

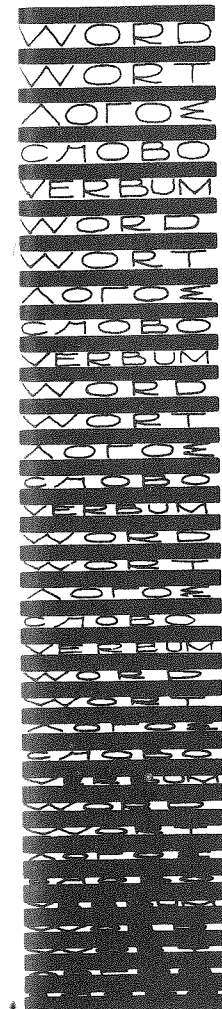
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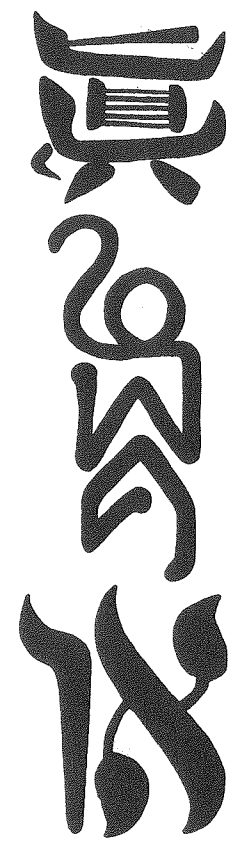


**LINGUISTIC
CIRCLE**

alh 9589
(hlg 9591)



VOLUME XXIV
1984



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PROCEEDINGS OF
THE
LINGUISTIC
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FOREWORD

The 1984 Conference of the Linguistic Circle of Manitoba and North Dakota was convened on October 26 at the University of Manitoba. Dr. John Finlay, Dean of the Faculty of Arts, and President A. L. Gordon welcomed the members. Twelve papers were presented and discussed on Friday afternoon.

The Annual Banquet, a delectable buffet, was held in the Senior Common Room; and the pièce de résistance was the after-dinner address by President A. L. Gordon, "The Tongues of Scotland: Gaelic Lilts and Braw Bricht Nichts." Following dinner and the tongues of Scotland, the membership was entertained at a gracious reception given at the home of A. L. Gordon.

Another dozen papers were heard on Saturday morning, October 27. The presentations, quite equal to the usual excellence to which the Circle has become used, were again judiciously divided into a balanced menu of language and linguistics, classical, English, Canadian, American, and comparative literature. Speakers this year came from as far as the universities of Toronto, Laval, and Oregon!

President Gordon called the Business Meeting to order at 12:30 p.m. The Nominating Committee presented the following members as officers for 1985: William Morgan, President; Walter Swayze, Vice President; Donna Norell, Secretary-Treasurer; A. L. Gordon, Past President; Ben Collins, Editor. President-elect Morgan thanked the Manitoba members for a marvelous conference and extended a cordial invitation to all to attend the Twenty-fifth Anniversary celebration next October at the University of North Dakota.

"IS THIS THE PROMIS'D END":
EXPECTATIONS AND ENDINGS
IN SHAKESPEARE'S
TRAGEDY OF KING LEAR

Richard W. Bovard
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Shakespeare's *Tragedy of King Lear* presents a challenge to most audiences. This challenge is epitomized by the play's ending, where Lear enters, carrying his dead daughter Cordelia. An observing character, the Earl of Kent, asks if this is "the promis'd end" (V.iii.264). His response to the disaster merely points to doomsday, and Lear's coming death, but his question has become the question which many have asked about the play itself.

Some audiences, such as those of the eighteenth century, answered the question by favoring a new play: Nahum Tate's *The History of King Lear* (1681). It has a happy ending, for Lear and Cordelia live. Such an extreme response to the question, while amusing now, is not unexpected. For the Shakespearean ending probably confounded its earliest audiences. After all, the old tale of Lear had many tellers.

And in contemporary versions such as *A Mirror for Magistrates'* (1574), Warner's *Albion's England*, 1586), Spenser's *Faerie Queene*, 1590), and the *True Chronical Historie of King Leir's* (1605), Cordelia lives on after the climactic battle mentioned in Shakespeare's play. Sometimes even Lear survives. Thus, Shakespeare's first audience might be surprised. Naturally, modern audiences and critics are subject to the same confounding and questioning.

For Shakespeare wrote his play to raise conventional expectations for happiness and to disappoint them simultaneously. Shakespeare leads us to believe that things will work out, in spite of his title. Two mistaken fathers, Lear and Gloucester, are reunited with two innocent children, Cordelia and Edgar. Three evil children, Goneril, Regan, and Edmund, are destroyed. The king's crown is restored; his company of loyalists reformed. We are set up. For Shakespeare has also led us to believe that disaster awaits. As critics have noted, the play is a series of reversals, assuring us with Edgar that "the worst is not / So long as we can say 'This is the worst'" (IV.i.27-28). As long as we are alive, disaster can intensify. So Edgar learns. So we are told. But he forgets, and so do we. And so Shakespeare manipulates us, preparing us to hope and to despair.

Critical opinion swings from positive readings of "the promis'd end" of *King Lear*, where Lear grows and transcends the vanities of this world, to negative readings, where absurdity is all that remains.

But recent responses have pointed to the importance of holding both opinions at once, to sensing the challenge that Shakespeare makes to our interpretive imaginations. We must bear with the characters, and stumble with Lear as he seeks to see something in his dead daughter. He asks, "Do you see this?" And he commands us, "Look on her . . . look there!" (V.iii.311-312). Perhaps our understanding as an audience, purged of criticism's absolutes, should struggle to fuse extremes. And if such fusion is confusion, we must accept Lear's aporia as our own. That "promis'd end" is, and our hearts, our minds, and oceans of our critical prose break at it.



THE INTRICACIES OF ARITHA VAN HERK'S
NARRATIVE TECHNIQUE: A CONSIDERATION
OF HER TWO NOVELS, *JUDITH*, AND
THE TENT PEG

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University of North Dakota

Associate Professor of English, Emeritus

A relatively new writer on the Canadian scene is Aritha van Herk from Calgary, Alberta. *Judith*, winner of the \$50,000 Seal Award, was published in 1978, and has now been issued in nine countries and seven languages; *The Tent Peg*, 1981, has now been published in five countries and three languages (The Calgary Herald, 23 Mar. 1984). The two books have their individual characteristics, but also have techniques and themes in common.

In *Judith*, van Herk interweaves three threads with two underlying, enriching motifs. The story proper, told from the point of view of Judith, a young woman, is an ongoing account of her establishing a pig-farm in Alberta, with its attendant hard work and worry. Running concurrently with this, with only a subtle indication that the author is frequently shifting time and place, is the gradual revelation of what Judith is trying to escape from. She is fleeing an immediate past experience as a secretary in a city, after a scorching affair with her boss who seemed to feel that he owned her body. Permeating these two themes is a constant, but more distant, recall of her childhood with her father and mother when she was an only child on a pig-farm in Alberta. At that time her whole world turned on being with her father, helping him, gaining his approval, feeling his arms around her. The reader has

to "look sharp" to determine whether Judith, going from the house to the barn is twenty-four years old or four, even though it is a different house and a different barn. The close reader gradually notes that she is Judith at twenty-four, and Judy at four.

As if these threads were not enough to engage the reader, van Herk endows the ten brood sows with human characteristics, relying heavily on their super sense of smell, as they adapt themselves to their new surroundings, and to Judith's changing psychological states. The author also engages in pathetic fallacy, attributing sentient qualities to the house and barn.

In *The Tent Peg*, van Herk gives an account of a geological expedition to the Yukon to check out a claim for uranium. This is presented from ten different points of view: those of the nine male crew members; and that of a young woman graduate student, tired of being a repository for other people's confessions and problems, who tries to escape for the summer by pretending to be a male and applying for the job as camp cook. An occasional observation is added by the pilot who weekly flies in supplies. Each character gives his ongoing account of what is happening, colored by his own background, ambitions, knowledge, or lack of knowledge. There are approximately a hundred short chapters, entitled by character names, which follow a random pattern of interweaving, according to how the action moves, with no back-tracking or explanation.

In both books, the protagonist is a young woman, experienced in sex, not bothered by any prudish concepts of morality or tied down by previous commitments. Each (Judith in the book *Judith* and J. L. in *The Tent Peg*) recognizes the force of sexuality and resents how men use women as an outlet for their primal instincts, and they also resent how they find themselves needing sex too. Each young woman has a woman friend with whom she shares this rebellious feeling and disdain for men. Judith has a neighbor, Mina Stamby; and J. L. has Deborah, a songstress and poet, to whom she writes at length.

In both books van Herk makes use of literary references. In *Judith* there is the Greek myth of Circe and her enchanted swine. Also, it is probably not by chance that she uses the name, Judith. In the fictional *Book of Judith* in the Apocrypha, Judith, an attractive widow, saved the Jews in Bethulia from annihilation by Holophernes by enticing him and then beheading him when he was in a drunken stupor. She praised the Lord and lived happily ever after. In *The Tent Peg*, J. L. explains that she was named Ja-el after the woman in the Bible, but when she was called "jail" at school she adopted the use of the initials. In the *Book of Judges*, Ja-el, the wife of Heber the Kenite first extended hospitality to and then drove a tent peg through the temple of the sleeping Siscera, the defeated Canaanite general. Also in the *Book of Judges* there is Deborah, wife of Lapidoth, a judge, prophetess and coordinator of the forces against the Canaanites under Siscera, a strong woman with a gift for leadership in war and peace.

Subtly woven into each book is the suggestion that the young woman is a witch. This is shown in her relationships with animals and the forces of nature, and in her attracting men, at the same time being merciless toward them.

None of these techniques, taken singly, is new but van Herk's sustained and smooth interweaving of them is effective. Not only does she tell a compelling story in each case, but her lead characters reveal a clearly defined attitude, one of challenging the traditional relationships between male and female, where men dominate and women serve.



HITTITE ANDA PAI, "TO ENTER"

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University of North Dakota

The meaning of *anda pai-* has been established for so long and so unquestionably that further comment on it is superfluous. But, the verb occurs in some contexts and in conjunction with some words that are themselves fuel for thought.

One of these words is *ḫuwaši-*. Texts describe the *ḫuwaši* as a focal point for cultic activity. A procession up (once down) to the *ḫuwaši*, sometimes specifically said to be located outside the confines of the town or city, was an all but universal occurrence at seasonal festivals. Sacrifices and other offerings were made at the *ḫuwaši*. It was sometimes washed and anointed (see, e.g., XVII 35 iv 8). Images or statues of deities were set on or near it. Rarely it was made in such a way that, apparently, it could be entered.

KUB II 3 is one of the texts where the *ḫuwaši* is (so it seems) treated as an enclosed space of some sort that can be entered. As a whole, the text describes rites performed for a number of deities. Column ii notes that the king and a variety of functionaries take part in a series of rites near a ceremonial basin. Then "the king goes into the *ḫuwaši* of the Weather-god and prostrates himself in the *ḫuwaši*... Then he steps to the *arkiu-*building." (LUGAL-*ussan DU-as*^{NA4}*ḫuwašiya anda paizzi*^{NA4}*ḫuwašiya USKEN... tas*^E*arkiu tiyazi* (KUB II 3 ii 32-34, 36)).

KUB XX 99, like KUB II 3, describes a festival for a number of deities. The first column is so badly damaged that even the deities' names are lost. Indeed, the column as a whole yields little. But, col. ii is almost complete. It notes the ritual activities performed by the king

and others on behalf of five deities (perhaps six, if the lost name in line 30 is that of a previously unmentioned deity). Lines 4-7 read

4. LUGAL-*uškan*^{NA4}*ḫuwašiya piran anda paizzi*

5. *naš II-ŠU UŠKĒN ḫahiyarimaš UL*

6. LU^{MU}ḪALDIM *tuhḫuišnit*^{NA4}*ḫuwašiaya EGIR-pa*

7. *šuppiaḫḫi...*

4. The king goes forth into the *ḫuwaši*

5. and prostrates himself twice. There is no priest-singer.

6. The cook purifies the *ḫuwaši* again with *tuhḫuešsar...*

At first sight, one may object to taking *piran* in line 4 as a preverb. Instead, it might be thought of as a postpositive. If so, it could be contended that the *ḫuwaši* was located inside a room, building, or the like which the king must enter in order to come *before* the *ḫuwaši*. But, no mention of any such room or building is made in the preserved parts of the text before col. ii, line 4. Furthermore, lines 25ff read

25. [nu] LUGAL-*uš UŠKĒN naškan IŠTU*^{NA4}ZI.KIND LA[MA]

26. [par]ā *uizzi naškan anda*^E*ḫal[entuwa]*

27. [paiz]zi...

25. [And] the king prostrates himself. Then he

26. comes out of the *ḫuwaši* of Inara. Then he goes

27. into the *ḫalentuwa*-building...

If the king can come out of the *ḫuwaši* (*IŠTU*^{NA4}ZI.KIND^DLAMA [par]ā *uizzi*), then he must be able to go into it, or enter it (^{NA4}*ḫuwašiya piran anda paizzi* (line 4)). Therefore, *piran* in line 4 is not a postpositive, but a preverb, and there is no need for the text to mention a room or building in which the *ḫuwaši* is located: the particular *ḫuwaši* is itself a room or some other enclosed space.

Now, in both II 3 ii and XX 99 ii it is stated that, after the performance of certain prescribed rites inside the *ḫuwaši*, the king enters another room (^E*arkiu*, II 3 ii 36; ^E*ḫalentuwa*, XX 99 ii 27). In my opinion, the importance of this action for an understanding of the nature of the *ḫuwaši* should not be overlooked.

A number of scholars have advanced the suggestion that the term *ḫuwaši* refers to the Hittite hieroglyphic monuments. The summary statements made above about text descriptions of this object support this view. Thus, some of the monuments are found outside the confines of a town (for example, Eflatun Pinar, Fraktin, Imamkulu, Ivriz, Yazilikaya, Kotukale, and Gezbel). Not infrequently, it is necessary to go to higher ground to reach them (e.g., Gezbel, Yazilikaya, Ivriz). In at least three oases, there is evidence that offerings of some king were made at the monuments (at Yazilikaya: an offering trough in front of the main chamber, and a conduit and basin intended for liquid offerings; at Karahuyuk: an offering trough, possibly also the animal bones found in the earth near the monument; at Cekke, the inscription states that offerings were to be made at this monument). One of them, Yazilikaya, can be entered. Furthermore, the foundation of several antechambers are located in front of this open-air sanctuary. The temptation to see in these antechambers the ^E*arkiui* of II 3 ii 36 and/or the ^E*halentuwa* of XX 99 ii 27 is too strong to resist easily.

The use of the term *ḫuwaši* to designate a cult object that may or may not be made to permit entrance is paralleled by the use of another term *dahanga*-, with or without the determinative GIŠ, and sometimes with the determinative NA₄. Volkert Haas (*Der Kult von Nerik*, pp. 90 f) has noted that this cult-room contained the statue of the Weather-god; that it was separated from the temple floor by a stair or dais; and that an assembly of deities took place there. But, the term also designates a stone object where the *ambašši*-offering and other offerings are placed. This *dahanga*-stone is furthermore, taboo. Thus, at times the *dahanga* was made as a room; at other times, it was something like an altar.

Turning back to XX 99 ii, we note that, after the king enters the *ḫuwaši* and worships there, "the cook purifies the *ḫuwaši* again with *tuhḫueššar*" (lines 6 f). The term, *tuhḫueššar*, has been studied by a number of scholars, including Götze, Forrer, Alp, Friedrich, Kammenhuber, and more recently, Güterbock. Kammenhuber's study, though more thoroughgoing than the others, is like them in that it overlooks the fact that *tuhḫueššar* is used in XX 99 ii to purify a relatively large enclosed space that can be entered. Both Alp and Kammenhuber note that, sometimes *tuhḫueššar* is mixed with water. Kammenhuber points out that, not only water, but occasionally another liquid and sometimes even other solids were mixed with *tuhḫueššar* prior to its being put to use as a purifying agent. Both Kammenhuber and Alp reject Götze's earlier suggestion that *tuhḫueššar* is a "thurable" or "censor." But, they apparently choose to ignore his statement, followed and given additional support by Güterbock, that *tuhḫui-/tuhḫuāi* ("smoke," "vapor") is "ohne Zweifel das Grundwort für das im Festritualen oft erwähnte *tuhḫueššar* (vgl. *išpantuzziš: išpantuzzeššar*)." Now, this substance can be used to effect ritual clean-

ness for men and objects, including a relatively large enclosed space or room (cf. XX 99 ii). Furthermore, not infrequently a cook, sometimes even the chief cook, plays a role in its ceremonial use. Perhaps, then, the substance has culinary uses. Thus, *tuhḫueššar* could be an aromatic spice which, alone or when mixed with water or other liquid or other solids, emits a vapor and thus serves as a kind of incense. At least, this meaning for the term can satisfy the requirement that the substance be able to effect ritual purity for both a man and an enclosed space or room, and probably more readily so than either Kammenhuber's substance that is "moist and greasy," or Forrer's "whiskbroom."



D. H. LAWRENCE'S *THE PLUMED SERPENT*
AND
ANDRE MALRAUX'S *LES CONQUERANTS*:
THE EUROPEAN PROTAGONIST AND
THE THIRD-WORLD REVOLUTION

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In modern times, third-world countries have often provided a stimulus to the European creative intellect. In the 1920's, two major European writers, Andre Malraux in France and D. H. Lawrence in England, each published a novel about a European protagonist in a third-world revolution. Malraux's *Les Conquerants* (1928) focuses on eight weeks of the Chinese Revolution in Canton during 1925. Lawrence's *The Plumed Serpent* (1926) takes place during eight months of 1923 in revolutionary Mexico. The protagonists become involved in the revolutions in such a way that their distinctively European values are put into question. The most distinctively European value common to these two protagonists is individualism—a psychology of personal uniqueness as well as an ethic of action. The configuration of action in both novels leads to the conclusion that European individualism is dangerously over-developed and that a European stands to gain a more holistic view of life through an experience in the third world.

Malraux intends his protagonist, Garine, as a symbol of modern European values. A Russian Swiss educated in France, Garine's values are founded on an individualism which must create the self through

willed action. Alienated from bourgeois Europe by an asocial sense of the absurd, Garine seeks to fulfill his Napoleonic sense of self by becoming the Comintern propaganda chief in Canton. Outwardly he succeeds, but there is no rapport between him and the Chinese masses; and inwardly he experiences an alienating failure of identity. Ultimately, the historical dialectic of the Revolution rejects his brand of individualism, and Garine is forced to return to Europe.

Lawrence's Irish protagonist, Kate Leslie, intuits the debilitating effect individualism works upon Europeans, turning them into emotional automatons or mechanical sensualists. She seeks an alternative and finds a more holistic approach to life in the traditions of the Mexican Indians and in their pre-Columbine Quetzalcoatl religion, both of which are being revived by the Mexican Revolution. Throughout Kate's experience with the Mexican people, her marriage to the revolutionary General Cipriano Viedma, and her apotheosis as the living goddess Malintzi, Lawrence portrays her progress as a repeated series of wave-like advancements in which she rises to a crest of holistic affirmation, then sinks into a trough of individualistic withdrawal. Eventually, however, Kate's movement culminates with a final commitment to the land and the people of Mexico, to the leaders of the Mexican revolution, and to a holistic attitude towards life.

In contrast, then, to Malraux's Garine, the adamant individualist who returns to Europe to die, Lawrence's Kate successfully breaks out of her shell of individualism and remains in Mexico to grow with the Revolution. Malraux's novel concludes in ironic alienation, Lawrence's moves toward idyllic totalization. Both authors have made a clear critique of the self-defeating weakness of European individualism in the early twentieth century and have used the background of a collective third-world revolution to dramatize the perils of this individualism.



COMMONWEALTH OF THIEVES: THE RHETORIC OF CONSPIRACY IN JONSON'S *THE ALCHEMIST*

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and

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The dramatic world of Ben Jonson's *The Alchemist* (1610) encompasses many commonwealths: political, social, individual and conspiratorial. Jonson's thieves create their own *res publica* within the play in order to accomplish their all consuming greedy desires. Jeremy Face, Dr. Subtle, and Dol Common establish a distopic society within Lovewit's house so that Jonson can show his audience that the externals of the actual Jacobean Commonwealth (presumably operating by rules of order, love, truth and virtue) are actually based on an illusion which will transmute into chaos. The audience discovers that the *res publica* of thieves, gulls and other characters within the play is a reflection of Jonson's desire to bring order upon his own chaotic Jacobean society. The play itself, then, becomes a type of Renaissance handbook of emblems on how to prepare a proper commonwealth not so much by showing what a commonwealth is or should be like Plato's *Republic*, but rather what a commonwealth is not. Jonson does not argue for a perfect society but against his own. Jonson's method is to turn society's greatest blessing, language (speech, rhetoric), into his most potent weapon. The chaos of alchemical language in the play creates an anti-commonwealth and connects the argument (idea) of the play with its structure (form).



STRETHER AS JAMESIAN VOYEUR

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Henry James has written extensively about the observer of life in both his fiction and his criticism. In spite of the general agreement among readers about the importance of the Jamesian observer,

misconceptions continue to arise. There are two such widely held misconceptions about Lewis Lambert Strether, the Jamesian observer in *The Ambassadors*. One is that he is trying to recapture his lost youth through his interest in Chad and Madame de Vionnet, and the second is that his observation of them is a cozy voyeurism that serves as a substitute for actual living. The scene in Gloriani's garden where Strether tells little Bilham to "Live all you can" is crucial to such interpretations and is justifiably celebrated in Jamesian criticism. Unfortunately, this scene which climaxes the first half of the novel is the one most often misinterpreted. It is supposed that Strether is telling little Bilham of his wish to be young again, like Chad, or to live in the "great world," like Gloriani. It is also concluded that he subsequently fails to take his own advice to "Live!", or at best, experience life vicariously and only through others. However, this scene, in conjunction with little Bilham's reflection and clarification of it a few chapters later, specifies Strether's way of "living" in the second half of the novel. Through "seeing" life, particularly the relationship between Chad and Madame de Vionnet, Strether is not attempting to recapture the life he wasted when young, but he is living fully in the present as a man of fifty-five. Furthermore, Strether's "seeing" is not a compromise to experiencing, but is a unique, authentic way of life, full and complete; it is absolute "consummation." Little Bilham has translated Strether's charge from "Live all you can" to "See all you can." And the translation is an exact one, for Strether's "living" becomes the observing, counseling, and assisting of Chad and Madame de Vionnet in the second half of the novel. He "lives" because he "sees" how others are to live, and he dedicates himself to persuading and assisting them to "live" to the fullest extent. Strether has helped create the very life he is observing. Strether's life, in other words, becomes the act of creative observation.



SOCIO-POLITICAL IMPLICATIONS OF
SCIENCE IN BRECHT'S
LIFE OF GALILEO

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Far from being a biography of the great 17th century scientist, the central theme in *Galileo* is the complex relationship between science, politics and society. Even though overall Brecht remains faithful to the historical sources of the main character, there are significant and in-

tentional deviations in order to bring to mind obvious parallels with the time of Brecht's writing.

Whereas the earliest version, written in 1938 in Danish exile, endeavoured to draw a Galileo who wisely recants in order not to stop scientific (and, closely linked to it in Brecht's outlook, social) progress, the subsequent versions of 1945 and 1955 clearly draw a more negative picture: Galileo's only motivation for recanting now is his weakness, stemming from epicurean sensuousness and simple fear of pain.

In the original version, Galileo is depicted as a hero displaying the cunning necessary under an oppressive system. A similar behaviour is outlined in Brecht's *Keuner-stories*, modelling passive resistance, and in his *Five difficulties in writing about truth*. Both texts were written around the same time as the *Galileo* drama and were meant as instructions for survival and subversive political activity in the Third Reich.

In the two later versions of the play, the scientist's recanting is seen as a sell-out to the political powers, as a scientific *l'art pour l'art* whose lack of concern for social consequences leads in Brecht's mind directly to the destructive application of scientific knowledge and to the possible annihilation of mankind. It must be remembered that the 1945 version was drafted under the direct impact of the Hiroshima bomb, and that the 1955 version incorporated first-hand knowledge of the hysterical political climate in the U.S. of the late forties and early fifties, a situation justifying fears of even worse happenings.

The most important changes occur in the final scene, where Galileo blames himself for having prevented the equivalent of the hippocratic oath, which would have committed scientists to be responsible for the ethical implications of their research. The central theme of the play has thus changed from the scientist's role of working for progress under adverse conditions to the much more fundamental question whether scientific inventions are used for the good or evil of mankind.



VENUS AS HERSELF IN *AENEID I*

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The meeting of Aeneas with his disguised mother Venus in the first book of Vergil's *Aeneid* has many points of correspondence with the encounter of Aeneas' father Anchises and Aphrodite (i.e. Venus) in the *Homeric Hymn to Aphrodite*. Only a few commentators have broached the possibility that the two passages are related, that is that Vergil

used the *Homeric Hymn* as a model here. Those who have suggested the possibility have usually been very quick to dismiss it; one presumes because of its unseemly implications including the oedipal intimations evoked by having a mother and son meeting in a context reminiscent of her erotic dalliance with his father. Nevertheless, there are undeniable similarities of speech and narrative structure in the two incidents.

This paper points out that the structural correspondences are in fact more complex than any of those customarily adduced as showing the influence of various passages of the *Iliad* and the *Odyssey* on the Vergilian episode. This leads to the conclusion that Vergil deliberately imitates the *Hymn* and that he does so to the end of infusing further suspense and poignant irony into the meeting of mother and son at this important juncture in Roman myth-history.

There are, of course, aspects of the role of Aphrodite in the *Hymn* that would be inappropriate for Venus in the new context. Vergil therefore casts Dido in part of the same role; the part involving the erotic encounter with Aeneas and the false claim of marriage. Dido, by virtue of her appearance as a Carthaginian huntress, has been foreshadowed by the disguised Venus. Venus and Dido, in *Aeneid* I and IV, thus provide another example of the Vergilian practice of dividing the role of a single literary-mythological model between two different characters in the *Aeneid* in such a way that he exploits different aspects of a single character for different dramatic purposes.



WRITER TYPE AND WRITING BLOCKS: TWO STUDENT CASE STUDIES — WITH THE STUDENTS PRESENT

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At a pre-conference workshop at the 4Cs in Detroit, March 1983, I became acquainted with the research of John DiTiberio and George Jensen, psychologists in a writing clinic at Health Sciences Centre, University of Illinois at Chicago. Jensen and DiTiberio have been using a Jungian personality type test (Myers-Briggs) to suggest broad distinctions in writers' personalities and the writing strengths and blocks which pertain to these different writer types. The score on a Myers-Briggs (MB) test places the person writing the test somewhere

in a spectrum between four polar opposites concerning outlook and decision-making: 1) extrovert (outer-world-oriented) : introvert (oriented to inner world of ideas); 2) sensing (fact-oriented) : intuitive (prefers to seek possibilities and relationships); 3) thinking (prefers impersonal analysis and logic) : feeling (oriented to personal values); and 4) judging (planned, orderly lifestyle) : perceptive (flexible, spontaneous lifestyle). I was impressed with the flexibility and openness with which Jensen and DiTiberio used these categories, emphasizing the necessity of repeated personal contact with the persons taking the test and a generous number of drafts of their writing. They encouraged workshop participants to do further research on writer type using MB categories as admittedly limited but in their experience helpful research tools.

As a result of this workshop and a University of Winnipeg grant to visit the Writing-across-the-Curriculum programme at Montana State University (Bozeman) in August 1983, I conducted this last summer a couple of case studies with two English students at the University of Winnipeg, using the MB tests. My aim was to begin to answer the following two questions: 1) Do the MB tests help my student writers to identify their writing blocks, in their and my opinions?, and 2) Do their test results, and Jensen and DiTiberio's prescriptions for unblocking writers of their particular types, actually help improve my students' writing?

Some interesting, and even surprising results emerged for Sam and Monica, my two students, in the course of their taking the test and our discussions of journal entries and drafts of short stories and essays written during our period of research. While Sam's MB score suggested that his writing block had to do with his preference for "thinking" over "feeling" and his related need to develop a sense of audience and personal voice in his writing, Monica's score suggested that she was blocked in finding, before writing, an overview for her excellent but overly complex ideas; she needed to work up her "extrovert" and "sensing" capabilities to complement her "introvert" and "intuitive" skills. MB categories, then, helped Sam and Monica to diagnose and work at remedying their writing blocks by incorporating new writing skills, such as experimenting with dialogue and Rogerian argument, into their writing repertoire. What these categories did not predict was certain changes in Sam's and Monica's cognitive styles pertaining to their perception of themselves and others, and of literary texts — changes which gave them a surprising new self-confidence as writers and a new facility in their writing.

In my session I presented briefly a few highpoints in the process of my project, leaving the last half of the session for general discussion, including comments from Sam and Monica.

WHAT ARE WE DOING WHEN WE TEACH LANGUAGE?

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"I was teaching a conscious rule that corresponded to tacit knowledge they [L2 language learners] already had, similar to what happens to native speakers who study the linguistic structure of their own language... I was in these cases teaching linguistics - not language." (Krashen, 1979:48) Is the language teacher, in these instances, indeed teaching linguistics? This paper examines the relationship between linguistics and language teaching from three standpoints. First, it explores both the links and distinctions between linguistics and language teaching through a discussion of the ambiguous and controversial term "applied linguistics". Second, it demonstrates that, while the language teacher is not necessarily a linguist or an applied linguist, linguistics can and should offer him descriptions that will facilitate his teaching as well as the students' learning of a second language. Examples are drawn from the Psycho-mechanic and Functionalist schools. Finally, the paper tries to demonstrate that the contributions of the theoretical to the practical need and should not be unidirectional since the teacher's own classroom experience has a definite role in the formulation of linguistic theory.



THE NAMES OF ATHENIAN GIRLS

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Athenians signalled the birth of a boy with a wreath of olive on the house, of a girl with wool. And Athenian boys and girls grew up to live very different (and quite separate) lives. Men voted, travelled, fought; women watched over the house and what was in it. Women's life choices were remarkably limited and limiting. Some surely resented their lot; yet we hear very little of it, and, even allowing for the blindness and bias of our literary sources (almost all men), it seems that Athenian women generally accepted their roles. They were well socialized.

In this paper, I discuss a rather neglected method of socialization in classical Athens, naming. It is the name that first gives the child an

identity, and a self-identity too. It is therefore both an indication of social and sub-group values and a means of transmitting those values.

I treat three subjects: the ceremonies at which names were given, their forms, and their content. The Athenian naming ceremony was identical for boys and girls. Their names generally share the same formal characteristics; though I suspect that the tendency of girls' names to take the form of abstract nouns contributed to the depersonalization and objectification of women. I therefore concentrate on the content of girls' names, showing that many names which have no near male equivalents refer to women's attributes and social roles. These names refer to animals, plants, precious stones, articles of clothing, domestic duties (including childrearing) and temperament (especially docility).



THE TONGUES OF SCOTLAND: GAELIC LILTS AND BRAW BRICHT NICHTS

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Scotland can be defined as a trilingual country in which Gaelic and Broad Scots are spoken alongside Standard English. Gaelic which was the dominant language until the 11th century is now largely confined to the Outer Hebrides. In the 19th and 20th centuries the lack of official status for Gaelic and the introduction of unilingual English education led to the quick demise of the language in the main Highland area where it had been spoken for centuries. After the disappearance of Gaelic a post-Gaelic accent was still perceptible in the new English speech of the population. Common Gaelic words and phrases were still familiar. Two or three generations after the last Gaelic speakers, however, even these vestiges have disappeared. Only the Gaelic place-names remain, but their meanings are now lost to local people. Broad Scots, spoken in the Lowlands, has also lost ground. Studies have shown that the working classes, who are its principal speakers, often see the language as an obstacle in social mobility. Teachers also report that the rich vocabulary of Broad Scots is now largely unfamiliar to Lowland children. The future of Gaelic and Broad Scots is uncertain. Changed attitudes, among intellectuals at least, have brought new prestige to the old languages; in addition Gaelic now enjoys official support in the outer isles. The best hope seems to lie in an educated

diglossia which would enable Scottish people to function fully in both Standard English and their local tongue. The example of German Switzerland is encouraging in this regard.



AFTER NATURALISM: THE EXISTENTIALIST FICTION OF HEMINGWAY AND MALAMUD

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In his application of naturalism as a literary concept, Dreiser followed the direction suggested by Zola in his *The Experimental Novel* (1880) — to limit his focus to the method of science: to see man within the three-fold criteria of empiricism, rationalism, and pragmatism, in short to view man as an object in an object world, to regard him as a part of nature bound by scientific laws.

By mid-century a new literary concept of man occasioned a critical reexamination of earlier writers. Harry R. Garvin's "Camus and the American Novel" (1956) and Richard Lehan's "Camus and Hemingway" (1960) pointed to the existential character of Hemingway's work.

Robert Sabley's "As I Lay Dying as an Existential Novel" (1963) and Ralph A. Ciancio's "Faulkner's Existential Affinities" (1961) offered a different perspective from the classification of Faulkner as a kind of psychological naturalist, whose inner environment was to be regarded as equally deterministic as Dreiser's external environment in the presentation of man's struggle for survival.

After mid-century there was little doubt that literary existentialism, essentially humanistic, beginning most noticeably with the novels of Hemingway and Faulkner and continuing with the works of such writers as Bellow and Malamud, had supplanted naturalism as the dominant vision of man in modern American fiction. A few titles from the criticism after mid century reveal the influence of existentialism on the major American writers after 1945: David Galloway's study, *The Absurd Hero in American Fiction: Updike, Styron, Bellow, Salinger*; John Killinger's *Hemingway and the Dead Gods: A Study in Existentialism*; and Richard Lehan's *A Dangerous Crossing: French Literary Existentialism and the Modern American Novel* all testify to a growing consciousness that American literature, after its naturalistic beginnings, received much of its direction from an existential vision of man's existence.

It is man's absurd condition of being *unfree* as a natural being in a physical and biological universe and yet *free* in his unique consciousness of his unfreedom that produces the complex existential themes of the literary existentialists: 1st, man's consciousness of the "absurd" — in being at once a determined object and at the same time a free subject, free in his choices to create an authentic existence; 2nd, the affirmation and zest for living life in the face of knowing that he is at every moment of his existence up against the reality of death; 3rd, the experience of the ever-present Angst, an existential "dread" that is the condition of his conscious awareness of his inevitable non-being; 4th, the focus on concrete reality, specifically man's concrete, as opposed to abstract, formulations of his experience.

What characterizes American writers like Hemingway, and Malamud, is their common practice of presenting their protagonist as a being *in*, but not of the naturalistic world. On the surface their major works have much in common with the novels of the naturalists, novels which portray their protagonists as completely determined by the forces of their cultural and physical environments.

However the existentialist writer's vision of human existence is much broader, much more inclusive than that of the naturalist's. For the existentialist man is presented as carrying out his existence not only in the naturalistic world, but also in the world of his own conscious awareness, where what he is as a being is not determined, but free.

Both Hemingway and Malamud have been related in part to the naturalist tradition by the critics. It is my conviction that while each owes a debt to naturalism, each transcends the limitations of that critical concept. In short, each, I believe can best be understood as belonging centrally to the existentialist tradition in literature.

Hemingway

When the problem of human existence is presented by the writers of the naturalistic tradition, the presentation is inevitably uncomplex. Dreiser's protagonists, for example, are depicted as helplessly caught in a mechanistic universe, their problem survival, their norm adjustment and their goal materialistic success. Dreiser's task was to present one world, the only world he envisioned, a world external to the individual. His characters are objects, placed within the myriad thrusts and drives which he found to be characteristic of that world.

But Hemingway is not a naturalistic writer. He presents a much more complex vision of human existence. On the one hand he envisions an internal world of singularly human values where the chief concern is with the being of the individual and where the individual is not determined but can make choices about his own existence. On the other hand Hemingway recognizes the external world of naturalistic values where the central focus is on the ultimately hopeless plight of

man caught in the mechanism of a malevolent universe. Thus Hemingway's question is much more complex than Dreiser's: What is to be the role of the individual in a naturalistic world, one which acts at every turn to determine his destiny? This is the basic problem throughout Hemingway's fiction. It is the problem confronting the young Hemingway hero Nick Adams in "The Killers." His answer is characteristic of a pattern Hemingway was to follow in nearly every work prior to *The Old Man and the Sea*: to detach himself physically and spiritually from an environment whose value conditions he could not accept. Perhaps the protagonist of *The Sun Also Rises* Jake Barnes stated it more profoundly when he declared: "I did not care what it was all about. All I wanted to know was how to live in it." Here is the basis for Hemingway's concern with what the critics have called "a concern with the manner of the living." It is, of course, a concern with authentic existence.

In Hemingway's three major novels the central problem is basically the same. Jake Barnes of *The Sun Also Rises* had become an expatriate whose sense of individual morality, while unconventional, was the most important reality in his life. Similarly Frederick Henry of *A Farewell to Arms* had left to fight in the war of a foreign country. But again what was most real for him was his search for meaning. And Robert Jordan, the hero of *For Whom the Bell Tolls*, also engaged in a cause not his own, discovers that keeping alive one's rightness or authenticity of his individual being is more important than keeping alive a social cause or even oneself.

What is perhaps most significant in Hemingway's various treatments of the problem of individual values is the fact that maintaining one's integrity is not so much a choice as it is a necessity. In "The Snows of Kilimanjaro" he creates the pathetic image of a man who had compromised his sense of integrity. The story portrays the bitterness of a writer who was forced by his compromise to live a lie. Confronted with the fact of his rapidly approaching death, he remembers "all the things he had wanted to write about," and he realizes that it was precisely because his life had been a lie that he was now creatively impotent.

Thus the story of Harry is the story of a man who was cut off by an untimely death while he was attempting to regain an authentic life.

Malamud

On the surface Malamud's three major novels *A New Life* (1961), *The Assistant* (1957), and *The Fixer* (1966) have much in common with the novels of the naturalist writers, novels which portray their protagonists engaged in a struggle with the forces of their cultural and physical environments and ultimately victimized by those forces. Yet neither Sy Levin of *A New Life*, nor Frank Alpine of *The Assistant*, nor Yakov Bok of *The Fixer* can be regarded finally as a victim; as, for example, Dreiser's George Hurstwood or Clyde Griffiths are victims.

A comparison of the respective visions of man's existence held by the two writers is instructive. Both Dreiser and Malamud see human existence as characterized by struggle and suffering, and both reveal a deep sense of sympathetic understanding for what it means to carry out a human existence. But Dreiser's naturalistic focus leaves no possibility for considering man as anything more than an object among objects.

Malamud's version, on the other hand, is not limited to man's existence in a naturalistic world. His characters are indeed victimized by the forces of their cultural environment. But the Morris Bober or Sy Levin or Frank Alpine or Yakov Bok whose suffering had meant a discovery of new limits to what it means to be a human being can hardly be regarded as pathetic victims as is the case with Dreiser's Hurstwood or Carrie, or Clyde Griffiths.

The difference between the two writers lies, I believe, in their respective visions of the worlds in which their characters live. Malamud's vision of human existence is much broader, much more inclusive than Dreiser's. Malamud, like Hemingway, presents man as living not only in the naturalistic world where the strongest motivating force is survival, and where only the fittest survive. Both Malamud and Hemingway see man as living also and simultaneously in the world of human relationships, that world of interpersonal relationships which the existentialist psychoanalyst Ludwig Binswanger calls "Mitwelt," literally "with-world." The motivating force here has nothing to do with survival; rather it has to do with that unique reality we call relationship — that reality which is the central focus, for example, of the existentialist theologian Martin Buber in his celebrated *I and Thou*. And further, Malamud's characters are characteristically reflective — each possessing the desire and the innate capacity for conscious awareness of his existence. Binswanger sees such self-awareness as an ontologically distinct reality or world, one which he terms "Eigenwel" or one's own world.

The profound difference, then, between Dreiser and Malamud's vision of human existence is evident. Dreiser presents his characters as living in one world, the only world he envisioned: the naturalistic world. Malamud, on the other hand presents his characters as living in three distinct worlds: the naturalistic world of one's physical existence, the world of human relationship, and the world of one's conscious awareness of this complex given of man's situation.

What I wish to suggest is that there is a characteristic pattern in Malamud's presentation of the "world" or "worlds" of his novels. Each of his protagonists is placed squarely in the naturalistic world at the outset, and for each the process of extricating himself from what he discovers is a meaningless existence becomes a quest for a "new authentic life" — however vaguely realized in its initial conception.

"ANYWAY, WE WERE MARRIED":
AS FOR ME AND MY HOUSE
AS DRAMATIC MONOLOGUE

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Although criticism of *As For Me and My House* has come a long way since Roy Daniels was "taken in" by Mrs. Bentley, that scholars still tend to take her at her own word is evident from the amount of critical attention given to the things she encourages us to focus on and the little attention given to the things she tries to downplay: following her directives, criticism has focused on esthetic and religious issues rather than on emotional and domestic matters, on her *current* marital difficulties rather than on the circumstances *leading* to her marriage, on Philip and Judith and "their" child rather than on her and Philip and "their" stillborn child. Though it is clear that critics now realize that *As For Me and My House* is a point-of-view novel, it is equally clear that they have not recognized that Ross is presenting us with a specific kind of "unreliable narrative" — namely, the dramatic monologue.

Exemplified by such works as *The Ancient Mariner*, *The Sun Also Rises*, *Heart of Darkness* and *The Good Soldier*, such narratives give us not merely a biased observer but one with a guilty conscience; the narrator's past experience does not merely color perspective but is the psychological *raison d'être* for the telling. On the other hand, therefore, such narratives are characterized by concealment, with the concealment taking the form both of dismissing essential information and of providing "honest" self-appraisals; on the other hand, such narratives evidence the "criminal who wants to be caught" syndrome, and therefore involve the unconscious droppings of clues: the projection onto others of one's own motives, the inadvertent trapping of oneself in contradictions. A final major characteristic of such narratives is that they stand mid-way between private and public "confessional" literature, between interior monologue and written articulation; in dramatic monologue an audience is assumed/implied, with the narrative consequently taking the form of the narrator's attempt to present a case.

The case Mrs. Bentley attempts to argue is that Philip is a man trapped in the church of economic factors and that she is an artist trapped into domesticity by her love for her husband. Subconsciously, however, she reveals that the real issue involves the way in which she "biologically" trapped Philip into marriage and that herein lies the root of her paranoid obsession with hypocrisy as well as the reason for her (unfounded) determination that Philip has committed adultery.

"ROMANTICISM" AND "REALISM"
IN THE *MERCURE DU XIX^e SIECLE*

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"Le fond du romantisme, c'est l'horreur de la réalité et le désir d'y échapper." — When Emile Faguet made this remark, some eighty years ago, this view was still widely held in France, where it was customary to consider romanticism as a temporary aberration from the dominant stream of classicism.

The present-day conception is, of course, quite different. The evaluation of French romanticism as the great 19th century movement holding within it the seeds of other schools and doctrines was already evident in Jacques Barzun's book *Romanticism and the Modern Ego* (Boston: 1944) with its well-known chapter on the "Four Phases of Romanticism" where Realism, Symbolism and Naturalism are presented as the logical development of themes first sounded in the early 19th century. (Chapter 6, pp. 134-160)

Paul Van Tieghem, in his authoritative *Le Romantisme dans la littérature européenne* compares romanticism to the Renaissance as one of the principal events in the intellectual life of Europe. As the Renaissance had prepared the way for the age of classicism in European literature, romanticism inaugurated its modern age.

Indeed, more than a century earlier, the *Westminster Review*, in an article devoted to "Balzac and his Writings" views realism not as a reaction against the excesses of romanticism but as its logical continuation. "The reform in art to which the name of romanticism had been given," we read in this article, "by abolishing the conventional models, led naturally enough to the exact imitation of nature . . . Those who copy from nature and, above all, from modern nature, were destined to receive from the champions of conventionality the appellation of 'realists' — this 'realism' being in fact only a continuation or branch of what before had been absurdly styled 'romanticism'." (*Westminster Review*, New Series, Vol. IV, July - October 1853)

It is perhaps less well known that, in the very midst of the "romantic debate" certain writers viewed romanticism as anything but a flight from reality. Ludovic Vitet, dramatist, critic and frequent contributor to *Le Globe*, declared in 1825: "Romanticism is the imitation of things as they are; classicism delights in the ideal, romanticism in reality."

It is therefore interesting to examine briefly the role of one of the most prominent literary journals of that time in the interpretation and development of the French romantic movement. Founded in 1823 and existing until 1832, a quite lengthy lifetime for a journal of that period,

the *Mercure du XIX^e siecle* participated fully in the literary debates of the Restoration. Its various editors, from F^x Bodin to Henri de Latouche, frequently emphasized the impartiality of their journal in the struggle between classicists and romanticists. Intent on playing the role of conciliator and mediator, the *Mercure* featured authors as diverse as Nodier, Dumas, Remusat, Gautier, Vigny, Sainte-Beuve and Chateaubriand.

A close study of the documents reveals that the *Mercure* seems to evolve from a rather conventional classicism towards a "liberal" romanticism not unlike that of the *Globe*, and completely different from the *trone et autel* school. In fact, certain themes and attitudes of this periodical offer an interpretation of "romanticism" not unlike that current at the present time.



THE RAGS OF TIME: BUCKLER'S NOVEL AND ELLEN'S RUG

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With remnants from the past, the aging Ellen Canaan creates a pattern which portrays her own consciousness and contrasts the success of Buckler the novelist to the failure of the young protagonist David Canaan, the would-be writer.

The central image of the rug focuses the novel's concern with the nature of time. The circles of the rug translate events from life into a world of duration. This device creates a double perspective on time, one related to chronological events covering a quarter of a century and the other striving toward a single moment of consciousness.

The middle six parts of the novel record David's condition in the moments leading up to his death. His story is that of a potential artist who fails then dies. In terms of "human time" he ends his life in qualified affirmation while from the viewpoint of historical time he is entirely a failure.

The double time aspect of the novel can be viewed as a globe (duration) resting on a straight line (chronology). David exists in a phenomenological world inside that sphere. His isolation in duration parallels his isolation from the community and suggests a part of the reason for his failure.

David's experience in his dream, the Christmas play and the pig-killing scene, portray his divided self. In each case he is unsuccessful in choosing between art and life and fails in both. His failure is contrasted to the success of Ellen the rug-maker who becomes the surrogate in the text for the novelist himself.

David's failure extends right to the moment of his death because his new vision, which is both Platonic and Proustian, does not include the need for the very form which Buckler has taken great pains to achieve through the controlling image of Ellen's rug.

Through Ellen and her rug, Buckler thus injected himself into his novel and thereby included in it the story of his story.



MELVILLE & GIONO: THE POET'S STRUGGLE WITH THE ANGEL

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Melville and Giono: an unusual combination? Not when one discovers that Giono not only translated *Moby Dick* but also wrote *Pour sauver Melville*, a preface which blossomed into a complete novel. *Moby Dick* came at a crucial time in Giono's career. In the late 1930's he gradually shifted from "peasant" novels to more elliptical works which he himself considered his "real art". These books portray complex, aristocratic heroes, all of which, according to Giono, are in varying degrees, Captain Ahab's.

Pour sauver Melville begins with a biographical narrative which imperceptibly turns to fiction. In 1849 Melville went to London to find a publisher for *White Jacket*, and after a tiresome search was successful. But this is where Giono starts to invent: in his version, Melville immediately finds a publisher and is delayed in London with the prospect of two weeks of idle time. The events during these two crucial weeks motivate Melville to write *Moby Dick*.

Deciding to take a trip in the country, Melville dons sailor's garb to be more comfortable. He at once recalls his last sea trip during which he was engaged in a furious battle with an angel: "He is in a long night with Jacob and dawn is not near." Once again, he argues with the angel, claiming his right to the ordinary life of a simple craftsman. But that night in his London hotel, naked and stretched out like a starfish, Melville accepts his calling: to express himself and his feelings about the mystery and arrogance of the gods.

Nevertheless, Melville does not feel quite ready to produce this book, sensing that he has not been "strangled" enough yet. This is when he meets Adelina White, a young Irish woman smuggling goods for her people dying of famine. Melville opens his poetic world to her, creating vast imaginary landscapes where she feels perfectly at home. However, their mutual love cannot be shared, for both must continue their work.

After returning to America, Melville begins the novel about an "unachievable, unfathomable thing" — a white whale. When Hawthorne notices that a personal passion seems to be propelling his friend, Melville replies that it is not a personal passion but a general one — a battle with the gods. Shortly after *Moby Dick's* publication, Melville stops receiving letters from England, and horror-stricken, guesses that Adelina has died just before having had a chance to read this masterpiece.

How then has Melville's love for Adelina allowed him to write *Moby Dick*? Giono's theory is that only love and friendship are as boundless as the universe itself, and that Melville had to personally feel this "démésure" before portraying it in his work. Giono equates Melville's struggle with art and Ahab's relentless quest of the white whale. For Giono, man always desires something monstrous, and his life only has value if he devotes himself entirely to its pursuit. Melville and Ahab thus relate to Giono's own esthetic values: "A book is of interest only if it is a perpetual struggle with the vast unknown."



CLYTEMNESTRA — EURIPIDES THE TRADITIONALIST

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One of the most notable features of Euripides' dramatic plots, as has been frequently pointed out, is his innovative skill in handling myth. This pronounced tendency to distort or even ignore the tradition has encouraged the view of the playwright as a mythological iconoclast. While this notion, is on the whole, impossible to refute, an examination of the portrayal of Clytemnestra in the *Electra* reveals a startling contrast with Euripides' normal practice. While there is clearly a great deal in the play which does deviate from the tradition, Clytemnestra is far closer to the earliest literary representation of her

character in Homer. Whereas both Aeschylus and Sophocles have both presented Clytemnestra as a strong, forceful woman, whose justification for murdering her husband, Agamemnon, is the sacrifice of their daughter at Aulis, and have thereby been innovators in following recent versions of the myth, Euripides has drawn his Clytemnestra from the portrayal in Homer as a weak woman whose actions are essentially motivated by her infatuation with her paramour, no matter what other more respectable justification she may seek. By restoring Clytemnestra to her Homeric guise Euripides has successfully reduced the superhuman figure of Aeschylus and, to a lesser degree, of Sophocles to the ordinary human level. And this, one might argue, is his typical preoccupation in handling of myth rather than a compulsion to play the iconoclast for its own sake.



AMERICAN NATIONAL LANGUAGE POLICIES: AN OVERVIEW

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The United States, unlike Canada, does not have a stated national language policy; however, its unofficial stance on languages other than English can be constructed from national and state legislation and court cases. This study examines the first 200 years of United States history, specifically concentrating on such a construction of unofficial legislative attitudes towards non-English speakers, attempting to determine the shifts in language policy as evidenced by sources, treaties, and laws.

What is discovered is the fact that the lack of an official policy was intentional and not an oversight of the Constitutional Convention in Philadelphia. How this open attitude towards other languages shifted from 1850 to 1920 is examined, as well as the causes for the shift. The reverse swing of the pendulum, from 1920 to today and its causes are also given, as well as the major court decisions, legislation, and their concomitant influences. A mention is made of the current attempts to pass a Constitutional amendment to make English the United States' official language. When seen against the history of national language policy, even though that policy is unofficial on the national but not on the state level in several instances, such attempts to amend the Constitution can be viewed as alien to the present policies and as dangerous to national unity.

Because of the scope of time and the nature of the discussion, the paper provides only an overview, an outline of major events; however, this overview helps clarify the current debate on United States language policy.



FLANNERY O'CONNOR'S QUARREL
WITH CAMUS; OR, HOW GENERAL SASH'S
QUEST FOR FREEDOM MAKES
HIM THE REAL STRANGER

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North Dakota State University

Flannery O'Connor, who wrote most of her stories in the 1950's when existentialism was extremely popular, praised Albert Camus as a searcher for meaning in the 20th Century, and disagreed with him on the meaning of freedom. Her short story "A Late Encounter With the Enemy" parallels Camus' famous novel *The Stranger* as a means, not only of commenting on his idea of freedom, but suggesting her own. Though the themes of the two works are continents apart—one about an ordinary middle-class man in Algiers, the other about an old general in the American South—there are elements in the two stories that are curiously similar, so that, considered side by side, one reflects and gains power from the other. The two, for instance, are centered on the meaning of time, particularly on what both authors call "the present moment." Second, both are structured around the fact and meaning of death in modern society. Finally, the three controlling metaphors in both pieces are identical—the sun, the act of shooting, and the notion of a trial. All these elements work together to show that O'Connor, who admired Camus, also used him to write a major story about freedom. For her Camus' idea of freedom is too narrow and may even lead to a kind of blindness; it needs to be seen in a much broader context than *The Stranger* allows, and to this end "A Late Encounter" is her statement on what it means to be free, or rather, "unfree"—a true "outsider" in the modern world.

COLIN-MAILLARD — LOUIS HEMON'S
"EXISTENTIALIST" NOVEL

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Most students of European literature have heard of the novel *Maria Chapdelaine* by Louis Hemon, even though they may not have read it. This story of life in rural Quebec at the beginning of the 20th century sold more copies than any other novel published in France prior to the second World War. It also enjoyed enormous popularity outside of France after being translated into more than twenty languages. Someone has estimated that it has been read by some ten million readers. Few people know, however, that Louis Hemon wrote three other novels and a number of short stories before he published *Maria Chapdelaine*. Though none of these other works even remotely approached the fame of *Maria*, they are the work of a gifted writer and are well worth reading. The fact that the three novels were all written in England with English or Irish characters and with English settings makes them particularly interesting to readers of English or Irish descent. It is always fascinating to see how one's own culture is viewed by someone from another background, particularly when the writer is a perceptive observer, as Hemon most certainly was.

This year marks the sixtieth anniversary of the posthumous publication of one of the novels inspired by life in England, *Colin-Maillard*. This anniversary seemed a fitting occasion on which to draw attention to the novel and to pay tribute to the "unknown" Hemon. I am calling *Colin-Maillard* Hemon's "existentialist" novel, with existentialist clearly framed by quotation marks to stress that this is existentialist fiction before the fact. My purpose is to show how the hero, an uneducated Irish dock worker by the name of Mike O'Brady, strives to comprehend some of life's most disturbing mysteries and to find a meaningful role for himself in the London of about 1910. His attempts to create his own "essence" lead him first into the Jewish community of East London and a thwarted love-affair with a Jewish girl, then into the world of the Fabian Socialists whose non-violent approach to reform brings him nothing but frustration, and finally into a Christian club where disillusionment with religion and an impossible infatuation with an aristocratic young woman drive him ultimately to despair and personal tragedy.

PROLEGOMENA TO ANY FUTURE HISTORIES
OF THE NUMBER *THREE*
(A SWIFTIAN "PROJECT")

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Jonathan Swift, on the reverse of the title page of *A Tale of a Tub*, listed eleven "Treatises wrote by the same author . . . which will be speedily published." (They never were.) Two of the most intriguing titles enumerated are "A Panegyric Essay upon the Number THREE" and "A General History of Ears." These two topics seemed to me so remarkable that they mingled together—mated, as it were—and generated a new and even less likely topic, "A Natural History of the Number THREE." Of course, when I returned to the text I discovered that the topic was a second-generation fiction. In spite of this, the writing of such a "natural history" seemed to me a project worth pursuing. I therefore consulted the article on "Number" in the *Dictionary of the History of Ideas*, several passages in Karl Menninger's fine book *Number Words and Number Symbols*, the article "Numeral" in the 1911 edition of *The Encyclopaedia Britannica*, and a number of entries plus the Appendix on Indo-European Roots in *The American Heritage Dictionary*. I heartily recommend these sources to any future writer on this topic, and I hope he or she will enjoy perusing them as much as I did.

As a *concept*, three, perhaps surprisingly, carries with it the suggestion that things are getting out of control. Thus, we have the pronouns "I," "thou," and "they," the grammatical numbers *singular*, *dual* (as in ancient Greek), and *plural*, and the primeval counting words "one," "two," and "many"—or as the ancient Sumerians put matters, "man," "woman," and "many." The Latin *tres*, 3, has been linked with *trans*, "across, beyond" (Cf. *trare*, "to penetrate"). English *three* is connected with *through*; while French *trois*, 3, is related to *très*, "very." The use of 3 as an intensifier can also be found among the ancient Egyptians and the Chinese.

Turning now to *gestures*, recall that the Latin *digitus* means "finger." Gestures for *three* typically involve displaying three fingers. Menninger illustrates two European types: one going back to Bede in the eighth century, the other from Venice in the 15th. In the former, the left hand is held upright and the third, fourth, and fifth fingers are bent down over the palm. In the latter, the left hand is extended horizontally, and the thumb, second, and third fingers are opened out to represent the number. Perhaps the *left* hand was used so that the right hand would be free to handle merchandise, money, or a weapon. To show, however, the extent to which such matters are subject to cultural relativism—it need not be the *left* hand, nor need it be *three*

fingers—there used to be a Papuan tribe whose members indicated the number three by displaying the right middle finger.

The history of number *symbols* records a great variety of them for *three*. Here we may limit attention to those symbols involving three strokes, either horizontal or vertical. From two sources in ancient India, we find the first three numbers represented respectively by one, two, and three horizontal strokes; from a third, by vertical strokes. In China one also finds both horizontal and vertical strokes. In Western antiquity, three vertical strokes were used by the Phoenicians, the Egyptians, the Palmyrenes, and (of course) the Romans.

Two observations may be made about stroke representations of three: one theoretical, the other historical. The historical point is that the ancient pattern of three horizontal strokes appears to be the ancestor of our present-day numeral '3'. At some stage between the Brahmi usage of the third century B.C. and that of Albrecht Durer in the 16th, the separate lines in the symbol for three were replaced by a continuous curved line. So  became something like  which then became '3'." data-bbox="564 358 937 398"/>

The theoretical observation reinforces the point that there is no necessary connection between a numeral and the number it stands for. The symbol "III" can stand for any of infinitely many distinct numbers, depending on the base of the system involved. To discover the numerical value of "III" in a given system, simply substitute the value of the system's base for 'n' in the formula $n^2 + n + 1$. Meanwhile, the symbol '3' has not always stood for *three*. In the Indian Kharosthi system of c. 200 B.C., this symbol stood for *twenty*. This was the result of placing one curved symbol for *ten* directly below another such symbol.

We have touched on the concept of *three* and on gestures and symbols for *three*. It remains only to consider *words* involving *three*. In this area, though Menninger and *The American Heritage Dictionary* occasionally diverge, they often complement each other and for the most part are in substantial agreement. Instead of repeating some of their findings, I invite you to consult them on the histories of such words as "drill," "riding," "test," "trammel," "travel," "trellis," "tress," "tribe," and—not too appropriately, I trust!—"trivial."

SEEKING VIRGIL'S SPHRAGIS

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The term "sphragis" used to connote a poet's *uniqueness* or his *distinguishing characteristics* (which may be detected by the reading of even a few lines of his work) appears first in the sixth century B.C. (Theognis 19-23). H. R. Immerwahr maintains that in almost every couplet, Theognis reveals his authorship (his *persona*).

Still later, the sphragis became known as the "signature" of the *persona*. As L. Fiedler puts it: "Literature has its beginning when the signature is imposed upon the archetype. The importance of the discovery of the poet's sphragis or signature cannot be overestimated, for it allows the reader to better understand, appreciate, and enjoy the work. For full enjoyment of Virgil, then, his sphragis must be known."

The sound of the Virgilian line is often unique. In the *Georgics IV* 46, for example, "Te viviente die, te decedens canebat" (Orpheus' lament over Eurydice) of the fifteen syllables, eleven contain the letter "e," a vowel which best expresses sadness. Again, in the *Aeneid VIII*, 596, "quadrupedante putrem sonitu quatit ungula campum," the four-fold beating of the hoofs, which shake and crumble the ground, can be heard as well as understood—even by those who know no Latin.

Virgil's cadence is often more remarkable than his sound, as in *Aeneid III*, 658, "monstrum horrendum informe ingens cui lumen ademptum." This line is homodyne, and in reading it, one may stop only at the fourth foot. In addition, the elisions and the prevailing spondees suggest the cyclopic slow and heavy trudging of Polyphemus.

Also from the *Aeneid I*, 617, "Tunc ille Aeneas quem Dardanio Anchisae" is heterodyne, spondaic, and contains a hiatus. The three incidents express with force and clarity the conflict, the suspension, and the bewilderment of Dido as she sees Aeneas for the first time.

Though the above are interesting and characteristic examples of the Virgilian sphragis, the most frequently discovered artistic device in Virgil's work is the so-called "plastic artistry" or "architectonic of verse." This device consists mainly in separating nouns from their modifiers by placing them (the modifiers) around a central word (or central words) and so "construct" an architectonic motif. This is done to amplify the meaning of the words, and the device was given critical attention as early as the third century B.C.; in fact, in the treatise *De elocutione*, by Demetrius (?), the elements of the periodic sentence used by Greek and Roman writers are compared to "the stones which support and hold together a vaulted roof." H. D. Sedgwick, in *Horace: A Biography* (1947), says: "His art seems more like that of an architect . . . he is inspired by an architectonic sense of putting words in the right places, as if they were blocks of stones to make a cornice or

a frieze, or voussoirs in an arch." Mother Augusta Malone called to attention the fact that Virgil arranges his syntax descriptively: in *Aeneid I*, 52, for instance, "vasto rex Aeolus antro," Virgil places the words *rex* and *Aeolus* within the words *vasto* and *antro*, as if the surrounding words were the cave in which Aeolus happened to be, a picture, so to speak, of the setting. In showing this, Malone may have isolated Virgil's most frequently found sphragis, for it may be shown that "plastic artistry" occurs in the *Aeneid* forty-eight times in every one hundred lines (taken at random from each of the twelve books)! This device may be found in small groups of words, as in *Aeneid II*, 260, "laetique cavo se robore promunt," where the *cavo . . . robore* (that is, the cavernous oak—wooden—horse) still holds the Greek warriors inside it (expressed by the "little" word *se*—that is, "little" when compared to the huge horse). More often, however, in Virgil, the word arrangement seems to build a series of arches, like a Roman aqueduct, and may be seen in *Aeneid V*, 4-7 to good advantage:

Quae tantum accenderit ignem causa latet

... duri magno sed amore dolores

... Furend quid femina possit

... triste per augurium

An arch with eight voussoirs around a keystone may be seen in *Aeneid II*, 604-606. This is the largest arch that I could find in the randomly-taken 1200 lines, and it is a "perfect marriage" of sense and structure:

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               hebetat
              mortalis       visus
             tuenti         tibi et
            obducta       hunida
           omnemque . . . ... nubem
    
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KING LEAR: EXPECTATION AND SURPRISE

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In contrast to modern and post-modern works, exemplified by Woody Allen's "The Kugelmass Episode" and Paul Scott's *The Jewel in The Crown*, Shakespeare's plays surprise us only in relation to the expectations we bring to seemingly familiar works. Without expectation, there can be no surprise, little effective frustration, and no fulfillment. Yet these expectations need not be consciously formulated. Often we recognize them best in retrospect or by reacting when a line, or speech, an action, or a performance seems to go against the grain of our pre-conscious expectation.

Like the example from Scott, the opening lines of *King Lear* would mislead us should we magnify a hint, a clue, or a seed to unjustified prominence. Distinguishing what we learn about the speakers, Gloucester and Kent; their subjects, Cornwall, Albany, and Lear, from what we knew when we first read or watched the play helps us observe the dynamics of discovery that Shakespeare creates as we respond to the play. The best reader will not observe too much too quickly but will soon find how Albany differs from Cornwall and then, much later, how their wives, Goneril and Regan, are individualized. The sisters' contrasting self-revelation through their lust for Edmund leads to an awareness of the surprise this dying villain creates with his "some good I mean to do/ Despite of mine own nature." The current dispute about the Quarto and Folio as two independent forms of the play rather than as the corrupt versions of one lost text can suggest how carefully Shakespeare adjusted his final speeches in order to surprise us and then to direct that surprise.



A LINGUISTIC ANALYSIS OF DISCOURSE IN THE PILGRIM'S PROGRESS

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According to J. L. Austin and J. R. Searle, literary discourse is a linguistic act with social significance and allows utterances to be "performed" by a fictional speaker and addressee within certain "ap-

propriateness" conditions with which the reader cooperates. This paper attempts to analyze three episodes of *The Pilgrim's Progress* to demonstrate how Bunyan incorporates into the narrative structure of his allegory particular "speech acts" patterned according to some of the rules of speech act theory and central to an understanding of his prose style.

The three episodes selected for emphasis are (1) the encounter between Christian and Apollyon in the Valley of Humiliation; (2) the discourse among Christian, Faithful and Talkative; and (3) the trial of Christian and Faithful in Vanity Fair. In the first episode, Bunyan is using discourse within a dramatic context to clarify "the way" of Christian pilgrimage as each speaker employs "performative verbs" and manipulates "appropriateness" conditions to define his position and persuade his listener. In the second episode, Bunyan skillfully defines the nature of discourse itself in a way which illustrates how "illocutionary" acts provide insights into the motivation of the speakers and underscore doctrinal exposition. In the third episode, the context becomes polemical as "verdictives" (judgmental acts) by judge, jury and prisoner allow the reader to distinguish between the unjust wisdom of the world and the skillfully defended truth of the Christian. Bunyan illustrates that the "rules, or laws, or customs (of the world) are diametrically opposite to the Word of God" (PP.,132).

No attempt will be made to force the rules of speech-act theory beyond their limits in explaining or illustrating Bunyan's narrative technique. Instead, this paper, as Stanley Fish has argued (cf. "How to do Things with Austin and Searle: Speech Act Theory and Literary Criticism" *MLN*, 1976), "is about what the theory is about, language and its power: the power to make the world rather than mirror it" (1024).