided the Duke of Orleans and Count Dunois with information about England's war strategy.

The small number of poems Suffolk composed in French while he was imprisoned by Count Dunois are little-known whereas Orleans enjoys a considerable reputation as an author of both French and English verse, much of it written during his long imprisonment in England. Modern scholarship has shown that it is unlikely, as H. N. MacCracken suggested, that Suffolk was the "author-translator" of Orleans' English poetry; it is unlikely also that "one of the minor levels in the crown of French poetry" was due to Suffolk's promptings, as Robert Steele suggested. However, there is little doubt that the cultured, literary atmosphere prevailing at the home of Suffolk and his wife Alice Chaucer, grand daughter of the English poet, was one in which Orleans' talents flourished.

The poetry of both Suffolk and Orleans reflects themes common in the fifteenth century, drawn in the main from the lingering tradition and terminology of courtly love. Both sing the praises of the incomparable lady, to whom they declare their steadfast loyalty in the service of love. The charms nature has bestowed on the lady are such that the lover will always remain her faithful servant, even if she is capricious, languishing until she relents and seeking from her alone

hope and consolation. Lamenting her absence, both poets rail against Love and Fortune, whose prisoners they are. The poems are rendered more poignant by the knowledge that the prisoner of love is at the same time a prisoner of war.

Suffolk was a man of considerable political influence, which he used to plead Orleans' case for release. Finally, in 1440, Orleans was released and returned to France. His last years were spent peacefully at Blois, where he held court in great state and dignity, gathering around him a circle of poets. Charles Duke of Orleans died in 1465. The fate of the Duke of Suffolk was less happy. In 1450 he was impeached by Parliament for treason. He was accused among other things of taking money to secure Orleans' release and of giving information to Count Dunois about England's defenses. Banished by Henry VI, Suffolk set sail into exile, but had hardly left the English coast when his ship was boarded. The following day, a common sailor hacked off his head with six blows of a rusty sword.



“DIE WEISE VON LIEBE UND TOD”:
PERSPECTIVES IN LITERARY CRITICISM OF
RAINER MARIA RILKE'S MALTE LAURIDS
BRIGGE AND CORNET CHRISTOPH RILKE

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Rainer Maria Rilke's *Aufzeichnungen des Malte Laurids Brigge* and *Cornet Christoph Rilke* have been critically examined by a great number of literary scholars from a wide array of perspectives. Most criticism, however, stayed within the more traditional approaches such as the work-immanent, hermeneutic interpretations. Although differences in opinion may have occurred, they all seem to agree on two major themes that pervade the two prose works of Rilke, namely that of *death* and that of its (for Rilke) complementary theme, *love*.

This paper attempts to describe, briefly, the 'traditional' critical perspectives and, in a more detailed manner, a possible 'new' approach to Rilke's main themes: a psychological, if not psychoanalytical approach. In order to assess the validity of such an approach, it seems necessary to weigh *Zeitgeist* versus Rilke's own personality traits, mainly that of his alleged *Todeserotik* (death-eroticism). It will be shown that *Malte Laurids Brigge* deals with death and love in a more universal way and is greatly influenced by the

Zeitgeist of the *fin de siècle*, while *Cornet Christoph Rilke* bears symbolic evidence of Rilke's personal and psychological traits. The discussion of the different approaches attempts to indicate the dangers of a psychological interpretation solely based on symbolic evidence and biographical references.



SRA: A NEW LINGUISTIC METHOD OF
ANALYZING IMPERFECT RHYME
IN POETRY

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It has often been argued that literary critics should have some knowledge of fundamental linguistic concepts. That this suggestion has not been accepted widely among literary scholars is demonstrated by their generally uneasy treatment and often superficial evaluation of sound and rhyme in poetry. The simple knowledge of linguistic facts on a rather elementary level would help.

Concentrating almost exclusively on assonance as one of the forms of imperfect rhyme, this paper demonstrates how a strictly structural method of phonological analysis provides for new insights into the intricacies of assonant variation in poetry. My method of sound and rhyme analysis (SRA) is partially based on a refined version of Trubetzkoy's early definitions and categorizations of phonemic and allophonic contrasts. However, such contrasts between individual phones and clusters as they might appear in assonant rhyme words are now grouped into four categories, based on their closeness to or remoteness from phonological identity, i.e. true rhyme. Within three of these categories, further distinctions are made by defining articulatory contrasts between phones as one-, two-, three- or four-dimensional, depending on the complexity of phonological features involved. The result is a clearly defined, graded hierarchy of 13 levels of assonance, directly applicable to literary analysis and evaluation of assonant variation.

For example, SRA of assonances in the poem "Das Lied der Toten" by Novalis reveals a striking assonant structure of sophisticated balance that is directly related to the content of the poem but has remained undefined by literary critics hitherto. These assonant variations can be felt, of course, when one listens to the poem read aloud; however, they can be analyzed, proven, and

classified only if one has some kind of exact method to measure and define, for each assonance, its closeness to or its remoteness from true rhyme. The method presented here seems to do the job and is adaptable to the analysis of other forms of non-true rhyme and related phenomena in poetry.



THE CORRESPONDENCE BETWEEN PEIRESC AND GASSENDI

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Those people of the past who are still remembered today form only a small part of the number of people considered important in their own time. One of these hardly-remembered persons is Nicolas-Claude Fabri de Peiresc (1580-1637). Because he published no books, his influence on his contemporaries, his erudition, and his catholic interests are all but forgotten. Yet he was a source of information for Gabriel Naudé, Mersenne (pere), Rubens, Malherbe, Grotius, Guillaume du Vair, Mazarin, Gassendi, and the brothers du Puy. His interests and expertise included astronomy, biology, philosophy, archaeology (especially numismatics), and philology.

He is said to have discovered the Orion Nebula, verified Harvey's theory of the circulation of the blood; Newton made use of his work on optics; he encouraged Grotius' work on international law; he even writes Gassendi of a possible preventative for the plague; and he was acquainted with Galileo.

But the bulk of his vast influence and knowledge exists mainly in his correspondence with Pierre Gassendi — of one hundred sixty letters, Peiresc wrote one hundred one. Although Peiresc's letters are more informative than given to style and wit, it is fortunate that they are preserved to allow us to know at least something of one who was so very active in shaping the intellectual and humanistic climate of his time.



MOTHER GOOSE (RATED "X")

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For the collection and interpretation of children's verse in English, we are chiefly (and greatly) indebted to the Opies and to the Baring-Goulds. These scholars typically find the sources of "nursery rhymes" in noteworthy public events. "Sing a Song of Sixpence," for

instance, has been explained as commemorating the printing of the first English Bible. The same rhyme has been said to be about Henry VIII ("the King"), Katherine ("the Queen"), and Anne Boleyn ("the maid"). It has been the fate of such rhymes to survive either the memory of whatever inspired them or at least the connection between rhyme and event.

Some rhymes, however, seem to be based, not on noteworthy, public events, but on private, familiar situations. These poems are based on the fact that there are two human sexes which physiologically interact in fairly definite ways. A prime example of such a verse is "Cock-a-doodle-doo! My dame has lost her shoe." There are others.



THE USE OF STATISTICS IN SEMANTIC ANALYSIS A STUDY OF THE WORD ÈRE IN MIDDLE HIGH GERMAN

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In approaching the problem of semantic analysis within an historical context, the necessity of an objective framework upon which to base my interpretations became apparent. I have therefore attempted in this study to develop a statistical apparatus which can be used not only in Middle High German, but also in any semantic analysis, and which can aid in verifying or rejecting conclusions arrived at in a more intuitive way.

I have chosen the word *êre* in Middle High German because of its high frequency and its crucial position in medieval ethics, and because its exact meaning has been center of controversy among medieval scholars. I have limited the works in this study to two pre-courtly epics, *Konig Rother* and *Herzog Ernst*, and two epics of Hartmann von Aue, *Erec* and *Iwein*. In this way I could work contrastively with two distinct traditions, one, the "Spielmannsepik," anchored in the past, and the other, courtly epic, innovative in its style and outlook.

Various aspects of the syntactic environment of *êre* in these epics were investigated and converted into statistical information, so that all occurrences of *êre* could be contrasted in an objective manner, and no undue emphasis would be placed on any one passage. I

considered such elements as position in the sentence, modifiers, and governing verbs. In addition I used a simplified case grammar to illuminate the various relationships *être* may have with other words in the sentence.

The resulting charts and statistical information show that Hartmann gives more syntactical importance to *être* and uses it in a more personalized and individual manner than do the authors of the pre-courtly epics. If one can assume that the innovative nature of Hartmann's courtly epics is reflected in his linguistic usage, one can see in this data an argument for a shift in the general meaning and application of the word *être* at this time, perhaps due to the influence of the courtly ethical system.



THE "MONSTERS" AND DEITIES OF CLASSICAL WALPURGIS NIGHT — THEIR MYTHOLOGICAL, POLITICAL AND POETIC SIGNIFICANCE

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"Classical Walpurgis Night," its 1483 lines constituting a short drama by itself, has in more recent years been recognized as one of the high points in Goethe's final creative period. Sketched in 1826, it was completed in 1830, two years before the author's death. Goethe chose this magical, unique night, in part, as a vehicle for linking the first act of *Faust II*, the court, more firmly to the third, in which Faust experiences the fulfillment of his longings: his union with Helen of Troy.

Since this encounter had to be achieved in artistically credible fashion, Goethe prefaced it by delving into the mythological components of the pre-Hellenic environment, borrowing material freely from Benjamin Hederich's *Gründliches Mythologisches Lexikon*, 1770. In this four scene, phantasmagorical masterpiece, an evolving, a heightening was sought, means for pointing the way toward Helen, embodiment of the ultimate in beauty.

Here Goethe explores the classical realm, blending art and nature, while unfolding the great, the ugly, the monstrous, and the beautiful, in a continually evolving process reflected in the figures and their settings: The barren landscape populated by the Griffins, Phorkyads, and the Lamiae gives way to later scenes of abundant life, joyous singing, and fertility, where more perfect, individualistic deities such as Galatea, Nereus, and Proteus are encountered. The ghostly

atmosphere in the initial stages of the act is precursory to the higher plateau of the much admired Cabiri, who are gods, and of the human Telchines. Movement is sensed in a direction away from the fearful element in earthbound magic to the splendidly ordered miracles of the ocean, vibrant with life. The swarms of ghosts yield to the well choreographed round dances of the water figures. In essence, the reader first beholds the differentiation between eternal being and Chaos, only to conclude the act by embracing Eros and the power of becoming.

Faust's serious intent in his quest for Helen and Homunculus' mission — pursuit of human form for himself — is balanced by the misadventures of Mephistopheles, whose encounters with the "absurd" monsters (the Griffins, the Lamiae, the Phorkyads) symbolize the similarity and timelessness of evil and ugliness and the transitoriness of deception and pleasure.

Homunculus' importance in the artistic creation cannot be stressed too greatly; he knows that Faust needs to pursue the Leda dream actively, this knowledge alone constituting an essential motivating factor leading toward the Faust/Helen union. He connects spirit to physical life. He is in spirit, thought, and idea striving for perfect form, much like Goethe the artist searching for, then realizing an ideal method of preparation for the presentation of a spiritually and sensuously elevated Helen figure, since she is only then truly beautiful. In the last scene a culmination takes place — the merging of Homunculus with Galatea — his idea, his spirit assuming perfect human form, this act a reflection of the evolving and successful achievement of the creative artistic act of wedding idea to physical form.



SCHOLARS TAKE THE HUMANITIES TO THE PUBLIC: INTERNATIONAL POSSIBILITIES

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The National Endowment for the Humanities, an agency of the U.S. government, after 6 years of competitive grant support programs for research, education, and fellowships in the humanities, in 1971 added experiential regrant programs in several states to promote and support humanities activities for the "out-of-school adult public." Administered by committees or boards with rotating membership drawn about equally from faculties and non-academic persons, public humanities entities are now operational in all 50 states and in Puerto Rico.

In August, 1972, the author was invited to Washington with Rolland Redlin, a Minot banker, and Carolyn Bowe, a Fargo businesswoman, to explore with NEH staff the foundation in North Dakota of such a public humanities entity. Two other persons, Laurel Loftsgard, President of NDSU, and Hubert Carbone, Superintendent of the N.D. State Hospital in Jamestown, joined the planning later, and by June 1973, sixteen others had been added to the newly operational North Dakota Committee for the Humanities and Public Issues.

By June, 1978, 351 public humanities projects of widely varying scope and duration had been supported in 52 of the state's 53 counties with more than 890 thousand dollars in grant funds matched by more than a million dollars in moneys and in-kind services contributed mostly by sponsoring civic organizations; some seventy humanities scholars from the state's colleges and universities had participated. Totally divorced from the traditional contexts of courses, credits, and credentials, the programs overall have been effective in eliciting or renewing widespread public interest in and appreciation for the humanities disciplines. They can be viewed as a step toward trying to bring about an educating society. Participating faculty members have generally found their public activities challenging, stimulating, and rewarding.

The state's newspapers, radio stations, and TV channels have frequently cooperated extensively and actively with NDCHIP-supported programs. Print and media materials of lasting value have resulted from several programs, including the award-winning documentary on the Nonpartisan League, *Prairie Fire*, and the feature-length film *Northern Lights*.

Operational since October, 1977, the Federation of Public Programs in the Humanities now seeks to assist all 51 of the humanities committees, serving as a clearing house for information and materials and coordinating regional multi-state activities. Regional and local international public humanities projects should be considered. In this region, indeed, individual Canadians (including provincial government officials) have already participated in North Dakota programs; and Canadian contributors to public television (KFME&KGFE) have had their contributions matched with U.S. federal moneys by NDCHIP for support of humanities-related media activities. There may be a role for this international association of humanists, if members of the general public came to be involved in our annual meetings or in parts of them: the intrinsic interest and importance of our concerns would warrant such involvement.



RAISED EYEBROWS AND LOWERED VOICES: MEASURING CHARACTER DEVELOPMENT THROUGH THE 'ARC QUOTIENT' IN *THE AGE OF INNOCENCE*.

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"Mrs. Wharton's reproduction of the manners and mores of New York society in the 1870's," suggests Millicent Bell, "is a splendid achievement of satiric archaeology." This reference to *The Age of Innocence* fastens on the grist of the traditional critic's mill: the involvement of Edith Wharton with a world of conventions and rituals, a world of which she was both familiar and fond, yet a world whose deficiencies she had been said to ruthlessly expose.

This paper recognizes these traditions but focuses on the how and the why — not the what — of this satiric edge; via the "archaeological constructions and conventions revealed in the work as they contribute to the revelation of character and the resulting thematic development.

Of particular interest is what may be termed the "arch quotient," loosely defined as that narrative tone which retains the elaborate politeness of well-bred people who must nevertheless protect the boundaries of their social strata by the well-bred sneer which lies disguised beneath that polite mask. Measuring the quotient is accomplished in several ways: words and phrases are rarefied through quotation marks and italics; the prose is tortured through extensive subordination and clarified by the paring away of verbal ornamentation through coordinate structures; and the parenthetical constructions emphasize the "lowered voice" of the narrative.

Revealed cooperatively through Newland Archer and an old-fashioned authorial eye, this satiric tone is an instrument which measures the character's growing awareness of the ambiguity of his values and his subsequent coming to terms.



THE HYPOCRISY OF JONATHAN JEREMIAH PEACHUM: BIBLICAL QUOTATIONS IN BERTOLT BRECHT'S *DIE DREIGROSCHENOPER*

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Bertolt Brecht drew on three main sources for his *The Threepenny Opera*: John Gay's *The Beggar's Opera*, Francois

Villon's poetry, and the Bible. Most of the direct quotations from the Bible used in the opera are either said by Jonathan Peachum or printed on signs hanging in his shop. The Beggar's Friend. By viewing the quotations used by Peachum in their biblical contexts, and by determining their meaning within these contexts, we learn the full extent of the hypocrisy of Jonathan Peachum, whose opinions and actions are nearly always in conflict with the Bible he nearly always relies upon for support.

"Geben ist seliger als Nehmen" (It is more blessed to give than to receive), found in Acts 20:35, is part of a statement by Paul demanding hard work; Peachum uses it to support beggary. The quotation echoes Christ commissioning his Apostles in Matt. 10:1-22, making Peachum's commissioning Filch as an artificial beggar beneath those words a mockery of the biblical event. "Verschliesst euer Ohr dem Elend nicht" (Do not close your ears to misery) is based on Proverbs 21:18 and said by Filch, who wants help from Peachum. Peachum counters with "Gib, so wird dir gegeben" (Give, and gifts will be given you), a quote which condemns Peachum's actions and foreshadows his fall and punishment. Peachum's lines in the "First Threepenny Finale," taken from Ecclesiastes 3:13 and Matt. 7:19, again prove Peachum a hypocrite. His worst offense, however, is making up a statement and claiming that it is in the Bible, thereby illustrating his disrespect for the Scriptures he continuously invokes.



POULAIN DE LA BARRE: CARTESIANISM AND FEMINISM

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The "Querelle des femmes" which peaked in the sixteenth century continued into the seventeenth in a battle of pamphlets and essays, the most famous examples being Ollivier's *Dictionnaire* against the alleged wickedness of women and Marie de Gournay's *L'Egalite des hommes et des femmes*, both published in the first part of the seventeenth century. Although Descartes does not enter into the quarrel, many women of the Salon society adopted enthusiastically his ideas, especially those on the topic of passion versus reason. It is also rather commonplace to say that he himself was influenced by salon literature and conversation. Descartes wrote his moral treatises in French (cf. *Traite des passions*) and kept a regular correspondence with women such as Princess Elizabeth and Christina of Sweden, setting himself apart from the philosophers and

theologians of the Sorbonne, who quarreled in Latin and who were notoriously contemptuous of a feminine audience.

Poulain de la Barre as a young man frequented Parisian salons and adopted Descartes' ethics as well as the pro-feminist feelings which were vented there. By the time he left Paris and established himself in Geneva where he could practice his religion, the battle had switched from the topic of equality of women to the topic of education of women. Those who supported women's struggle for equality could hardly deny them equal opportunity for education. In his essays "De L'Egalite' des Sexes," "De l'education des Dames," and "De l'excellence des hommes," Poulain uses the Cartesian method of refuting all assumptions that are not corroborated by careful observation and refuted the prejudices that had kept women in an inferior social position.

Yet it would not be absolutely correct to categorize Poulain de la Barre a "feminist" writer (such, for example, as Simone de Beauvoir). The question of women's equality and their right to an education is as much as anything else a vehicle by which he may test his Cartesian method and his Cartesian ethics. Ultimately, he refuses to proffer to educated women the same rights as men. (In this he fails to anticipate a fellow Genevan — Rousseau.) Although women may be just as capable and as educated as men, Poulain denies them a profession or a share in running the government; for this would constitute a radical change in his concept of women. Women may be "equal", but they are still "aliens" in the world of men and affairs.



HOMELY IMAGERY IN MARGARET LAURENCE'S MANAWAKA FICTION

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It is apparent that Margaret Laurence is very much at home with language that relates to rural and small town life, and that she skilfully varies her language to suit character and situation.

This is an impressionistic study, made with care but without the use of a computer or other mechanical aid. No attempt has been made to find recurring motifs or to consider symbolic implications.

Margaret Laurence, a leading writer of fiction in Canada, was born in Neepawa, Manitoba, an area which she has fictionalized as "Manawaka" in a series of interlocking short stories (*A Bird in the House*, 1963-1970) and three novels (*The Stone Angel*, 1964; *A Jest of God*, 1966 — called *Rachel*, *Rachel* in the movie version;

The Diviners, 1974). There are overtones of Manawaka in *The Fire-Dwellers*, 1969, since the protagonist grew up there, but the action takes place in Vancouver.

Laurence uses much imagery and many figures of speech, particularly similes and metaphors, that relate to everyday patterns of semi-rural life and, especially, to flora and fauna. By far the most productive works for this survey are *A Jest of God* (134 examples) and *A Bird in the House* (54 examples). Only a small sampling can be given here: a house is plain "as the winter turnips in its root cellar." There are old men "with their dry laughter like the cackle of crows or the crackling of leaves underfoot." A grandmother is "a tiny little woman with a face like a falcon" and "bald as a peeled onion."

A grandfather "lumbers around the house like some great wakeful bear waiting for the enforced hibernation of Sunday to be over." A woman speaks "in a voice like frost on a windowpane, infinitely cold and clearly etched." "The sorrel-coloured hair" of a hired girl "continued to bloom like a thicket of Indian paintbrush in her armpits." "Calla detests her name . . . Nothing less ladylike could possibly be imagined. She's a sunflower, if anything . . ." We had

"orange mousetrap cheese large as a wagon wheel." Uncle Terence "was one of the numerous fractured bones in the family skeleton." "I felt chilled by my childhood . . . because of the freezing burden of my inexperience." His face had "a beaked nose, eyes a chilled blue like snow-shadows." Her face was "wrinkled like elm-bark . . . and a filthy sweater betrayed her plank-flat body." She was "looking like a wind-dishevelled owl, a great horned owl, her fringed hair like grey-brown feathers every which way . . ." I see myself "a thin streak of a person, like the stroke of a white chalk on a blackboard."

Variations in the delivery of a preacher: "his voice like a husky dog's, a low growling"; "his voice is creamy as mayonnaise." "I can see myself stumbling and floundering through the words, like wading through deep snow." My expression "makes her forge explanations instantly; strongbows of argument." My mother's voice "came meadowlarking in through my bedroom door." The minister's "black choir gown made him look like an emaciated crow." "If I capitulate, they will fall on me like falcons." On the street was "the occasional kingfisher flash of a car driven by some impatient housewife . . ." Cluny Macpherson "was exceptionally short and broad, like a bullfrog; and . . . I must have looked like some skinny poplar sapling." Nestor Kazlik was "a great bear of a man, with a moustache thick as an untrimmed hedge." "Hector's eyes are lynx eyes, cat's eyes, the green slanted cat's eyes of glass marbles." "The windows" of the house "are the eyes, closed, and the blinds are the eyelids, all creamy, fringed with lacy lashes."

This, then is a tentative analysis of some of Margaret Laurence's homely and vivid figurative language. I leave to others the tasks of discovering larger patterns and implications (general themes, autobiographical overtones, Freudian symbolism, Marxist criticism, etc.). I wish symbol hunters success, but someone has likened symbol-hunting in literature to riding an unbroken horse — you never can be sure of your direction, and you may be thrown off.



EPPURE SI GAUDE: THE DIALECTIC OF PORNOGRAPHY

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It has become a commonplace that there are works of pornography (the anonymous *Histoire d'O*, Jean de Berg's *L'Image*) which are substantial works of art. This raises the problem that, once the tip of the genre has been admitted in the realm of respectable literature, it may be advisable for criticism to account for the rest.

A recent paper by Brigitte Frase of the University of Chicago finds the redeeming aspect of the genre in its project of searching the boundaries of human experience for extremes (pornography as a pioneer among genres). I would like to begin with this thesis, adding to it that extreme experiences in literature are normally fictions, that the project of crossing those boundaries is an impossible one in life, a fictional one in art. An analogous situation is this: that language has its limits too; there are inexpressible entities, extremes beyond the reach of language, and pornography is generically concerned with them. A first corollary of this observation is a narrative shape, characteristic of pornography, in which successive episodes escalate in intensity.

A second corollary: pornography is a composite genre, like opera or emblem poetry, dependent on or in collaboration with extra-textual elements for its validity. Acknowledging Walter J. Ong's famous article "The Writer's Audience is Always a Fiction" (PMLA 98, No. 1 [Jan., 1975]), we can complicate the issue: The extra-textual element, the physical arousal of the audience is often enough a fiction, but as a fiction it is a strict generic demand. Two constraints, not necessarily in harmony, emerge as necessities: a) a mimesis of a particular kind of activity, progressively intensified, and b) an assumption (perhaps fictional) of a particular response from the audience. The title, a joking paraphrase of Galileo's "Eppure si muove," "Nevertheless it moves," comes from Roland Barthes's characterization of reader response in *Le Plaisir du texte*.

The discussion concludes with a brief summary of the two constraints as they can be seen operating in the famous "literary" pornographic work, George Bataille's *Histoire de l'oeil*.



HENRY VAUGHAN'S USE OF THE DOUBLET FORM WITHIN SILEX SCINTILLANS

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Any study of Vaughan's poetry reveals a startling variety of poetic forms. One particularly interesting form, which no one else, to my knowledge, has yet noticed is the doublet — that is to say two distinct poems having the same title. Vaughan wrote seven such doublets in all of his poetry: three ("Mount of Olives", "Begging", "Jesus Weeping") are self-contained within the two parts of *Silex Scintillans*, one of Vaughan's complete volumes of poetry.

These doublets group themselves naturally as a set, despite their individual, distinctive stanzaic structures. All of the poems either focus on the relationship between the speaker and his Lord directly or on a specific place or time associated with Christ's earthly life. All but one begin with an apostrophe. All can be described as meditative in the term of Louis Martz. Perhaps, most interestingly, the heart becomes an increasingly important image in these poems, reflecting Vaughan's evolving theme throughout *Silex Scintillans*.



CAIN: BYRON'S RESOLUTION OF A DIVIDED CONSCIOUSNESS

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Matthew Arnold's claim that Byron "taught us little" has been convincingly refuted by modern commentators, who see considerable psychological depth in Byron's works. One of the most controversial of them is his drama *Cain*, which has attracted wide critical discussion. This paper explores the psychological significance of this drama in Byron's personal and poetic development. First, Byron is observed experiencing a division of consciousness between an idealistic and a pragmatic *Weltbild*; and second, *Cain* is seen containing Byron's symbolic recognition of this duality. *Cain* actually reveals the act of fratricide as necessary to the resolution of this duality of consciousness. The conclusion shows that *Cain* represents Byron's recognition and resolution of his divided consciousness, and that Byron's inversion of good and evil therein demonstrates a step

toward the insight that death is the final atonement that makes man his own savior/God. Life could not be completely realized, Cain learned, until death had been experienced not by him who suffered it, but by the brother who suffered more by committing the act itself, and no God or Lucifer exists for Byron except within the human attainment.

Byron is said to have composed the bulk of *Cain* while drunk, and subsequently commented, "When I reread it later, I was astonished". We might conclude: *in vino veritas*.



"WE ALL EXPECT A GENTLE ANSWER, JEW": LANGUAGE AND BEHAVIOR IN THE MERCHANT OF VENICE

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In the trial scene of Shakespeare's comedy, the Duke of Venice leads his countrymen in expecting that Shylock will show mercy to Antonio — that the Jew will not claim the pound of flesh from the Christian. "We all expect a gentle answer, Jew" (MV IV.i.34). But Shylock is not gentle/gentile; he is not even going to answer. He is unmoved by anything that the Venetians can say.

But the Venetians should have expected the harsh inhuman response that Shylock does give. If they had listened to him carefully, they would have known him to be ungentle. Certainly critics who have listened to Shylock do not expect a gentle answer from him. Either because of his religious perspective or his usuriousness, Shylock — it is often argued — can not be forgiving or giving. But going beyond his roles to his very language, other critics have heard a similar hardness, a demand for the letter rather than the spirit of the law.

Mark Van Doren, for example, points to repetitiousness as a sign of miserliness. John Palmer and Theodore Weiss both point to a materialistic, literal habit of mind by analyzing Shylock's language. But if one listens carefully to that language, one hears too Shylock's statement that he is the way that he is because of others' language. "Thou call'dst me dog before thou hadst a cause" (MV III.iii.6). As Abraham Morevski argues, Shylock's concern is a matter of insult.

So when Shylock does not answer the Venetians, he displays a rejection of communication that has been forced upon him. Driven

to behave in a manner defined and limited for him by others, Shylock will "have no speaking" (MV III.iii.17). From his first scene, Shylock has asked the Venetians "What should I say to you?" (MV I.iii.120). His first gentle answer is the bond of flesh. So later he says "I'll have no speaking, I will have my bond" (MV III.iii.17). Finally, the Venetians must "answer" (MV IV.i.3) Shylock.

Defeated by Portia, Shylock must be "content" (MV IV.i.394) with others' words once again. He concludes, "Send the deed after me,/And I will sign it" (MV IV.i.396-397). But though he is defeated, he demonstrates the ironic and potentially deadly possibility of language. When words are used to deny and to isolate, rather than to communicate, they return to condemn their speakers. Shylock almost has his bond because the Venetians themselves had no gentle answers.



A HITTITE SPRING FESTIVAL

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The Hittite text KBo 26 182 (Ankara Archaeological Museum number 73/s) is what is known as a cult-inventory text. As a result, the problem of reading it, even though the surface of its obverse is extremely damaged, is not as acute as it might seem at first glance. This is because the cult-inventory texts follow a fairly uniform pattern in the presentation of data. Thus, a deity (or deities) is named; cult objects of the shrine are listed and sometimes described; and festivals performed there are noted and not infrequently described. The festivals that are described in the inventories contain some common features, including a procession to a cult object (normally a *huwasi*, [an altar-like object]) located outside (and sometimes specifically stated to be up from) the town, ablutions, sacrifices, presentations of meat, lists of materials placed near the festival's center of activity, breaking bread, filling rhytons, materials used for display, eating and drinking, arranging cups, entertainment for the deity or deities, and a procession back to the shrine. Any given festival may or may not include all the activities listed here; but, those that are performed take place in the order mentioned. To be sure, some festivals have additional elements.

The beginning of KBo 26 182 obverse is broken. Where the text becomes legible (near the beginning of a festival description), it is

stated that formerly the shrine of some deity (name not preserved, but the context requires a restoration of either TUL (deified spring [body of water]) or TUL.GAL (Great Spring); cf. KUB XVII 35 iii 23-38) had no image of the deity, that the king had supplied the shrine with something (either an image or symbol of the deity) that was placed in the temple of the Sun-god (the king's gift included an allotment of grain and beer), and it is noted that the festival (a Spring [season] festival) begins for the deity (a goddess) when the thunder peals. At that time, a grain-storage vessel is opened, beer is readied, and the grain is ground and crushed. Then follow a procession "down to the spring" (body of water), ablutions, sacrificing, presentation of offerings, libations, eating and drinking, entertainment for the deity, and at evening a procession back to the temple. After this there follows a pair of summary statements pertaining to the cult. The reverse of the text preserves very little (2 broken lines) of the end of another ritual for another deity (whose name is unknown). This is followed by a summary paragraph (badly broken) pertaining to the festival. Finally, the colophon mentions that the report or inventory is not complete, preserves the name of one of the cities (Kulima) whose cult/s is/are inventoried on the tablet (not on the extant parts of it), and makes note of festivals for Mt. Arnuwandaš (a deified mountain) that are treated on some lost part of the tablet.

Some points about the Spring festival described on the obverse of the text are interesting and rare, even if not unique. Thus, the focal point of the festival is a spring, not the usual *huwaši*. There are, to be sure, a few other texts that describe festivals where a spring or a *huwaši* located near a spring is the center of festival activity. Thus, KBo II 13 rev. 4: *huwaši*-s located near Warwataliyanza, a spring; KBo II 8 iii 13 f: a *huwaši* located near an agitated ([?]; Hittite *zarimimma*) spring; KUB XVII 35 ii 23-38; a spring (no *huwaši* mentioned). Another unusual point about KBo 26 182 is that, unlike what is found in KBo II 8, KBo II 13, KUB XVII 35 and elsewhere, it is specifically stated that the deity is carried *down* to the spring. Normally, where the texts mention it, the Spring festival procession is said to proceed *upward* from the city to the *huwaši*. KBo 26 182 is unusual in another respect in that it describes offerings as poured "down into the spring". Usually such pourings are made into a vessel (either a *harši-vessel* or a *haršiyalli-vessel* [two words for the same thing] is mentioned). It is rare to find offering materials poured elsewhere. Exceptions include KBo II 8 iv 18 ("into the hole"); KUB XVII 35 iv 5, 14 (liver and other offering materials into the *harpušta* [a cult object where or near which ritual purification takes place and which is apparently treated as a deity or as deified]).



YEATS' "NEWS FOR THE DELPHIC ORACLE": A COMMENTARY

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The progression that Yeats' has set before the reader is that of a movement from immortality to mortality. The opening stanza describes the place where "all" would like to be — or at least where they think they would like to be — namely on the isle of immortality. A place where everything is balanced and even — just like the structure of the first stanza. Unfortunately, once there — in the land of golden codgers and silver dew — the only activity is that of "sighing for love"; yearning for a break from uniformity and perfect pleasure.

The second stanza is the trip to the land of mortality where the "sighing" is no longer, and this trip, unlike the struggle for immortality which is arduous and long, is on the back of fleet dolphins — and ends "in some cliffsheltered bay / where wades the choir of love / Proffering it sacred laurel crowns, /."

The final stanza describes the land of mortality. Thetis, unwilling at first, marries a mortal Peleus and they have Achilles — who is mortal. But not only does Yeats have a goddess put on mortality, he has the god of fertility, Pan (loser to the great Apollo and all the rationality of the Greek world), dominate and rule this land.

In essence then it seems that Yeats's "News for the Delphic Oracle" is that the Oracle should reverse value systems. Mortals, like Oisín, Pythagoras, Plotinus, and Peleus cannot and will not be happy in the land of the "Blessed," and the real struggle is to put on mortality not immortality. (Note the structure of the stanza is uneven and unbalanced.)

It has been pointed out that Yeats's inspiration for the poem came from Poussin's "Marriage of Peleus," and it would seem that as Yeats' viewed this work of art its physicality reminded him of his own account of *The Wandering of Oisín and Oisín's relation with the Immortal Niamh. While Oisín recounts his experience to St. Patrick, St. Patrick tries to get him to struggle for immortality, to join those in the land of the blessed. But in the end Oisín says:*

It were sad to gaze on the blessed and no more I loved of old there;
I throw down the chain of small stones! when life in my body has ceased,

I will go to Caoilte, and Conan, and Bran, Sceolan, Lomair,
And dwell in the house of the Fenians, be they in flames or at
feast.



PRODIGIOUS BIRTHS AND DEATHS IN CHILDBIRTH IN A FRENCH SIXTEENTH CENTURY TEXT

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This article focuses on the themes of prodigious births and deaths in childbirth in Jehan De Pré's *Le Palais des Nobles Dames* (1534). Of particular interest is his brand of feminism. On the one hand, his religious faith enables him to adopt a sympathetic attitude toward certain aspects of pregnancy, such as unusual variations in gestation length. For him, women whose physiology does not follow the common course of nature appear as an illustration of the mysterious designs of God. On the other hand, this same faith limits Du Pré's critical powers, since it prevents him from distinguishing legend from reality. As for his conception of motherhood, it is confined to motherhood on the biological level. Furthermore, since he views pregnancy as a natural phenomenon of divine origin, nothing less than monstrous births and deaths in childbirth stir his emotion. In order to assess Du Pré's relative position among his sixteenth century contemporaries, the points of view of Louis Vivès, Francois Rabelais and Ambroise Paré are also considered.



SENECA'S UNACKNOWLEDGED DEBT TO EURIPIDES

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The Latin playwright, Lucius Annaeus Seneca, wrote nine tragedies based largely on Greek models. The tragedian whom Seneca most favoured in his adaptations was Euripides, whose

interest in rhetoric and in the psychology of his characters appealed to the Roman.

It is agreed that Seneca's *Phaedra* (or *Hippolytus*) is based on the myth of Phaedra's irrational love for her stepson, Hippolytus, and the consequences of this passion as treated by Euripides in his second (or extant) *Hippolytus* (the degree of influence of Euripides' extremely fragmentary first *Hippolytus* and of other 'lost' plays on the same theme by other dramatists is far less certain). I propose to show, however, that one of Seneca's scenes in particular in the *Phaedra* is closely modelled on a scene in another of Euripides' plays, the *Bacchae*. Although this merging of models is not without precedent in Seneca (his *Troades* stems from Euripides' *Troades* and *Hecuba*), nevertheless by clarifying the source for Seneca's scene in Euripides' *Bacchae* I think we may (1) come to pardon Seneca for the brutality of his own scene as so often objected to by his critics and (2) achieve a clearer picture of the scene in the *Bacchae*, which is unfortunately marred by a hiatus in all the Greek manuscripts.



LINGUISTIC HYBRIDS OLD AND NEW

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The historical basis for the French spoken today in Canada is well-known. The French-Canadian language is recognized as being that of one of the two founding nations, spoken by a significant minority within the predominantly English-speaking "cultural mosaic" of Canada. A similar situation prevailed for three centuries in medieval England, following the Norman Conquest of 1066. The language introduced into England was the Norman dialect of William the Conqueror and his followers; it subsequently developed within the social and linguistic context of England. The language is aptly known today as Anglo-Norman.

From the linguistic point of view, many interesting parallels can be drawn between French-Canadian and Anglo-Norman, both of which developed in relative isolation from the mother-tongue. Both show a combination of conservatism and neologism. On the one

hand, sounds, forms, words and constructions which continued to evolve in the French of the Continent lingered on in the transplanted languages. On the other hand, neological and analogical creations accelerated changes in other areas. In particular, both French-Canadian and Anglo Norman were susceptible to the impact of the English language, or 'interference', in the case of vocabulary and locutions. The general instability of both languages was further compounded by the fact that the French introduced was not homogeneous, as immigrants to both England and Canada came from different parts of France with local linguistic and phonetic variations.

The fate of Anglo-Norman is a historical fact: the Hundred Years' War (1339-1453) gave rise to national sentiment on both sides of the Channel, favouring the rebirth of the English language in England and of a literature in the English tongue. The fate of French-Canadian is even now being weighed in the balance.



THOMAS MANN AND THE "MAGICIAN"

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This study is focused upon Thomas Mann's aversion to the rational-intellectual powers which unduly dominated and thus corrupted the natural inclinations of Mann's heart. Thomas Mann's rejection of the despotism of rationalism in himself and the world dates from his youth, when he first became acquainted with Schopenhauer's *Weltbild*. His developing negation and resistance to mental tyranny can be traced from his Savonarola characters in "Gladius Dei" and *Fiorenza* through "Tonio Kroeger," the Prophet Daniel in "At the Prophet's," and Dr. Krokowski in *The Magic Mountain* to the figure of the Magician in "Mario and the Magician." The tyrannical power was in Thomas Mann's youth his own urge to subordinate his natural impulses to intellectualism, while later in his life it was manifested in his refusal to *unanstaendige Psychologismus* (indecent psychological manipulations). His liberation from these forces is revealed in his fictional characters, who are freed from the machinations of any kind of "Magician." With the bullet of the unfortunate Mario, Thomas Mann's *Weltbild* is redeemed from the "Magician's" threat. Certainly no one was better suited than Thomas Mann to oppose the growing tendency toward Nazism in Germany.

AESCHYLUS' PERSAE AN EXERCISE IN RESTRAINT

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Since it was first asserted that Aeschylus wrote the *Persae*, not as a true tragedy, but to celebrate the Greek and, in particular, the Athenian achievement at Salamis, many scholars have persisted in including some aspect of this theory in their assessments of the play despite convincing arguments to the contrary. It will be the purpose of this paper to affirm the case for the *Persae* as a genuine tragedy and to stress (a) how in his presentation of the crucial Greek victory Aeschylus has shown commendable restraint when his natural patriotism might have led him to glorify more extravagantly that victory, and (b) that Aeschylus has managed to keep the audience's attention almost exclusively fixed upon the Persians' sufferings.



COLETTE AND THE LANGUAGE OF CRIME

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In recent years, research into the way human beings communicate with each other has moved along some new paths and has turned up some fascinating information. We are now told that English, French, Norwegian and the like ought no longer to be considered our principal means of communication in every-day living. Recent publications on "body language" have extended the question of human communication into a completely new sphere. Now it appears that the problem is sometimes not one of expressing what we want to say at all; it is more a matter of trying *not* to express what we *don't* want to say.

Nor is body language the only unconscious language of which we need to be wary. Medical research has been keeping up with the social sciences and it has informed us that, if we have strong criminal tendencies, that fact will not long remain a secret from technicians counting our chromosomes.

Long before all these controversial ideas had even been dreamed up, however, the French novelist Colette (1873-1954) had a few ideas of her own about the language of crime, as well as about crime

itself. At intervals during her long writing career, she attended several criminal trials as a reporter. The resultant essays, and several others treating well-known cases at second-hand, are interesting because of the contradictory views expressed therein. For one thing, they reveal that what interested Colette most of all in these instances were the reasons underlying a crime. Her observations led her to the conclusion that the key to a crime can be found both in the background of the killer and in the character of the victim. As a rule, the former is caught in an intolerable situation, sometimes, though not always, of his own making, while the latter plays an active role, perhaps unconscious, in attracting the crime towards him.

On the other hand, from a very early date she can also be found seeking, on the body of suspected murderers, a mark that would indicate to her that those persons were guilty. The relationship between the nose and the forehead, an oddly shaped ear, a bizaare thumb or forefinger: all these had a story to tell her. It was especially in the hand that she most often found the monstrous trait that was for her the mark of Cain, and it is the hand which betrays the criminality of all those of her fictional characters on whom she bestows the capacity to commit murder.

In none of Colette's writings does she indicate how she could hold to these two contradictory views, how, at the same time as she harbored the notion that crime is at least in part the result of social pressures, she could also accept this idea that criminal tendencies speak their own silent language. But, in any case, these marks that Colette sought — and found — were for her better than proof, and spoke to her more eloquently than words.



“WRAP’D UP IN MY FERIGÉ AND ASMAK”:
LADY WORTLEY MONTAGU’S
TURKISH EMBASSY LETTERS

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Fifty-two in number and addressed mainly to women friends and family, Lady Mary Wortley Montagu’s Turkish Embassy Letters (1716-1718) were compiled from journals and letters written during her two-year journey from the courts of Western Europe across the Hungarian plains to the Ottoman Empire and back again. Traditionally, the Letters are cited as brilliant examples of European “Enlightenment” travel literature because they show sympathy to an

alien culture, i.e., an “objective” view of social customs and mores at odds with Western Christianity. But, viewed from a feminist perspective — Mary Astell was the first to do so in 1724 — the Letters reveal attitudes very different from those travel narratives written by Jean Dumont, Abry de La Mottraye, Paul Rucaut, and Aaron Hill, whose works Lady Mary had read. Writing in what she calls “the true female spirit of Contradiction,” Lady Mary uses her personal experience as a woman to correct the “falsehoods” she finds in accounts of Turkish women’s lives written by men who were, of course, barred from the baths and bagnios they found so different from European social structures. “I ramble every day,” Lady Mary writes, “wrap’d up in my ferigé and asmak, about Constantinople and amuse my selfe with seeing all that is curious about it.” This paper will show how Lady Mary uses images of female disguise and convert movement to shape her travel narratives. Because she consciously senses herself as an alien, an Other, a female, Lady Mary explores the ironic possibilities for women’s sexual freedom in both Eastern and Western cultures. As the wife of the English ambassador to Turkey, she reports the commonalities she sees between Eastern and Western women’s lives to her female friends back home. As a “female traveller,” she quiets their fears for her health and safety, reports “the plain truth” of the Turkish-Hungarian war, and scrutinizes the cultural bases of law and morality. As an expectant mother with a small son in tow, she plots a strategy to introduce the practice of smallpox inoculation to England, although she knows that she must have “courage to war” with doctors who profit from the disease. As a woman, she creates a candidly sensuous portrait of her own erotic response to the “fair Fatima,” who introduces Lady Mary to the pleasures of the bath (a slide of Ingres’ *Le Bain Ture* [1862] will be shown). Clearly, the themes, stylistic devices, and political attitudes contained in the Turkish Embassy Letters are identifiably female.



RHETORIC AND REALITY:
GEORGE SAND AND THE ART
OF THE PREFACE

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In 1877 Henry James claimed that George Sand’s prefaces form the “most beautiful examination that a great mind has ever made of

itself." In addition to this function of analyzing the creative process, her prefaces serve many other purposes.

Literary critics have found many historical inaccuracies in these prefaces. While some of them are due to the author's faulty memory, others seem to be deliberate misstatements.

All of these incongruities can be explained if one views the prefaces, not as a document recording the creative experience, but as weapons of propaganda attempting to project a certain image of the woman as writer.

Her three prefaces to *Indiana* in 1832, 1842, and 1852 offer an illustration of this persuasive function. While they vary in political and esthetic perspectives, they share the same view of Sand as a writer.



ON MODERNIZING SHELLEY

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The thesis of my paper is that the defences of Romanticism over the past thirty years have somewhat obscured Romantic assumptions because they start from the tenets of New Criticism. They have attempted to prove that Romantic poetry has the fashionably modern tensions and complexity which the shrill New Critics mandated as proper. In contrast, I believe that we should start with Romantic assumptions about the nature of poetry and discover, on their basis, the considerable tension, complexity, and structure of the poetry.

As an example, Shelley's preface to *Mont Blanc* describes it as an "undisciplined overflowing of the soul" which imitates "untamable wildness." Shelley's recent defenders are embarrassed by this statement. For Shelley, however, undisciplined overflowing and aesthetic form were compatible ideas, and both are intrinsic to the rhetoric and imagery of *Mont Blanc*.

Secondly, some recent Shelley scholars have found too much irony in his poetry. Harold Bloom's reading of *The Witch of Atlas* is an example. Shelly uses irony, but directs it against the counters of the non-poetical world. He does not develop the ironic derogations of his idealisms which Bloom finds.

Thirdly, some recent criticism has had a misguided desire to grant Shelley the "unified sensibility" which T. S. Eliot and his disciples have so arrogantly denied him. In the famous dome stanza of *Adonais*, for example, Glen O'Malley and his associates see the one and the many, heaven and earth, eternity and mortality, as being harmonized and united, rather than opposed. The rhetorical structure of the stanza, however, demands the traditional Platonic interpretation.



HOW TO WRITE AND READ SHO' 'NUFF DIALECT

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Most people are intrigued, sometimes puzzled, by writing that is meant to represent speech variations in different parts of the English-speaking world. We know, for example, that farmers in the Kentucky hills do not speak like fishermen in the outports of Newfoundland, even though most of us have not encountered natives of these areas. When writers of short stories, novels, plays, even poetry, try to convey such differences they encounter difficulties. Later, we as readers have problems of a different but related sort.

How did Uncle Remus pronounce "Brer Rabbit" and "Brer Fox"? How do Southerners say "you all"? (The spelling "y" all" seems to give a clue.) Are "pudn" and "pudin" (pudding) simply spelling variations for the same sounds? Some so-called dialect writing is baffling because it is "eye dialect" rather than "ear dialect." What is one to make of the following, from the comic strip "Tumbleweeds": "High their! It iz eye: Limpid Lizard!?" How close to real speech is the language of *The Biglow Papers*, by James Russell Lowell? Why write "sez" for says?

In this paper I shall attempt to answer such questions as these:

How does one represent the speech nuances of different areas in writing?

How does one read (pronounce) such writing, especially if one is unfamiliar with the speech being imitated?

How can one find out if the writer is accurate in his/her use of regional language?

— JE COMPRENDS, DIT L'ÉLEPHANT*
A 19TH CENTURY "REVOLUTION" IN THE
TEACHING OF FOREIGN LANGUAGE

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The cyclical nature of things is always fascinating — *plus ça change*, and all that — whether in fashions, politics, or popular culture. Ideas and objects discarded by an earlier generation suddenly reappear and are accepted as new and even "revolutionary." The same is true with ideas in the teaching and learning of foreign languages.

In 1893 the state of language teaching was roundly condemned by a writer in the Parisian daily, *le Temps*: "One knows through experience what miserable results five or six years of study of a foreign language bring in schools. There is almost no student in our *lycees* or *colleges* who can say a word in English or German if he has to go to the banks of the Channel or the Rhine." On the other hand, the writer praised the methods of Francois Gouin, a French professor with wide experience teaching in Germany, Rumania, and Switzerland. The professor had devised his system while a student in Germany in the 1850's and published it in a textbook which was still in print in the United States in 1924.

Temps reported on a dramatic test of the professor's methods being carried out on the children of W. T. Stead, a London editor and publicist. The five children, from 8 to 18 years of age, studied French for two hours a day under a tutor; at the end of the period, they took a very rigorous examination under the scrutiny of an impartial jury of professors. The results were startling and written up in a number of magazine articles at the time.

M. Gouin's methods enjoyed a brief flurry of popularity but were allowed to disappear — until they resurfaced during World War II as the Foreign Service Institute method, which in turn became the "audio-lingual" method of the 1950's and 1960's on which most present-day foreign language teaching is based.

*The title comes from an anecdote in the paper.

