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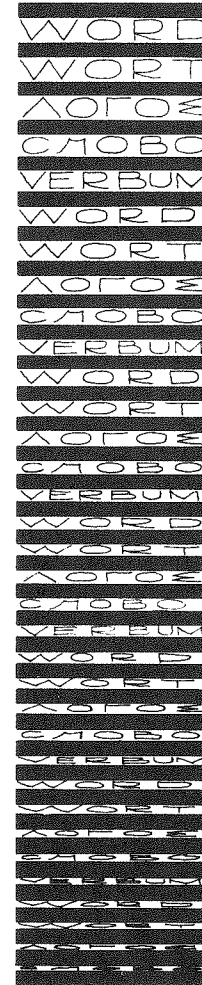
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VOLUME XXI
1981

PROCEEDINGS OF
THE
LINGUISTIC
CIRCLE
OF MANITOBA
AND NORTH DAKOTA

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ISSN 0075-9597

Published by the Universities of
Manitoba, North Dakota, and Winnipeg.

Printed in the United States
by Washburn Printing Center

FOREWORD

The twenty-fourth Conference of the Linguistic Circle of Manitoba and North Dakota was held on October 30 and 31, 1981, at the Town House, Grand Forks, North Dakota. Bernard O'Kelly, Dean of the College of Arts and Sciences, University of North Dakota, welcomed the members. His cordial words were followed by President Mary Ellen Caldwell's opening remarks. Thirteen papers were delivered during the Friday afternoon sessions. A cocktail party at the Town House poolside was followed by the annual banquet. Ben Collins gave an amusing after-dinner address, entitled "Dorothy Parker: An All-But-Forgotten Writer of an All-But-Forgotten Period." Guests were invited to the home of Dean Bernard and Marsha O'Kelly for a lavish reception.

At the Saturday morning sessions, eleven papers were read. Because of an indisposition, Professor Demetrius Georgacas was unable to deliver his contribution, "The First International Dictionary of Common and Cultivated Greek," an abstract of which will appear in next year's *Proceedings*. The papers were uniformly excellent and stimulating.

At the Saturday noon business meeting, presided over by President Caldwell, the Nominating Committee presented and the members approved the following officers for 1982: President, Carol J. Harvey; Vice President, Esther H. Lesér; Past-President, Mary Ellen Caldwell; Secretary-Treasurer, A. L. Gordon; Editor of *Proceedings*, Ben L. Collins. The University of Winnipeg will host the 1982 Conference on a date yet to be determined. The brown and gold cover of this issue of *Proceedings* is in recognition of the University of Manitoba and its continuing interest and participation in the Linguistic Circle.

IMAGES OF UKRAINIAN WOMEN IN CANADIAN LITERATURE

Natalia Aponiuk
University of Manitoba

The first work in English, written in Canada, to depict characters who might even vaguely be identified as Ukrainian was Ralph Connor's *The Foreigner*, published in 1909. Since then the cast of Ukrainian characters has become a diverse one covering a broad intellectual, cultural, chronological, political, and socio-economic spectrum. The cast includes immigrants, their children, and grandchildren of all ages. There are farmers on the Prairies in the 1920's, inhabitants of a small town in Manitoba in 1978, and urban dwellers in a seamy section of Toronto. There are Ukrainian labour organizers leading a march of the jobless on Vancouver in the 1930's and a Ukrainian socialist worker. There are people with various levels of education ranging from the illiterate to a Cambridge University Ph.D.

The most fruitful method of dealing with these characters is not through chronology, for attitudes have not changed appreciably through the years, but through the division of characters into generations: the parents and the children. The parents — primarily the immigrants who came to Canada in the first and second waves of migration (pre- and post-World War I) — are generally depicted as ignorant and benighted but capable of the hardest menial labour, "no longer quite Ukrainian but not quite Canadian either." The main theme that emerges in works centering on the sons is that of the identity crisis which confronts them once they move into an "English" milieu. Though their ties to their Ukrainian heritage may be tenuous at best, they are forced to reconcile the world of their parents, in which they were brought up, with the "outside" world into which they are, not unwillingly, thrust.

The treatment accorded the mothers and daughters differs. The immigrant women are, on the whole, presented more positively than are the men. Illiterate like their husbands and possessing, at least to some degree, the same "serf mentality," the women are redeemed by the traditional womanly qualities of tenderness, love, and joy in beauty. Two stories by Gabrielle Roy are representative. In "Garden in the Wind" ("Un Jardin au Bout du Monde"), a woman in tending her flowers in a remote settlement in Northern Alberta is also tending her soul. In a vignette in *Children of My Heart (Ces Enfants de Ma Vie)*, another mother ministers not only to her own soul but to that of her son as she teaches him the folksongs of her native land.

The dilemma confronting the heroine of Vera Lysenko's *Yellow Boots* parallels that of the sons created by Margaret Laurence, Sinclair Ross, Henry Kreisel, and W. O. Mitchell. However, Lilli

perceives her Ukrainian heritage not as a problem to somehow be resolved or at least come to terms with, but as an impediment on the road to success, an albatross to be gotten rid of as she transforms herself into an exact replica of the women living in the long-ago WASP enclave of Wellington Crescent. Lilli's desire to abandon all things Ukrainian is understandable for Lysenko in depicting Ukrainians and their culture can find something of value only in the folksongs.

In Morley Callaghan's novel of the 1930's, *They Shall Inherit the Earth*, Anna is conscious of her heritage but her Ukrainian background serves another purpose. In this Canadian recreation of Dostoevsky's *Crime and Punishment*, Anna's role parallels that of Sonia, who is the catalyst in the process of Raskolnikov's salvation. After committing murder, Raskolnikov finds himself isolated and unable to communicate with anyone except Sonia, who, because she is a prostitute, cannot possibly condemn his actions. Callaghan's hero is only indirectly responsible for the death of his disliked step-brother, but his moral responsibility — he wished it and might have prevented it — torments him. Anna's self-sacrificing love for him becomes the means of his redemption.

The most recent portrait is that of the half-Ukrainian Lesje Green in Margaret Atwood's *Life Before Man*. Lesje Green is the product of a marriage between a Lithuanian Jew and a Ukrainian Christian, who have maintained strict neutrality with regard to matters of origin and religion. Her grandmothers, in contrast, battled to destroy that part of Lesje's heritage which the other found offensive. The result has been a duality reflected only in her name and an inability to relate to either part of her background because neither grandmother would permit her being exposed to it. Her job among the dinosaur bones at the Royal Ontario Museum is the only thing which serves to provide Lesje with some sort of identity. As a result, she is perhaps representative of that portion of the most recent generation of Canadian adults who, though not plagued by conflicts resulting from their ethnic origins, experience an insecurity resulting at least in part from their being culturally rootless.



TEACHING ORAL EXPRESSION AT THE THIRD-YEAR LEVEL

Hubert Balcaen
University of Manitoba

It can safely be said, at least for Canada, that the last ten or fifteen years have been a period of quite phenomenal growth in the teaching

of French as a second language and of oral skills in particular. Given our own political context, our Department at the university has been no exception. Since 1968, when a first-year course in French Conversation was offered for the first time in our Department there has been a steady growth in demand. In 1973, a sequel to that first-year course was established which, in a short period, grew to the present four-section offerings. Next January, a course will be offered for the first time at the third-year level.

This new third-year course in oral expression will be offered over one term at a rate of three contact hours each week. The first hour will consist of oral practice in language structures with particular emphasis on correcting the errors noticed in the other two hours of class. It will also involve some learning of a number of idiomatic expressions in French. The second hour will be devoted to oral presentations by students, each week, based on articles read in the newspaper *Le Devoir*. This is to allow each student to develop his/her ability to read good contemporary French with understanding and to develop oral facility. The third hour will be spent on a certain number of oral presentations related to two aspects, mainly, of French-Canadian culture and civilization: contemporary folk songs and French-Canadian literature.

As experience often shows, one of the main problems in a course devised to develop oral expression is the following: how does one maintain a proper balance between the teaching of oral facility and accuracy? And how does one do all that in thirty-nine contact hours? Another problem, of course, is that of gauging the student's progress. What is the desirable term mark and the desirable final examination weighting and what is the best method of examining each student? These problems, particularly that of evaluating the quality of oral expression will be addressed in this paper.



THE USES OF ENIGMA IN SAINT-EXUPERY'S *THE LITTLE PRINCE*

Brian Bendor-Samuel
University of Winnipeg

Saint-Exupery makes abundant use of enigma in *The Little Prince*. The sudden appearance of the Prince in the desert not only defies rational explanation, but also poses many questions within the imaginative constructs of the book. The answers to these questions provide a structure for the plot, which has two distinct parts: the past

history of the Prince, and the story of the development of the relationship between the Prince and the Pilot. The answers to questions posed by his appearance are given in deliberately-measured doses. Thus the question which the pilot asks first: "What are you doing here (in the desert)?" is the last to be answered.

The baobab tree is an obvious example of enigma. Superficially, it appears to be an allegory advocating moral self-examination. Study reveals, however, that this explanation is incomplete, and that the enigma is more complex than it appears, to the point where it can be claimed that its purpose is to provoke the reader to exercise creative imagination.

The war between the sheep and roses is seen as an analysis of human relationships, involving a poetic description of individual affective vulnerability and the development of emotional defence mechanisms, which are largely ineffective, but which can be overcome with love and understanding. Enigma is seen here as a device to rehabilitate an eternal truth which had decayed into a platitude, by expressing it in a novel and poetic form. Other enigmas — the well in the desert and the death and resurrection of the Prince — are seen, respectively, as an astute mechanism of persuasion and as a means to the proclamation of the dignity of the human spirit.







THE IMAGE SPEAKS: THE SHORT FICTION OF BORIS PASTERNAK

Mitzi M. Brunsdale
Mayville State College

The lyric poet Boris Pasternak also produced epic poems on revolutionary themes, translated English and German classics into Russian, and wrote short fiction, two prose autobiographies, an unfinished play, and a single novel, *Dr. Zhivago*, 1957, the first major Russian work to be published only outside of the Soviet Union. Pasternak believed that poetry was in fact prose, "pure prose in its pristine intensity," and by wedding the creative essence of his personality, seen in the poems of Yuri Zhivago, to the objectified prose autobiography of Zhivago's life story, Pasternak sought to express the real aftermath of the Soviet revolution. Pasternak's fourteen short stories, all written prior to World War II, mark successive stages in the broad movement of his art from the lyric to the epic mode and an increasingly Christian ethical orientation. His stories as independent creations as well as early studies for *Dr. Zhivago* demonstrate an intense moral concern and a singular defense of Christian values through an instrument of literary integrity.

EVIDENCE FOR THE NORTHWEST SEMITIC DEITY, MILKU, IN THE HITTITE EMPIRE

Charles Carter
University of North Dakota

The divine name written with the signs *is el ku us* in Hittite texts has posed a problem for Hittitologists for decades. Studies by E. Laroche (*Recherches sur les noms des dieux hittites*, 1946-47, p. 80) and F. Sommer (*Die Ahiyava-Urkunden*, 1932, p. 340, n. 1) evince the frustration experienced by scholars since the name was first found in a Hittite text. It was impossible to explain the name in terms of either Hittite or Akkadian forms. But, the book by J. J. Stamm (*Die akkadische Namengebung*, 1962, p. 262, n. 2) and the text, KUB XXXVIII 16 obv. 9 (for *Keilschrifturkunden aus Boghasköi*, vol. XXXVIII, text 16, obv. 9), indicate the way in which the matter should be resolved and show how the name is to be read. Thus, Stamm pointed out that the signs *is-ku* () can be read as both *Isku-* and *Milku-* in some Akkadian names: that is,  can have the phonetic value *mil* as well as *is*. KUB XXXVIII 16 obv. 9 reads ^D*Mi-il-ku-us*. But there is an erasure after the determinative. The traces of the earlier writing show two horizontals running into the winkelhacken that begins the *mi* sign (). Thus, the scribe seems to have begun to write the *is/mil* sign, rubbed it out, and then written what is now in the text. So, the old riddle is solved: the name is not *Is-el-ku-us*, but *Mil^{el}-ku-us*, where *el* is a phonetic complement, indicating that the sign  is to be read, not *is*, but *mil*.

SHAKESPEARE'S COMIC WIDOWS: WHAT THEY CAN AND CANNOT TELL US

Edward J. Chute
University of North Dakota

Of the nearly 1200 characters in all of Shakespeare's Canon and of the approximately 326 principal characters in the seventeen comedies, there are only three "bona fide" widows in Shakespeare's comedies. Obviously, there are a number of other Shakespearean widows in the tragedies and histories, but it is the paucity of Shakespeare's comic widow, especially in contrast to the substantial number of widow characters in other satiric Jacobean comedies, that is noticeable.

The usual purpose of Jacobean satire is to convert social abuses by dealing with problems that can be identified and solved. Shakespeare's contemporaries explore the morality of their actual society by inverting the values of their real world within a realistic parody in which the precision and order of the inverted play world often parodies the traditional manner of justice and right living. Playwrights such as Chapman, Jonson, and Middleton often use widows as a realistic mode (most often for a satirical purpose) in order to explore the gap between what men say and what they do.

On the other hand, Shakespeare's comedy does not attempt to solve problems, but rather his plays most frequently simply present problems. Shakespeare's comic vision, in other words, comprehends — but does not deny — the realities of life, and his comic meaning exists within the tension he creates between illusion and reality. The facts of existence within Shakespeare's comedies challenge fantasy and error in all its forms, but Shakespeare does not overtly instruct his audience — or point the way out of his comic dilemmas — as his contemporaries usually do; instead his most characteristic "way out" is silence. That is to say, Shakespeare uses the tension between the audience's expected use of conventions (like the widow as remarriageable woman and financial or sexual target for a bold, oftentimes brutal, man) and his own use of them to express his own personal vision. In short, Shakespeare's lack of widows can be explained by the fact that he was not striving for realism in his drama.

An examination of Shakespeare's "comic widows" in *The Taming of the Shrew* and *All's Well that Ends Well* demonstrates that the role of the wealthy widow assumes a normative function in these plays, but not the expected normative function of realistic satirical drama. Instead, Shakespeare's use of widows merges his dramatic illusion and artificial reality, marking the comedy within his plays as of the fabric of romantic drama not realistic parody. Additionally, Shakespeare uses his comic widows (always secondary characters) as realistic mirrors for his principal characters (primarily females) in order to univer-

salize and humanize the theatrical experience and thematic contrasts within his plays. Finally, Shakespeare's comic widows provide us with a method of analysis and comparison to his contemporary playwrights which suggests that Shakespeare is doing things differently in his comedies than his contemporaries, even perhaps better.



DOROTHY PARKER: AN ALL-BUT-FORGOTTEN WRITER OF AN ALL-BUT-FORGOTTEN PERIOD

Ben L. Collins
University of North Dakota

Although dead for only a decade and a half, Dorothy Parker seems so completely forgotten that she might almost have not existed. For a poet and story writer who was once compared to Sappho, Catullus, Heine, Housman, Millay, Lardner, O'Hara, and Hemingway, she is remembered mainly for her story "Big Blonde," and her poem "Resume": "Razors pain you; / Rivers are damp; / Acids stain you; / And drugs cause cramp. / Guns aren't lawful; / Nooses give; / Gas smells awful; / You might as well live." Even her most complimentary reviewers, who saw her poetry as a "potent distillation of nectar and wormwood, ambrosia and deadly nightshade," as "thrilling poetry of a piercing and rueful beauty"; or herself as a "Sappho who could combine a heart-break with a wisecrack," understood that her role as a wit and cynic stood in the way of her being taken seriously. Her biting, usually derogatory invectives, which some felt masked her own feelings of insecurity and vulnerability, and which found their way into her work, caused many to dismiss that work patronizingly as "light." Her association with a group of writers, artists, and actors — later to be known as the "Round Table" set of the Algonquin Hotel — which included Alexander Wolcott, Robert Benchley, Harold Ross, Marc Connelly, Harpo Marx, Edna Ferber, Franklin P. Adams, Deems Taylor, George S. Kaufman, Heywood Brown, Charles MacArthur, Frank Sullivan, to name only a few, probably inspired in her the need to be witty, though it is said that as a child she was expelled from the Blessed Sacrament School by an outraged Mother Superior for defining the "Immaculate Conception" as "spontaneous combustion."

Some of the best known witticisms follow: On hearing of Calvin Coolidge's death, Mrs. Parker remarked: "How could they tell?" On two French symbolist poets: "Verlaine was always chasing Rimbauds." At a party: "One more drink and I'll under the host." In a word-game, Dorothy had to use the word "horticulture" in a sentence; she came up with: "You can lead a horticulture, but you can't make her think."

When an access friend fell in London and broke her leg, she asserted: "She must have done it sliding down a barrister." Of a Yale prom, she had this to say: "If all the girls at the Yale prom were laid end to end, I wouldn't be surprised." Dorothy Parker owned a canary which she named "Onan," because he spilled his seed on the ground. She said of her mother-in-law, Hortense Campbell, a Southern gentlewoman: "[She's] the only person I know who pronounces 'egg' with three syllables."

Although she had earned a fortune during her lifetime, although she had lived in the best hotels and had owned a Bucks County estate, and although she had been surrounded for most of her life by many of the best known writers and artists and actors, on June 7, 1967, she died alone and impecunious in a shabby hotel room. Her only close associates were Lillian Hellman and Beatrice Ames. Several uncashed checks, one for ten thousand dollars were found in her room; she had planned to leave twenty thousand to Martin Luther King. In the early days, she and Robert Benchley had amused themselves by writing their own epitaphs; Dorothy Parker had three good ones for herself: "Excuse My Dust," "This Is on Me," and "If You Can Read This, You're Standing Too Close." But perhaps a more characteristic epitaph may be found in one of her own poems from *Enough Rope*, "Neither Bloody Nor Bowed":

They say of me, and so they should,
It's doubtful if I come to good.
I see acquaintances and friends
Accumulating dividends,
And making enviable names
In science, art, and parlor games.
But I, despite expert advice,
Keep doing things I think are nice,
And though to good I never come —
Inseparable my nose and thumb.



A QUESTION FROM WILLIAM BLAKE

John C. Crawford
University of North Dakota

Is this a holy thing to see
In a rich and fruitful land,

The first two lines of William Blake's 'Holy Thursday' (*Songs of Experience*) are unusual in rhetorical impact to a degree that must reflect

something in their basic linguistic composition, since, although they are in the form of a question (completed in the next two lines), their meaning has to be that of a strong negative statement, and censorious in tone. Since there seem to be few such questions in the language, this paper reports an investigation of selected syntactic, intonational, and lexical features of the lines (taken without specific consideration of the remainder of the poem), and concludes that, although other questions of the same structure with similar rhetorical impact can be constructed, more than just the syntactic pattern 'Is this "x"?' must be controlled in order to get that effect, and that therefore the syntactic pattern itself is not a sufficient explanation of the unusualness of the lines.

Similarly, although there is a close relationship between the intonation applied, in that Blake's question allows only a narrow range of intonational interpretation in present-day English, and that therefore that narrowness may be taken as part of the criteria determining the specificity of the question, it is not of itself definitive, since most questions of similar syntax allow a wider range of intonational interpretations. It is true nonetheless that when the intonation varies more than a little from the ones characteristic of the Blake question they do not have the censorious tone and may lose some of the strong negation characteristic of the Blake lines.

The lexicon, especially the phrase 'a holy thing to see', carries an important part of the distinctiveness, so that we can say that a lexical choice similar to that of this phrase, and perhaps somewhat affected by 'in a rich and fruitful land', in the syntactic frame "Is this 'x'?" will allow only the narrow range of intonational characteristics that Blake's question does and will always be negative in meaning and censorious in tone. It remains to be explained what it is in the phrase that makes this so. A more detailed study of the semantic structures of the lexicon in the areas of religion and perhaps other cultural value systems needs to be made, probably with special attention to the feature of definiteness.



MONTAIGNE AND RELIGION

Gabriele Divay
University of Manitoba

Montaigne's religious attitude has been the subject of innumerable controversial discussions. Montaigne has been called a good Catholic of strong faith, a fideist, a pagan and an atheist, with many variations on the theme. It is certain that Montaigne was formally a catholic, a fact that matches his conservative attitude in political and social matters. However, his conservatism is of a purely practical nature, and accor-

dingly, in the realm of ideas Montaigne is highly unconventional. He applies a strictly relativistic viewpoint to anything he examines, and judges local and contemporary customs or opinions in exactly the same way as classical and exotic ones. The religious topic is no exception to the rule. Of the 323 occurrences of the word God in the *Essais*, more than half (174) refer to specific cultural contexts, in particular to the greco-roman pantheon. As an absolute concept, God seems far removed and man is essentially unable to know Him; any opinions voiced about Him are speculations, all equally invalid. God may reveal Himself to certain individuals, but is it obvious that Montaigne has not been marked by any such revelation.



MEANING IMPLICATIONS AND TWO PAULINE VERBS

Richard J. Erickson
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For a century or so students of the Greek New Testament (NT) have been discussing off and on whether the supposed classical distinction between the meanings of two Greek verbs for "to know" is preserved in their NT usage. It has been contended that in classical usage the verb *eidenai* (or *oida*) signified knowledge grasped directly or intuitively, completely and finally; whereas the verb *ginoskein* referred to knowledge gained by a learning experience of some sort and considered capable of development. Earlier opinion tended to see this distinction maintained in the NT; but somewhere in the first third of this century the weight of authority shifted toward the view that in the NT a great deal of synonymy is evident between these two terms. There has never been universal agreement, however.

Apart from wondering whether the so-called classical distinction is valid even for classical usage, one might ask why this distinction has controlled the discussing at all. Why cannot the relation between these two verbs in the NT be established primarily from the perspective of the NT itself? It seems that it can be. Moreover, while a number of telling criticisms have been made of the discussions from the point of view of modern linguistic theory, one factor which has not been considered but which appears to be of decisive importance in the case of *ginoskein* and its relation to *eidenai* is the role played by verbal aspect in the semantics of Greek verbs.

John Lyons's technique of establishing relations of "implication under assertion and denial" between sentences lends empirical validi-

ty to the process of clarifying word meanings in context. The use of this technique on the epistles of St. Paul, while not producing entirely satisfactory results, shows at least that *eidenai* and the present-stem forms of *ginoskein* are frequently used synonymously to denote the state of knowing, that is, its perfective aspect. Most Greek verbs, however, employ their present stems not for the perfective-state aspect, but for the *imperfective-process* aspect. (For the perfective-state aspect, the perfect stem is normally used; a third alternative, the aorist stem, being used neutrally, for either or neither as the case may require.)

Moreover, Lyons's technique makes it possible to show by a connected series of observations that the aorist forms of *ginoskein* are regularly used to represent the *imperfective-process* aspect, translatable by such glosses as "to come to know," "to ascertain," "to learn," or "to find out."

Thus not only is *ginoskein* aspectually different from most Greek verbs in that it employs its various stems (present, aorist, and perfect) in unusual ways, but also *ginoskein* as a Greek verb for "to know" is different from its English equivalent in that it can be used to represent a *process* as well as a state, whereas English *know* is strictly a state verb.

Recognition of this peculiarity for *ginoskein* would dispel the impression that *ginoskein* and *eidenai* represent different kinds of knowledge; the difference between them lies rather in the richer aspectual possibilities of *ginoskein*. Furthermore, recognition generally of the importance of Greek verbal aspect for the semantic structure of Greek verbs would go a long way toward better organizing and streamlining both lexica and grammars.



MEDEA AND PHAEDRA IN SENECA

John J. Gahan
University of Manitoba

Seneca's tragedies are with good reason no longer judged on how well they compare with so-called Greek models. On the other hand a critical approach that does not take into account their literary (and social) context is equally unsatisfactory. The pitfalls inherent in both ways of dealing with these plays can be particularly well demonstrated in reference to characterization. In his *Medea* and *Phaedra* Seneca depicts two especially bold mythological heroines, but in characterizing each he has been shown to owe more to Ovid than to Euripides.

This paper attempts to relieve Seneca further of his literary debt to others by showing that there is evidence for many of those personality traits Seneca stresses in the characterization of Medea and Phaedra in his references to women in general in his prose. The *Dialogues* refer to women often as strong personalities — wilful at times — whose tempers result from their lack of self-control (as in a Senecan Medea or Phaedra), and in the *Dialogues* again, as well as the *Moral Epistles*, *Natural Questions* and the treatise, *De Beneficiis*, we find references to their wantonness and powers of corruption over man (as in the Senecan Phaedra in particular).

Seneca's views on women in his prose add not only to our understanding of the character of Medea and Phaedra in the tragedies but also to our appreciation of Seneca as a playwright in general. To see Seneca as deeply indebted to either Euripides or Ovid is to deny his own abilities and inspiration as a poet.



GROTESQUE IMAGERY IN SARTRE'S *L'ENFANCE D'UN CHEF*

Carol J. Harvey
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Reviewing Sartre's collection of short stories *Le Mur*, Jean Vaudal commented: "Je ne suis pas sûr que dans *L'Enfance d'un Chef* l'auteur ait voulu mettre autant de grotesque que j'en vois. Le fait est que, maintenant que je l'y ai vu, plus rien ne l'ôtera" (*Nouvelle Revue Française* October, 1939), 639-642). A predilection for the grotesque is indeed apparent in this last story of the collection. Examples range from the amusing but vaguely sordid description of the "hero," Lucien, as a little boy, sitting on his potty and straining to evacuate his bowels, to the graphically-detailed homosexual act between Lucien and his friend Bergère; among the ornaments in the latter's room is "un excrément parfaitement imité;" and on seeing his elegant cousin, Lucien recalls that "à sept ans passés, Riri faisait encore son gros dans sa culotte, et qu'alors il marchait les jambes écartées comme un canard."

Since Sartre's literature is a vehicle for conveying his philosophy, incidents and images of this nature can hardly be intended merely to titillate the reader. They have been characterized by one critic as "techniques de provocation" and a careful reading of *L'Enfance d'un Chef* reveals further aesthetic and philosophical dimensions. Literary caricature and parody and existentialist philosophy are all conveyed through this unusual medium, the grotesque.

Sartre is fascinated by the uglier side of life and has an intuitive understanding of the dark moments of existence. In *Les Mots* he tells how the discovery of his own physical ugliness became his "principe négatif, la chaux vive ou l'enfant merveilleux s'est dissous." This negative principle can be traced through much of Sartre's work, illuminating his analysis of Baudelaire, enhancing his understanding of "Saint" Genet, and surfacing as sordid, obscene and grotesque images in *L'Enfance d'un Chef*.



MADAME DE CHARRIERE AND THE CONSTANT FAMILY

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Born in 1740 in the Netherlands, Belle van Zuylen belonged to one of the most prominent, aristocratic families of that country. After her marriage to Charles-Emmanuel de Charrière, in 1771, she moved to a small town in Switzerland. She published several literary works in French that became fairly well-known (Madame de Staël, for instance, acknowledged the influence of Madame de Charrière's most famous novel, *Caliste*, on *Corinne*). Recently, critics have expressed a renewed interest in Madame de Charrière and they are paying particular attention to her correspondence with, among others, James Boswell, Benjamin Constant, and David Constant d'Hermenches.

Benjamin Constant, who was twenty-seven years younger than Belle and who met her for the first time when he was only nineteen, has acknowledged her influence on him in several passages of his *Cahier Rouge*. He was delighted by her lack of conformism and her disdain for *la société bien pensante*. Madame de Charrière was reminded by him of her own defiance of the establishment in her younger years and as his intellectual *mentrix* she cultivated his propensity for the bizarre.

Benjamin was not the only member of the Constant family who knew Madame de Charrière. Earlier in her life, her greatest confidant for at least ten years had been Benjamin's uncle, David, whom she met only a few times. It was to him (18 years her senior) that she wrote her most intimate thoughts on such topics as marriage, religion, and child-parent relationships. This epistolary contact with David, who proved to be a good listener well aware of Belle's eminent intellectual qualities, provided an outlet for her unconventional thoughts which she could hardly discuss with her more traditional relatives and acquaintances.

The tension that arose between her actual life and her desires made her eventually a frustrated woman who knew that it was impossible for her to find any happiness, and in one of her epistolary novels, *Mistriss Henley* (1784), she presents a woman whose disappointment and frustration remind the reader of Madame de Charrière's own life. This novel was written as a reaction to *Le Mari sentimental* (1783), the work of still another Constant (Samuel, this time) which describes marital problems from a husband's point of view. In her response, Belle takes the point of view of a woman who becomes totally unhappy because her husband, in many respects a "nice" man, expects her to conform to his norms and ignores her individuality.

The numerous laudatory statements made about Belle by the Constants and others indicate that she was indeed a courageous and intelligent woman whose thoughts can still stimulate us today.



RHYMING FITS IN *THE LAY OF HAVELOK THE DANE*

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The Lay of Havelok the Dane is a 3,001 line medieval English poem written, for the most part, in rhyming couplets with a regular metre. There are points in the poem, sporadically placed, where the rhyme extends to more than one couplet; in two such cases, the rhyme is pursued to the point that one could speak of a "rhyming fit."

This paper attempts to explain the rhyming irregularities in *Havelok*: first, by using internal and external evidence to place the composition of the lay in an appropriate setting; second, by a look at the scop's art as it probably existed in this setting, and third, by an examination of the rhyming fits, particularly with reference to the subjects being treated when a fit occurs. The study leads to three possible reasons for the composer's breaks in form.

Internal evidence shows that rhyme extension was systematically used when a Dane has a major speech, and occasionally when a point is being strongly emphasized. External evidence offers a third reason: in the settings where the lay was probably presented, the scop was concerned equally with content, the delight of his audience, but also the style of the performance, causing him to highlight not only the song, but its singer as well.

COMMENTS ON THE "SESENHEIMER LIEDER"

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Goethe wrote the "Sesenheimer Lieder" inspired by Frederieke Brion (Oct. 1770-Aug. 1771). These poems are classified by critics and the Standard Hamburger edition as belonging to the "Storm and Stress" period. The messages, the mood, and the form of the "Sesenheimer Lieder", however, suggest that these poems represent an important and independent stage of Goethe's emotional and intellectual growth.



ONE SOURCE AND FUNCTION OF METAPHOR IN VIRGINIA WOOLF'S *MRS. DALLOWAY*

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If the purpose of a linguistic analysis of a text is to indicate how the use of the language reinforces the thematic meaning of the text, then some theme must first be taken as given. In my reading of Virginia Woolf's novel, *Mrs. Dalloway* makes a statement about the value of self-acceptance and about what constitutes that self-acceptance. Mrs. Dalloway's epiphany at the party is her acceptance of herself and her feelings of the day, directly and without the metaphoric representations that characterize their earlier descriptions. Mrs. Dalloway's method of dealing with her difficult feelings includes de-metaphorizing those metaphors grounded in the reification of her feelings.

The primary semantic expression in language of feelings, perceptions, and mental processes is Experiencer + Predicate. A semantic analysis of selected expressions of Mrs. Dalloway's feelings shows that, at the beginning of the novel, her feelings are expressed as nominals rather than predicates — "hatred" rather than "hate" — and thus in a form capable of filling roles at variance with the primary semantic expression, roles such as the Agent or Goal of a predication.

One may conceptualize metaphor as an analogy: $x/y:a/b$. In this analysis, I make use of two ideas: that the structural relationship pointed at by the analogy can be a semantic one and that the terms of one side of the analogy are mapped into the semantic structure established by the other set. If one set of terms is sufficiently suppressed, the other set may seem to become themselves the expression of the experience they ought only to clarify. Nominals derived from

predicates of feeling form the basis of metaphors whose elaborations serve to veil Mrs. Dalloway's relation to her feelings. Two metaphors, both based in Mrs. Dalloway's hating of Miss Kilman, illustrate structural metaphors that serve to obscure their source in predicates of feeling. These are the spectre metaphor and the brute-monster metaphor.

As long as the feeling lexicon remains nominalized, Mrs. Dalloway can play with the metaphor and not ever experience herself as the person who hates. Mrs. Dalloway's movement through the text is indicated, in part, by a shift from the metaphoric description of feeling characteristic of the beginning of the novel to a description of them semantically more primary. In the end, at the party, many of her feelings are realized as predications. Mrs. Dalloway is related to these predicates as Experiencer.

One lesson of *Mrs. Dalloway* is the example of how to deal with a personal metaphor that has become a monster. Mrs. Dalloway holds to both sides of her metaphor. By so doing, she holds access to herself as experiencer of her feelings, and she holds access to meaning for them.

The de-metaphorization of the statements relating her feelings is the first step to an expression of them semantically more primary. The shift, then, from nominal to predicate, to the semantically primary expression, is the surface evidence of Mrs. Dalloway's acceptance of her feeling. That shift is also a condition of her epiphany — of her self-acceptance. That shift, that process of de-metaphorization and de-nominalization, presents itself, to me, as a distinct theme of the novel. Mrs. Dalloway's movement through the novel is, in part, her progressive understanding of the de-structuring of her personal metaphors for feelings, leading her, in the end, to a direct statement and realization of them.



A CONSTITUTIONAL RIGHT TO PICK A NAME?

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Courts have increasingly been forced to deal with the issue of a woman's right to choose her own name. Most cases seek parity for women under the fourteenth amendment's guarantee of equal protection. More recently, several courts have dealt with conflicts presented by parental name decisions raising issues of freedom from state regulation in an area of intimate familial decision-making. Conflicts between parents over the names of their children are also generating new issues for the courts. It is time to focus directly on the more basic,

but largely neglected, problem of the nature of and appropriate constitutional source(s) for an individual's freedom to pick a name. Likely candidates for grounding such a principle of autonomy in the constitution are the first amendment guarantee of freedom of expression, and the right to privacy recognized by the Supreme Court as arising from several constitutional provisions.



SOPHOCLES' *ANTIGONE* — THE CONFLICT OF THE WOMAN AND THE MAN

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One of the most vexed problems of Sophocles' *Antigone* lies in determining the central figure of the play. Some argue that *Antigone's* heroic action in defying Creon's edict and fulfilling her duty to her dead brother, and the cruel death to which she is condemned in consequence place her in the dominant tragic role. On the other hand, it is maintained that Creon's stubborn persistence in his edict is the tragic flaw brings tragedy upon himself and his family, while *Antigone* and her actions provide but the occasion for his downfall.

If one examines the tragedy in the context of a woman defying the edict of a man who holds a position of authority in a male-dominated society, it can be convincingly argued that *Antigone* would have won considerably less sympathy before an ancient audience than a modern one, while Creon's reaction, though perhaps striking a harsh note today, would have been much better understood in antiquity.



SUPERSUBTLE SHAKESPEARE: *OTHELLO* AS A RHETORICAL ALLEGORY

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Criticism has been aware for almost three centuries, since Rhymer first raised the question in 1693, of a contradiction in the play *Othello* and in the character of its hero, the contradiction having to do mainly

with the (arguably) incredible facility of Othello's fall at Iago's hands. Noting the existence of this problem, criticism has been unable at the same time to deal adequately with it. It is the thesis of this paper that the *Othello* problem is rhetorical in nature, and that *Othello* was deliberately contrived by Shakespeare as a rhetorical allegory, to demonstrate the power of rhetoric to deceive, delude, and "ensnare." These are precisely the results, thus, that both Iago's rhetoric *within* the play has on Othello, and Shakespeare's rhetoric *outside* the play has on his audience — the result in both cases of making a "transparent and unplausible imposture" (E. E. Stoll) totally convincing, and of making out of language "the net / That shall enmesh them all." (II, iii, 350-51) Linguistic and structural analyses are used to demonstrate this aim and intention in *Othello*.



THE DIONYSUS, TRISTAN AND JOCASTA MYTHS IN MARGUERITE DURAS' *MODERATO CANTABILE*

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Marguerite Duras' *Moderato Cantabile* (1958) is a spare, taut, short novel dealing with the fleeting relationship between Anne Desbaresdes, the wife of a wealthy industrialist and devoted mother of a small son, and Chauvin, an ex-employee of her husband's whom she meets in a cafe where a crime of passion has occurred. While it seems obvious that this relationship is in some way contingent on Anne's relationship with her son, the author at no time intervenes to interpret this or indeed any other aspect of her strangely static novel.

In her interview with Bettina Knapp ("Interviews with Marguerite Duras and Gabriel Cousin," *The French Review*, No. 44, March 1971.) and her conversation with Xaviere Gauthier (Madame Duras et Xaviere Gauthier, *Les Parleuses*. Paris: Les Editions de Minuit, 1974) and Michelle Porte, (Marguerite Duras et Michel Porte, *Les Lieux de Marguerite Duras*. Paris: Les Editions de Minuit, 1977), Madame Duras has spoken of the personal experiences out of which the novel was born and of her need to create a new form of novel powerful enough to express and to distance the raw passion which lay at its core. On the one hand, there was the suicidal despair that followed in the wake of an extremely erotic love affair, on the other, the extraordinary guilt feelings she experienced after childbirth when she felt she had virtually murdered her child by forcing it to fend for itself in a

cruel world. Whether or not Madame Duras was familiar with Julia Christeva's *Semeiotike* (Julia Kristeva, *Semeiotike: recherche pour une sémantique*. Paris: Les Editions du Seuil, 1969. p. 146), she no doubt instinctively did what Madame Christeva contends all creative writers do and, in writing of her experience, relied heavily on earlier expressions of material of a similar nature, which Madame Christeva calls *intertexts*, integrating them into her *text*, and adapting them to express her own particular view. In this particular case, however, the intertexts are not so much literary as mythical: the suicidal urge which follows in the wake of a violent erotic experience is transcended into a Dionysiac ritual and the maternal guilt is interpreted as a desire to be immolated by a proxy son who turns against his Jocasta-like mother. A third myth overlays the first two when the author, as if to denounce the death of passion in our decadent, capitalistic, post-Christian world, shows poor powerless Chauvin, with his dreams of winning the love of his fair Isolde and, through love, overcoming all obstacles, being totally unmanned by the sado-masochistic passions of a frustrated pagan.

As Mircea Eliade has said, modern novels are "more or less open reinvestments of the founding myths" which, when rewritten in this manner, provide a telling demonstration of the contradictory ideologies upon which our western civilization is founded. If, as Gilbert Durand says in *Figures mythiques et visages de l'oeuvre*.

(Paris: L'Ile Verte/Berg International, 1979. p. 11), all human behavior is a poor imitation of the great universal myths, then it follows that to change human behavior, we must create new myths. For Marguerite Duras the only way to cure our Jocasas and Tristans is to hasten the great egalitarian revolution which will, of necessity, create a new mythology.



CHAUCER'S JAPANESE CONNECTION: *C.T. (F 82-84)*

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In Chaucer's "Squire's Tale," the interruption of Genghis Khan's banquet has overshadowed an intriguing possibility for a source or allusion. The "kyng of Arabe and Inde" who interrupts offers, besides a "steede of bras," three gifts later passed on to Canacee, daughter of the Khan. These gifts are a mirror, which shows its possessor his potential adversaries as well as the faithfulness of a lover (F 132-141); a ring, which contains a "fern-asshen glas" (F 254) and gives the wearer

the ability to speak with birds and know the medicinal properties of plants (F 146-155); and a sword, which can cleave through any armor and whose wound will not heal until touched by the blade (F 156-167).

One possible source for these gifts to the Khan has been overlooked — the Japanese royal regalia. These items symbolizing the Japanese royal house's divine right to rule have traditionally represented virtues either remarkably similar or actually identical those depicted in Chaucer's tale. This note outlines these correspondences and furnishes both internal and external evidence that Chaucer could have been referring to the Japanese emperor.

From the evidence offered, it seems possible that Chaucer through some unknown source had a Japanese connection.



MARTIN BUBER'S LINGUISTIC TRANSFORMATION OF NACHMAN OF BRASLAV'S *SIPPUREI MASSIYOT*

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Martin Buber (1878-1965) has gained a far-reaching reputation as an expositor of the religious teachings of Hasidism, a Jewish popularistic/revivalistic movement which flourished among the Jews of Eastern Europe beginning in 18th century. He produced several volumes of Hasidic tales, the first of which was entitled *Die Geschichten Des Rabbi Nachman*, 1906. These tales were composed by the Hasidic master Rabbi Nachman of Braslav (1772-1810). Nachman told his stories orally in Yiddish. His *Schriftmeister*, Nathan Sternharz (1780-1845) recorded them in both Yiddish and Hebrew. They were eventually published under the title *Sippurei Massiyot*. The book was intended for the spiritual edification of Nachman's followers who regarded the tales as a form of revelation. Due to a set of circumstances beyond the scope of this work the *Sippurei Massiyot* gained the attention of secular Jewish writers. The stories are filled with visions, supernatural events, fabulous personalities, fables and archetypical symbols. Their mythopoetic qualities have led many literary historians to regard these as the beginning of modern Yiddish literature. The tales also convey a sense of the surrealistic and the absurd. It is perhaps the later aspects which drew Franz Kafka, among others, to hold them in high esteem.

Nathan attempted to preserve what Nachman actually said, and while there are some obvious additions by Nathan, the majority of

what is preserved reflects the oral style. His transcripts evidence many linguistic characteristics indicative of spoken speech and oral tales. Buber, a non-orthodox admirer of Nachman's work, undertook to translate these stories because he regarded them as necessary for the spiritual rebirth of contemporary Jewry. In so doing, he altered and changed both their language and content. I have written extensively on the changes in content; in this paper I deal with the linguistic transformation. In brief, it can be asserted that the major linguistic feature of Buber's presentation is that his work reads like written language and not oral language.

Language is vital to Buber's development and style. He grew up in a multilingual environment. As a youngster he was tutored in German by his paternal grandmother. Together they played language games, i.e. translating materials into the various languages around them. As a university student Buber experimented with the development of a personal form of oral expression. Chaim Weizmann (1874-1952) even comments that the young Buber's German was that of a pretentious esthete.

Buber began translating Hebrew/Yiddish materials into German around 1902. In 1904 he translated David Pinski's Yiddish play *Eisik Scheftel* into German. He translated the play in such a way that the German conveys the quality of the original spoken Yiddish. Given Buber's adroitness with language, it seems reasonable to assume that this same procedure could have been utilized in presenting hasidic sources. It must be assumed that Buber consciously decided not to do this because he wished to counter the common assumption that Hasidism is a crude and vulgar manifestation of "eastern Jews": (Ost Juden). He utilized a literary level of German, hoping to impress his readers with the loftiness of Hasidism. The linguistic transformation was quite obvious judging by Kafka's negative comments about it in one of his letters.

I noted the following linguistic difference between the original and Buber. The original contains sentences which tend to be simple; compounds join elements with the copula "un" (and). While Buber, in comparison uses longer sentences and many more relative clauses. Consequently, each version has a different rhythm. The oral version utilizes repetition as a stylistic feature. It repeats words, phrases, sentences and key ideas, this in order to communicate more effectively to the listening audience. Buber admits much of this since he is dealing with a reading public. The transcripts of the originals are full of parenthetical explanations which seek to clarify ambiguities; Buber works all the explanations into the body of the narrative. Lastly, the Nachman version tends to shift narrators; e.g., he will move from the "third person" narrator to the "I-narrator." A type of change which can easily happen in the early stages of the development of oral tales. Buber exercised more "editorial control" and uses only one narrator-type in any given story.

Simultaneous with his work on *Sippurei Massiyot*, Buber was very involved with the live theatre and its use of the spoken word. He, interestingly, praised the spoken language of the Italian actress Eleanor Duse and yet he ignored the spoken quality of the original Nachman stories. This incongruity in approach is explicable by Buber's desire to present Hasidism in the best literary form possible and thereby make it acceptable to his readership.



THE MEANING AND SIGNIFICANCE OF SYNESTHESIA AS A LITERARY DEVICE

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Synesthesia, originally a psycho-physiological term referring to the well-documented clinical condition known to the French as *audition coloree* and to the Germans as *Farbenhoeren*, has come also to denote a literary device involving any kind of intersensory transfer for figurative ends. The "honey-voice" of the Sirens (*Odyssey*, 12.187) is one of the earliest and best-known examples in the long and honorable tradition of literary synesthesia; semantically speaking, this Homeric phrase contains a binary transfer from an auditory source (voice) to a gustatory destination (honey). In poetry, clearly, such transfers are by no means usually restricted to those between hearing and sight, as they seem to be in psychology, but may include all areas of the sensorium.

Unfortunately, it has proved difficult for writers (and therefore for linguistically-minded critics) to keep clinical and literary synesthesia distinct. A fashion, initiated perhaps by the notorious *clavecin oculaire* exhibited by the Jesuit Father Louis-Bertrand Castel in 1735, caused many Romantic and post Romantic writers — E. T. A. Hoffmann, Mme. de Stael, Poe, Baudelaire, Rimbaud and Huysmans among others — to explore in their work the aesthetic possibilities of the clinical condition as experienced by themselves or others. Poe's identification in *Marginalia* of the color orange with the buzz of a gnat, and Rimbaud's enigmatic sonnet *Voyelles* are examples of this.

The point where clinical and literary synesthesia meet has been responsible for much critical confusion. The eminent linguist Stephen Ullmann, for example, has been misled into thinking that certain psychological laws underlying all poetic creation may be pointed at by the results of a statistical analysis of literary synesthesia. Ullmann has counted and tabulated the synesthetic images to be found in a number of poets by identifying in each case the area of the sensorium that pro-

vides the source and destination of the simile or metaphor. His results, which follow, are what he terms "panchronistic tendencies" in literary synesthesia:

1. The majority of transfers are directed from lower towards higher levels of the sensorium.
2. Most of the transfers are taken from the sphere of touch.
3. Most of the transfers are directed towards the sphere of sound.
4. Corollary: Out of the . . . possible pigeonholes . . . that of touch transfers to sound contains by far the largest number of examples.

In order to check the validity of these "panchronistic tendencies", I undertook an analysis of the synesthetic images in a poet not dealt with by Ullmann, Emily Dickinson. While attempting to do so, I discovered that certain problems made statistical analysis almost impossible and cast serious doubt on Ullmann's methods and conclusions.

The chief problems were four: (1) Certain not uncommon English adjectives may be associated at different times with more than one of the senses. "Mellow" and "keen", for example, may commonly be linked with at least four of the five senses. Poets enjoy exploiting the inherent semantic ambiguities here, and Dickinson is no exception: her poem numbered 602, for example, contains the phrase "a mellow dun", in which there is no clear-cut sensory source and destination. Such phrases are not reducible to statistics by Ullmann's methods. (2) Dickinson uses certain common elliptical phrases, such as "golden touch" (Poem 427), in syntactic positions which draw attention to what might be termed their "quasi-synesthetic" nature. Yet "golden touch" is clearly an allusion to the legend of King Midas long before it is an intersensory metaphor. It is nevertheless impossible to say for certain whether or not such a phrase should be included in a statistical survey of synesthesia. (3) Certain of Dickinson's idiosyncrasies of metaphor, most particularly those involving personification (the "far — slow — Violet Gaze" of distant mountains in Poem 722) and extremely elliptical syntax ("A blue and gold mistake" in Poem 130) are indistinguishable from synesthesia save on the vaguest grounds of "poetic intent". (4) In a few cases, what is undoubtedly intended as an intersensory metaphor is yet so complex as to be incapable of being reduced to the binary pattern that is alone susceptible of analysis by Ullmann's methods. These well-known lines form the best example:

There's a certain Slant of light
Winter Afternoons —
That oppresses, like the Heft
Of Cathedral Tunes —
Heavenly Hurt, it gives us —
We can find no scar . . .

(Poem 258)

I would claim that such problems as these are not unique to Emily Dickinson's poetry, but may be found in the work of all poets who are highly sensitive to sensory stimuli and try to describe them in ways that are as novel, concise and intense as possible. In short, semantic analysis of "literary synesthesia" should be confined to the individual image and its context, for the foundation upon which to base universal laws, or even "panchronistic tendencies", has an entirely illusory solidity. "Literary synesthesia" is language of a highly metaphoric, therefore most ambiguous kind. Much confusion might be dispelled, however, if the literary device were referred to as "intersensory metaphor", and the term "synesthesia" reserved for the psychological condition.



REGIONAL LANGUAGE IN STEAD'S *GRAIN*

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The analysis of any literary work can be aided by various linguistic approaches, not all of which involve extensive training in linguistics. Traugott and Pratt (*Linguistics for Students of Literature*) outline some of them: different ways of representing vernacular speech (dialect); Roman Jakobson's *cohesion*, the grammar of a text, phonological and morphological patterning, lexical foregrounding; the dialect geography-sociolinguistic approach to the printed word in any context; pidgins and creoles.

All of the foregoing approaches are highly applicable to Prairie fiction, for this part of Canada contains a rich amalgam of languages and cultures. Several years ago I gave a paper to the Linguistic Circle on Margaret Laurence's use of language relating to rural and small town life in Manitoba. Not well known nowadays is another native Manitoban, J. C. Stead (1880-1959), whose chief contribution to fiction was *Grain*, a novel published in 1926 but written some years earlier. The action flows from the 1890s through World War I and follows the lives of the Stake family, especially son William ("Gander"). *Grain* is a rich source for many kinds of sounds and structures, regional and otherwise — flora and fauna, topography, farm equipment, clothing and domestic arrangements. Eye-dialect and ear-dialect in the novel are interesting, but, as elsewhere, must be examined carefully. Compare *pursoot*, *pungkin* pie, *weepon* (for a shotgun), *impident*, *edicated*, *stenografter*, *drouth*.

Stead makes some comments that may not be as welcome to the common reader as they are to the linguist. For example, the Stakes acquire a *parlour suite*, "pronounced 'soot' until [daughter] Minnie, at sixteen, discovered the mistake and with much mortification set the household right on so delicate a matter." They also have a "china creation spelled v-a-s-e but the pronunciation of which, in 1914, had not been definitely settled in the Stake household." Jackson Stake (the father) refers to *graineries* (so spelled on p. 119), but Stead, as author writing exposition, uses the spelling *granaries* (p. 40). Did he, therefore, use the pronunciation /æ/ rather than /e/ in his own speech?

Grain even includes a bit of Prairie philosophy contributed by Minnie (now married): "I have often thought life is like a thresher, pouring out its cloud of straw and chaff and dust, and a little hard, yellow, golden grain, that has in it the essence of life."

In conclusion — literature of the Canadian Prairies provides rich ore to extract from for personal study and classroom use; for the linguist, for the literature buff, for the person who tries to refine all elements of language and literature, especially for the benefit of other students. The most useful single work for the study of Canadian English, from Atlantic to Pacific, is Ruth McConnell's *Our Own Voice: Canadian English and How It Is Studied*.



LES MICROBES HUMAINS — THE LITERATURE OF COMMITMENT IN THE GUISE OF SCIENCE FICTION

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The great scientific and technological changes of the nineteenth century gave rise to the literature of science fiction. Many books, such as those by Jules Verne and H. G. Wells, have become classics, but others have disappeared. One of these, which had considerable success in its day, was *Les Microbes humains* (Paris: Dentu, 1886). Its author, Louise Michel, had a checkered career as school mistress, "la Vierge rouge" of the Commune, deportee to New Caledonia, lifelong agitator for the anarchist cause, poet, novelist, playwright, and polemicist. While the novel lacks literary merit, it reveals much of the writer's knowledge of and obsession with science and is unusually accurate in predicting inventions and technologies which are commonplace in our

society — radio, television, electronics, forensic medicine, organ transplants, and the like.

The story tells of the efforts of a group of "good" people to bring down the evil society of the western world. They are pursued by a "bestiary" of villains portrayed as leeches, dung-beetles, mastodons, pigs, and carrion crows. Doctors experiment on the human brain, teach monkeys to talk and to use sign language, perform organ transplants, vaccinate plants, and use electrical shock treatment to promote growth and resistance to disease. The heroes dig for mineral treasure at the South Pole. At the end of the book all the "good" characters have been secretly transported to a new Utopia in central Africa by submarine and flying machine.

After her death in 1905, one of Louise Michel's biographers asserted that she had sold an earlier draft of *Les Microbes humains* to Jules Verne for 100 francs when she was desperate for money. This manuscript, so the story goes, became the classic *20,000 Leagues under the Sea*. Literary detectives have investigated and repudiated the claim, but it lives on and was repeated by her most recent biographer.