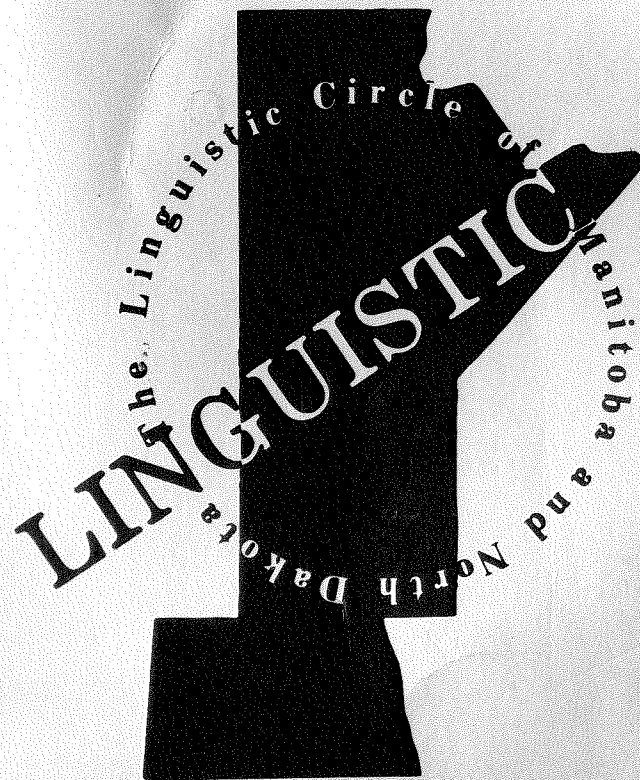




**PROCEEDINGS
OF THE**



**LINGUISTIC
CIRCLE**

**VOLUME TWENTY-FIVE
1985**

Gaby J May

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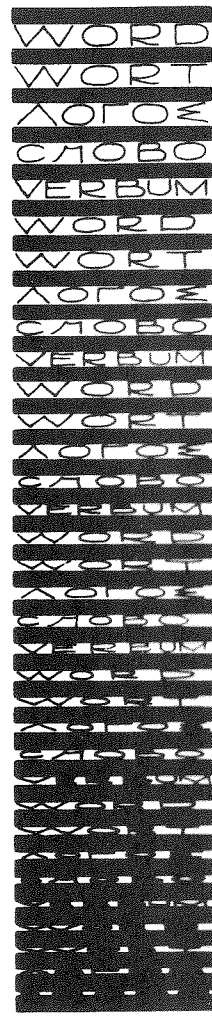
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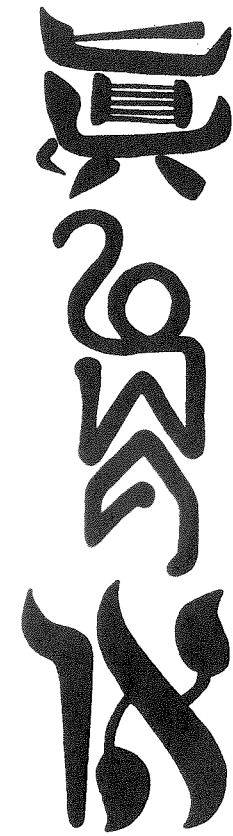
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**VOLUME XXV
1985**



**PROCEEDINGS OF
THE
LINGUISTIC
CIRCLE
OF MANITOBA
AND NORTH DAKOTA**

LIESELOTTE M.
PROCHNOW
HILDEBRANDT
(1920-1985)

The Linguistic Circle of Manitoba and North Dakota was saddened by the death of long time member Lieselotte Hildebrandt, Professor Emeritus of German, University of North Dakota, on December 7, 1985.

Born in Stettin, West Germany, February 22, 1920, Professor Hildebrandt was educated in the Maedchenschule in Stettin and the University of Hamburg, where she was awarded the Master of Arts degree in 1961. She was a professional actress for twelve years and met her husband, Bruno F. O. Hildebrandt (former president of the Linguistic Circle) when he was a stand-in in a play in which she was starring. They were married on April 7, 1949, in Frankfurt and came to the United States in 1963, settling initially in Boulder, Colorado.

Professor Hildebrandt taught at the School for Adult Education, Hamburg; the University of Colorado, Boulder; the University of Illinois, Chicago Circle; and the University of North Dakota. She also taught summers at the Stanford University Institutes in Germany, the University of Indiana, Middlebury College, and the University of Minnesota. She was made Professor Emeritus in 1985.

Lieselotte Hildebrandt was, with her husband, the author of *Drills in German Pronunciation*, and of "Das Deutsche 'R': Regelmäßigkeiten in der Gegenwärtigen Reduktionsentwicklung und Anwendung im Fremdsprachenunterricht." She also wrote *Deutschephonetik fuer Amerikaner*.

Her memberships included Delta Phi Alpha (honorary German society), American Association of Teachers of German, Modern Language Association, American Association of University Professors, Linguistic Society of America, and the Linguistic Circle of Manitoba and North Dakota. She is listed in *Who's Who in the Midwest*, *Who's Who in American Women*, and *Who's Who in the World*.

Following her retirement, Professor Hildebrandt continued in her scholarly activities, but added painting to her list of accomplishments, taking pride in her early oils.

She is survived by her husband, Bruno F. O. Hildebrandt and by her mother Frau Elisabeth Prochnow of Lehrte, West Germany.

To the memory of our distinguished friend and colleague, this issue of *Proceedings of the Linguistic Circle of Manitoba and North Dakota* is respectfully dedicated.

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FOREWORD

The 1985 Conference of the Linguistic Circle of Manitoba and North Dakota was convened on October 25, at the Town House Motor Inn, Grand Forks, North Dakota. The members were greeted by President William I. Morgan and by Bernard O'Kelly, Dean of the University of North Dakota College of Arts and Sciences. Sixteen papers were read and discussed at the Friday afternoon meetings.

The Annual Banquet, held in the Town House, was made doubly meaningful and enjoyable by the presence and words of Professor Demetrius Georgacas, Honorary President and one of the Founders of the Circle. His talk will be found in the present issue of *Proceedings*. The postprandial address, "A Book of Palindromes," was given by Ben Collins of the University of North Dakota. Following the Banquet, Professor Morgan hosted a lavish reception which was given at the home of Lucy and Paul Schwartz.

Twelve papers were heard at the Saturday morning sessions. It goes without saying that the offerings presented yearly at Circle meetings have always been of the highest quality.

The Business Meeting was called to order at 12:30 p.m., Saturday, October 26, by President Morgan. The Nominating Committee offered the following as officers for 1986: Walter Swayze, President; Edward Chute, Vice President; Donna Norell, Secretary-Treasurer; William Morgan, Past-President; and Ben Collins, Editor of *Proceedings*. President-elect Swayze expressed his thanks for the Canadian members for a successful and enjoyable meeting and invited the membership to Winnipeg for the 1986 Conference at a date yet to be disclosed.

It is a pleasure to announce that our Dean and long time Circle member Bernard O'Kelly has recently published (with Catherine A. L. Jarrot) *John Colet's Commentary of I Corinthians: New Edition of Latin Texts with Translation, Annotation, and Introduction* (Binghamton, NY: Medieval and Renaissance Texts and Studies, 1985), Vol. 21.

Many of the members enjoyed an exhibition of Theodore I. Messenger's concrete poetry in the Memorial Union. Some may remember that Professor Messenger presented a number of them at a previous meeting.

The present issue of *Proceedings* is an auspicious one, marking its Twenty-fifth year of publication! Although the Circle is twenty-six years old, and the present volume is not the twenty-fifth number — for three years there were two Circle meetings a year — this quarter-century volume does mark a coming of age, an indication of permanence. We can only hope that the majority of members will be contributors to Volume Fifty (A.D. 2010)! Included in this number is an index of papers presented over the years and a list of officers from the beginning to the present.

GREETINGS FROM A CIRCLE FOUNDER

Demetrius Georgacas
University of North Dakota

Mr. President, good old friend Bill,
Ladies and gentlemen,

I thank you, Mr. President, for inviting me and Barbara to this lively and inspiring gathering tonight; we have both enjoyed the delicious dinner.

Since I have five minutes or so to address this serious and beautiful audience, I will keep my promise to be brief.

This is, indeed, the 25th anniversary (or the 28th conference) of the Linguistic Circle of Manitoba and North Dakota, which was founded in 1959 by the North Dakotan linguists, Mr. Norman Levin and myself, and their Manitoban counterparts, George Gould, who was the classicist professor and later on Harvard professor, and the slavacist scholar, Jaroslav Rudnycky, residing now in Montreal. Rudnycky is the only remaining coworker from 1953 with whom I still have correspondence.

In the course of the 25-year period all of us have aged (just look at me!), and life goes on with the appearance of new generations. Behold the young and lively faces of scholars coming in, in literature and linguistics!

For the first conference on this campus in May 1959, I was entrusted with the assembling of the first papers, 16 of them; the second conference took place at the University of Manitoba the same year in October. Compare, please, now the 28th conference of this year with 29 presentations scheduled.

This has been a viable *Circle* that, I trust, will continue in the foreseeable future. This is your own close-by instrument for research, beside your own connections with your other, national ones for the purpose of research and publication.

For those who in 1959 conceived the *Linguistic Circle* it was always *Linguistics* in our minds.

Today I am coming to you to propose a little change, a constructive change, which I hope has been in the minds of most of you. *Language* and *literature* go together: in my own linguistic work I have to check in the language of literature for the meanings of the words and use the examples in context and comment on these. To come to the point: As I had seen this before in practice, and I see it now: in the program of 1985 there are 7 linguists participating and 22 literary people.

I do in earnest suggest a change, that starting this year or next the Linguistic Circle should be renamed: *Linguistic and Literary Circle*. After the 28 conferences, this change makes sense.

I may convey to you a message I received from Dr. Rudnyckj last Wednesday. It says the following: "Sorry, being unable to attend our anniversary meeting. Please convey my best wishes to all members of the Circle. Yours cordially, Jaroslav." I hastened to convey to him our thanks and, in return, best wishes for his 75th birthday.

Thank you for your patience and I wish you from the bottom of my heart continuous success in your research work and new discoveries in your own fields of *literature and linguistics*.



OVER THE BRIDGE:
TOWARDS AN HISTORICO-POLITICAL
INTERPRETATION OF AN EARLY
SHORT STORY BY HEINRICH BÖLL

Gustav Beckers
The University of Manitoba

Böll's early short story "Over the Bridge", which was published in 1950, has been viewed mainly as a satire on the monotony of everyday life of an average German middle class family and its obsession with punctuality and cleanliness. In reality, the short story deals with the Holocaust in a metaphorically coded manner.

Böll's review of H. G. Adler's book about the deportation of the Jews from Germany, which he published in the magazine "Der Spiegel" almost a quarter of a century after his short story, provides a key to the interpretation of his early work. In his review, Böll enters into the particulars of Adler's observations concerning the euphemisms that the persecution of bureaucracies of the Nazi authorities used to camouflage their actions. Words and images of the Grabowski's relation about his experiences as "an employee of the Reich Gun Dog and Retriever Association" (translated by Leila Vennewitz) reveal that his modest position as a "kind of errand-boy" (Leila Vennewitz) involved him in the purges of the Nazis. His fascination with the ritual window cleaning, which he observes whenever he passes a certain house by train, reflects the actions (i.e. "purging") he must perform in connection with his job.

PILOTS, PASSENGERS AND PEDESTRAINS:
THE THEME OF TRAVEL IN
THE WORKS OF SAINT-EXUPÉRY

Brian Bendor-Samuel
University of Winnipeg

The universality of the theme of travel is not unexpected in the works of Antoine de Saint-Exupéry. As a professional pilot in the early days of commercial aviation, his *metier* was bound to have an influence on his thought. Flight provides the raw material for brilliant descriptions of sensations and experiences which the earth-bound public of the 1930's found exhilarating and dramatic. But descriptions of flight, although numerous, do not by themselves account for the importance which travel assumes in all of Saint-Exupéry's works, from his earliest letters to his "posthumous work", *Citadelle*. A flight frequently plays a structural role in the composition of a novel, and may, on occasion, be almost the adventure of distant destinations, the latter are frequently unimportant, and not infrequently never reached. The commercial reason for the flight has little significance, the purpose of flight, for the pilot, is associated with the attribution of meaning to an existence otherwise disparate and even absurd.

Passengers on the other hand, are frequently synonymous with passivity, they are the sedentary ones whose occasional or routine journeys serve only to distinguish them from the heroic ones of the pilot, who nevertheless feels no scorn for the earthbound, only sadness at unfulfilled potential, or dismay at the vulnerability of those whose strength lies, like Genevieve's in *Courrier Sud*, in the seeming stability of the material world.

Pedestrians, occasionally pilots walking in a city which has become alien in their presence, occasionally pilots struggling to return to civilization after a disastrous crash, and in one significant instance, pilgrims struggling to reach the holy city, are all engaged in journeys which not only illustrate various facets of Saint-Exupéry's thought, but also reveal how, over the course of his life, the author loses faith in the *metier* as the source of meaning in life and finds it instead in progress towards a spiritual ideal.

THE DEATH OF DIONYSUS

Per K. Brask
University of Winnipeg

The Death of Dionysus is a monologue in which I attempt to describe Nietzsche's last lucid moment. The monologue is set in his lodgings at Turin during the evening of January 3, 1889. Previously that day Nietzsche had witnessed a coachman beat his horse furiously at the quiet Piazza Carlo Alberto. He had run up to the horse and flung his arms around its neck to protect it. He'd collapsed and when he woke up the following day he was insane.

In this monologue, however, Nietzsche wakes up during the evening and finds the audience in his room and, after overcoming the confusion of their presence, he proceeds to address them as a Greek chorus.

The interpretation of Nietzsche which underlies the monologue is one very much inspired by Phenomenology and Existentialism. Nietzsche's statements concerning the Übermensch and eternal recurrence, thus, are not seen as addressing biological evolution or the nature of the cosmos, respectively, but rather they are viewed as key symbols within an existential imperative (see Bernd Magnus: Nietzsche's Existential Imperative).

Such an interpretation allows one to make Nietzsche himself confront (within fictional setting) some of the inevitable, yet profoundly compelling, contradictions which arise from his philosophy of "the world as perspective."

This confrontation is the intended subject matter of the monologue; whether it succeeds is for the reader or viewer to decide.



TWO SUMEROGRAPHS USED IN HITTITE TEXTS TO DESIGNATE MEASURES OF CAPACITY

Charles Carter
University of North Dakota

In the normal course of events, the precise significance of terms designating standards of measurement used within a region tend to vary from time to time and place to place. We see this in modern times in the way the English pound sterling has been and now is related to the pence, and in the varying amounts associated with terms such as gallon and ton. In Near Eastern antiquity, too, a given term for a weight or measure could and did represent different quantities relative to another

term designating a standard of measurement. Thus, in Babylonian times, a shekel varied in weight from about 8 (8.3) to 17 (16.7) grams. There was at least as much variation in the weight of the Mesopotamian talent and mina through time. Again, at any one time, the ratio of one unit of weight to another might vary from region to region: the well-known difference in proportion between the shekel and the mina for Mesopotamia (i.e., 60:1), the Hittite Empire (40:1), and the Phoenicians (50:1) is another case in point. Whether or not the Mesopotamian shekel equalled that of the Hittites or Phoenicians, or, alternatively, whether the mina of these places and peoples was the same, we do not know.¹ What has been noted above about units of weight in the ancient Near East can also be demonstrated for at least some measures of capacity. Thus, in the Old Babylonian period, the *sutu* equalled 10 *qas*; but, later references are made to *sutus* containing from six to twelve *qas*. So, too, apparently, for the relationship between the measures BÂN (*seah*) and PA, which varied from time to time in Mesopotamia,² and apparently also in the Hittite Empire. Sommer and Ehelolf,³ following Thureau-Dangin (*RA* XVIII 127 ff) and Aimmern (*AO* XXIII 2, p. 18, n. 5) suggest that 1 PA = 2 BÂN (*seah*), but without offering additional argument to support this view. They refer to Hrozný,⁴ who states, without offering anything remotely akin to a demonstration, that a "PA est une mesure hittite de capacité, peut-etre = 6 sâtum (hebr. séa)." Sommer and Ehelolf at first incorrectly quote Hrozný as putting the ratio at 36 BÂN to 1 PA, but later on in their work they do not persist in this error. They have obviously made and not caught a simple typographical blunder! But, unlike Hrozný, they do adduce textual evidence that seems to fit well with Hrozný's suggestion: thus, KBo II 4 iv 29 reads, in part, . . . V BÂN 1/2 BÂN . . ., ". . . 5 1/2 *seah* . . ." At first glance, one would be inclined to think that for the sake of record-keeping efficiency, scribes and others making inventories would convert from terms for smaller units of measure to terms for larger units of measure, if possible; so, a document that mentions 5 1/2 BÂN would indicate that a PA must be greater than 5 1/2 BÂN, and Hrozný's suggestion of a ratio of 1:6 would make sense. But, Sommer and Ehelolf were not too sure that such conversions were always made.⁵ Neither am I, and for two reasons. For one thing, we are really in no position to assume that the Hittite always behaved as we think we do when, for example, we change cents to dollars, pounds to tons, feet to miles, and the like. They may have been like the English, who once sold me a book priced at 53 shillings! They did not seem to feel

¹ Cf. A Goetze, *Kleinasien*, 2d ed., p. 121, n. 2.

² Armas Salonen, *Die Hausgeräte der alten Mesopotamier*, vol. II, pp. 270 ff.

³ *Papanikri*, p. 53.

⁴ *CH*, p. 68, n. 3.

⁵ *Op. cit.*, p. 53, n. 1. They do not, however, give a good argument for their position. Instead, they purport to read his (Hrozný's) mind: "Aüszerdem wurden 13 'PA' (KBo II 4 iv 32) nach Hr. = 78 sâti, wöfür man in dem von ihm offenbar angenommenen System doch eine bohere Einheit (etwa das gur = 36 sâti) erwarten müszte."

A BOOK OF PALINDROMES

Ben L. Collins

University of North Dakota

any need to list the price at £ 2 13s. For that matter the pilot of a plane does not explain why he flies at 43,000 feet altitude rather than at 8.14393939 miles. My second reason for not assuming that the Hittites always made conversions from lower to higher units of measure is rooted in sounder stuff; viz., a text, and the relevant part of the text is, astoundingly, completely preserved! The text is KUB XVII 35 iii 1-21, which describes the Fall and Spring festivals for the Storm-god of Gursamassa. Line 21 sums up the quantities of various materials used during the Fall and Spring festivals for the deity. Note is made that 2 PA and 4 BAN of flour, among other things, are provided for the festivals by the town. Since 4 BÂN are mentioned in this summary, we may be predisposed to think that a PA must be = (4 + x) BÂN. But, if we go back through the text description of the festivals, we note (in line 7, and nowhere else) that 5 BÂN of flour are supplied by the town for the Fall festival of the Storm-god; and, according to line 20, the same amount is supplied for the Spring festival for the deity. Now, unless we insist that the Hittites could not count (and, for that matter, could not perform basic arithmetical operations), then we are required to equate (5 + 5) BÂN (from lines 7 and 20) with 2 PA + 4 BÂN (from line 21). That is, 10 BÂN = 2 PA + 4 BÂN. It follows, then, that 2 PA = 6 BÂN; or, 1 PA = 3 BÂN. Of course, we can object that, on the one hand, there is no evidence that the Hittites knew how to solve even simple algebraic equations, and, on the other hand, that it is to say the least unusual to convert only a part rather than the whole of a given mass from smaller to larger units of capacity (note the statement, 2 PA and 4 BÂN (line 21). My answer to these objections is to point out that even if the Hittites could not balance an algebraic equation and solve it, they could and did store grains in vessels representing standard units of measure. That is, they knew how much they had, even if we may not. Moreover, it is certainly not unthinkable that sometimes they, like we, were limited by circumstances, and did not have as many large (i.e., PA volume) storage vessels as they needed, and were forced to make do with a larger number of smaller (i.e., BÂN volume) vessels. However all that may be, the evidence of the text still stands. The mathematics of lines 7, 20 and 21 is simple, straightforward, and clear-cut. The results can be denied only if we make what in my opinion are unwarranted assumptions about the enumerative and arithmetical (and perhaps also the mathematical abilities of the Hittites.

To sum up: Sommer and Ebeloff may very well be right for some period or periods when they state that the Hittite PA = 2 BÂN. Hrozný's suggestion that the Hittite PA = 6 BÂN is in my opinion so weak and is supported by such feeble and inconclusive evidence, that it is probably best for the time-being not to take it too seriously. Thirdly, there is good, hard textual evidence to support the conclusion that, at least during part of the second half of the thirteenth century B.C. (when KUB XVII 35 was written), Hittite PA = 3 BÂN.

A palindrome is a word, sentence, number, or, indeed, a poem or novel or mathematical formula that reads the same backward as forward — though I shall take some liberties with most of these designations. For example, *Numbers* or *Formulae*: 132 + 231

$$= \\ = 363$$

or *Word*: *wow*, *Hannah*, *level*, *deed*, *redder*, and even a word that was meant to be a palindrome: *radar* (radio detecting and ranging) or, more characteristically and best expressed in *Short Sentences*: *Rise to vote, sir; Are we not drawn onward, we few, drawn onward to new era? Subi dura rudibus; Roma tibi subito motibus ibit amor* (or *Roma summas amor* or *Roma subito motibus amor*); *Do nine men interpret? Nine men I nod*. The palindrome may even have significance—here political: *To last, Carter retracts a lot; Drat Sadat, a dastard; No evil shahs live on*; and even Oedipus, a Theban politico, “*Mom, O no, Mom.*”

One might say that the palindrome *Sides reversed is*. But enough of definition; the palindrome has something of a history, though cloudy. Who invented the palindrome? *Name no one man*, but the inventor of palindromic verse is thought to have been Sotades, a Thracian poet and satirist of the third century B.C., and so another name for palindromic verse is *Sotadics* (or *Sotadic verse*). The tyrant Ptolemy Philadelphus was so amused by his lampoons, that he had Sotades sealed in a lead casket and dropped into the sea. The best known palindrome attributed to Sotades is the lawyer's boast: “*Sin nummi immunis*” (Pay my fee, and you go free). Recently in Pompeii was found the graffiti: *Roma summus amor* as well as an acrostic word square (also discovered in Cirencester, England) that, translated, means “The sower, Arepo, guides the wheels with care”:

S	A	T	O	R		R	O	T	A	S
A	R	E	P	O		O	P	E	R	A
T	E	N	E	T	or	T	E	N	E	T
O	P	E	R	A		A	R	E	P	O
R	O	T	A	S		S	A	T	O	R

This square may have been a charm or code or sign for early Christians to identify one another. Other practitioners of the palindrome were Sidonius Apollinaris; a Greek author, Ambrose Pamperes, who wrote a poem (actually 416 one-line palindromes in ancient Greek, celebrating the campaigns of Catherine the Great (1802); Jonathan Swift; Edgar Allan Poe, Lewis Carroll, W. H. Auden; and many others. The interest shown in the palindrome by so many otherwise sane and respectable people causes one to wonder what it is that attracts them to this literary

"device." Are we like the old bear in the zoo, who, when asked what he found to do, retorted: "If it bores me, you know/ To walk to and fro,/ I reverse it and walk fro and to"? Have we succumbed to the ploy of reading things backward for fear we may otherwise miss some hidden meaning, like the old and popular erstwhile laxative SERUTAN? And we all remember Dylan Thomas' town in *Under Milkwood* — Llareggub! Some of us may remember Percival Christopher Wren's novel of the French Foreign Legion (*Beau Sabreur*, I think it was) whose villain, Y'Rotaval, was so named by the author to amuse and elucidate the reader clever enough to read the name backward!

Another aspect of the palindrome, introduced, it is believed, by Sidonius Appollinaris, is the phenomenon that reads one way going and another significant and related way returning: *Deliver evil* answers with the result of that delivery: *live reviled*. Kenneth Burke's definition of irony, "What goes forth as A returns as non-A" retains its validity here.

Though not a much-used literary device nor thought of as a literary form, the palindrome does reach us in the everyday world: in recent "Frank and Ernest" cartoons, artist Thaves draws an insect with a head on either end; the bug says, "My mother was a caterpillar and my father was a palindrome." In another, one of the two is consulting a newspaper, and reporting to the other: "The president of the Palindrome Society has bought a new car. A Toyota."

The aspiring palindromist must consider certain combinations of words: *nuts stun, avid diva, drab bard, stab bats, emit time*, etc. Some of these may be reversed: in shock therapy, one might advise one to *stun nuts*. Most can be illustrated graphically. As in any type of endeavor, a knowledge of the "classics" is essential. When asked what is the longest palindrome in Webster's Third, one should unhesitatingly respond *kinnikinnik* (an American Indian non-tobacco smoking mixture); or should the question arise, as it most probably will on occasion, as to what long Finnish palindrome means "soap salesman," one should be able to spell, if not pronounce, *saippurakaruppias*. He (the tyro) should also know some of the standard examples. Picture Alice viewing the fading smile of the Cheshire Cat, and saying "Was it a cat I saw?" Others: *Madam, I'm Adam; Lewd did I live; evil I did dwell; A dog, a pant, a panic in a pagoda; A man, a plan, a canal, Panama; Sums are not set as a test on Erasmus; Lepers repel; Niagara, O roar again*. For those rare occasions when somewhat naughty things may be uttered, a few like these may be appropriate: *Dennis and Edna sinned; Eros? Sidney, my end is sore; Now, Ned, I am a maiden nun; Ned, I am a maiden won*. All this, even though, *Swen nixes sex in news!*

The above are all "letter-unit" palindromes, letter for letter they read the same backward and forward. But there is some legitimacy to palindromes constructed to read backward and forward by *words*, like: *You can cage a swallow, can't you, but you can't swallow a cage, can*

you? So patient a doctor to doctor a patient so; Would I doubt you if away? Go away if you doubt I would. And we can all see the vast difference in a *Knight Errant* and an *Errant Knight*, between a *House Cat* and a *Cat House*. Or whether one chooses to *Cook the Goose* or *Goose the Cook*, etc. We may even, on occasion, utilize the rebus: *Tea for two and two for tea* may become *T 4 2 n 2 4 T*, and continue *Me 4 U n U 4 Me* (we may even put in a music staff with the E [mi] to replace the pronoun).

The palindromes given thus far do not attempt to stretch the language or the reader's sense of propriety (except perhaps morally); the trick is to keep the palindrome short, for it is not a device that lends itself to extended forms, as the following examples will illustrate: *Straw. No, too stupid a fad. I put soot on warts; "Deliver desserts," demanded Nemesis, emended, named, stressed, reviled; Zen I bar, give lot to Levi, grab Inez; Ungate me, Vic, I've met a gnu [whenever one needs the returning line to begin with "un," one is stuck with gnu or the Greek letter nu]; Top deb, an Osirus girl—lord, droll, rig, sir!—is on a bed-pot*. There are longer and worse, but suffice it to repeat that the more involved a palindrome becomes the more it becomes gibberish.

It remains only to attempt a brief exploration of the use of the palindrome for serious intent. If we may use an illustration of the Greek comic and tragic masks with the palindrome *SATIRE VERITAS*, I think it demonstrable that the literary reader would make the necessary connection between the tragic and comic, and their close proximity in essence as well as on the page. *EYELEVELEYE* (with perhaps a human eye staring at the reader) might give the idea of literalness that another palindrome *UNLEVELNU* might enlarge to some philosophic insight like the lack of literalness which upsets the conventional; perhaps the "nu" might represent the *n*th degree of human possibilities beyond that literalness. From examples that I have seen, let me give one other: Franz Mon's "Epitaph for Konrad Bayer"; this "concrete poem" uses two palindromes, the words "non" and "tot"—"not" and "dead," from Latin and German. The words themselves seem to indicate a conquering of death, but their positions on the page, the *ts* appearing to be crosses marking graves, the *ns* also resembling headstones, while the *os* appear to be the open graves releasing the spirits of those interred. Also when in close proximity, the words merge and the *tot* and *non* become *ton*, a music that announces the end of death. Some positionings of *tot* and *non* are in the form of larger crosses, allowing at least a quasi-religious interpretation. It would seem that the implications are immense and that the proper place for the serious use of the palindrome may be in "concrete poetry."

DIALECTS OF MICHIF: A BEGINNING

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Perhaps next to the general lack of awareness of its existence in the face of its remarkable cultural strength, regularity of structure, and reasonable uniformity from place to place, the most striking sociolinguistic characteristic of Michif (Cree) is the strong sense of identification that speakers have to the particular dialect or subdialect that they speak. This is certainly the case on the Turtle Mountain Reservation in North Dakota. Feelings are strong enough that when bits of the language have been taught in the public schools or adult programs have been started, responses have been negative, not because the language has been taught — although that happens too — but because a particular form or pronunciation is seen as incorrect or inappropriate, this often meaning that in the respondent's family it is said differently. The description of such dialect differences should be of interest. What this paper purports to do is not to present the results of such a study, but rather the initial stages of it in one area, the Turtle Mountain Reservation.

Given the wide distribution of Michif, in the states of North Dakota and Montana in the United States, and across Manitoba and Saskatchewan in Canada, and its extremely unusual nature, it is surprising that Michif is not better known than it seems to be. Michif is a mixture of French and Cree, combined in a most rigidly defined manner. Nouns and their modifying structures come from French, including being marked for masculine and feminine genders and using the French sound system, while the domain of verbs is definitely and complicatedly Cree. Demonstrative pronouns are Cree and show an animate-inanimate gender classification, also marked on verb forms. Thus the language uses both gender systems. Syntax is Cree-dominated, with French influence, so that there is considerable variation in word orders. Connective particles tend to be Cree but are not exclusively so.

The differences which distinguish varieties of Michif on the Turtle Mountain Reservation can be grouped into three categories: differences in Cree sound and grammatical patterns; differences in the amount of French involved in the mixture; vocabulary differences, perhaps the most interesting cases of the latter being the survival of Cree nouns in isolated cases.

Some samples of Cree differences are:

- 1) an s/h difference. In words like *peehtikway* 'come in' some speakers use *s peestikway*. This substitution occurs only before the sound t; before k all speakers use h.
- 2) ni-/di- as first person marker on pre-verbs.
- 3) kee-/ka-//tee/ta- as time marking pre-verbal elements.

- 4) the use of shi- as a time marker on conjunct verb forms instead of chi-; some speakers use ta- in this position.
- 5) different results of sound combination, for example *mee-* from ni- + wee-; *niweetouhtawn*, *meetoustawn*.
- 6) obviation. Algonquian languages have a device for keeping third and fourth person referents in appropriate focus. Some speakers seem to have lost or make limited use of this distinction.

Differences in the amount of French used will include the substitution of whole French phrases in common situations. Thus alongside *Tawnshi eshimihkawshouyen?* 'What's your name?' *Kaykwy tou nou?* also occurs. A fairly extensive list of such examples can be compiled.

To investigate these dialect differences a short questionnaire has been prepared, thirty-five items long plus ten additional questions about family and language background. The collection of data has just begun, but early results suggest that there is a central Michif dialect, and that the distinctions that exist will most likely prove to be related to geographical patterns of settlement of the reservation, especially the distribution of speakers of Ojibwa, and family histories, perhaps including differences in the kind of connections into Manitoba and Saskatchewan.



A PROBLEM OF TRANSLATION: STRUCTURAL PATTERNS IN THE LANGUAGE OF *THE LADY FROM THE SEA*

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The Lady from the Sea by Henrik Ibsen has suffered in translation, not because of bad translations, but because Ibsen's plays tend to be read according to a critical predisposition about Ibsen that does not adequately account for the dramatic irony in the plays. Read in Norwegian, the play seems brighter than its English translations indicate, yet the ending is darker. More specifically, the play's attitude to the characters actions is more clearly ironic in the Norwegian version.

Such differences in tone become significant in light of a growing interest in translation studies. The idea of one definitive translation has happily been dissolved. A broader concept of equivalence makes *function* a primary consideration in translation. In *Translation Studies*, Susan Bassnett-McQuire points out that the translator must determine the relationship of each structure to its source language and culture as

well as to its target language and culture; he must then consider its function in the specific situation within the text, and finally determine its structural relationship to the whole. Since no translation can adequately express all these relationships without contradiction, the traditional search for sameness becomes instead a search for "a dialectic between the signs and structures within and surrounding the SL and TL texts." (29).

Where the text is a play, attention to linguistic structures becomes even more urgent, since the translation is followed by a further transposition into stage images and character gestures. This requires that the translator must find equivalences for linguistic patterns as well as for the basic meanings of the words which form these patterns. In *The Lady from the Sea*, the clustering and repetition of certain words become significant and can be seen to form patterns of meaning which must be accounted for in translation.

Some repetitive words that are particularly troublesome are also essential to an ironic reading of the action of the play: the repetition of *fremmed*, for instance, creates ironies by bringing the subjects and objects described as "strange" into relationships with each other and with the Stranger, pointing to a connection between that which is strange and that which is dangerous. Similarly, the recurrence of *gal, spennende* and *fristende* forms a pattern which connects Hilde's youthful toying with dangerous forces with Ellida's inability to extricate herself from them.

But most important are the words Ellida uses to express her fear: *forferdelig, drager, skremmer, grufulle, redsel*. All of these words form patterns which connect characters and actions in ironic ways. The translation of *drager* is particularly difficult since its recurrence is essential for an understanding of the play's action. Whole scenes pivot on changes in the meaning of the word and thereby prepare us for the final *peripeteia* when Ellida discovers there is nothing in her marriage that pulls or binds her.

Closely related is the recurrence of *fri* and *frivillig*, words introduced by The Stranger who values freedom even above life and subsequently applied by Ellida to the choice he demands from her. This choice which faces both Ellida and Wangel represents the contradiction they have been struggling with throughout the play. Both have consistently misunderstood the relationship of individual freedom to marriage. With Ellida's perception of "drager og binder" as a positive aspect of marriage, we understand that her freedom is her problem. She is pulled towards The Stranger because she feels she "belongs" to him; she can leave Wangel because she feels free of him. Paradoxically, Wangel's act of letting her go, has served to pull her to him, for as an act of love it binds her.

Much of the irony in the play is revealed through the relationship between Bolette and Ellida who are developed by means of parallel

situations. In addition, Bolette's use of Ellida's "fear" words show that Bolette has been beckoned by the sea. Ellida, knowing such a life to be madness renounces it; Bolette on the other hand has been trapped by it. The acute pain we feel at the end of the play comes not only from a confrontation with our own fantasies about freedom and marriage, but also from knowing that although Ellida and Wangel have survived their ordeal, they have unknowingly lost their daughter to it.

Judged in these terms, the ending is considerably darker than is generally noted. The parents have mapped out a thumbnail plot on which they can share a life; but our satisfaction with it is qualified by our feeling that the price has been high. In light of this, Ellida and Wangel's statement that they can now live wholly for each other—and for their children—becomes painfully ironic. Having given us the structural means to unravel it all, Ibsen stands back and allows his characters their uneasy platitudes.

No translation that I know of has captured these ironies. Unable to translate authentically, we interpret according to our ideas about what matters. What have mattered to translators are Ibsen's social and political ideas, and lately his use of myth. The common assumption that *The Lady from the Sea* has the problem/solution structure of a case study has led to the play's neglect. If, instead, translations revealed the play's ironic structure, we would see that like all good plays, it expresses itself dramatically, and thus, inevitably, in terms of irony. Its meaning would then emerge, not from the truth of statements made by characters themselves, but from an ironic interaction between them.



ARTHURIAN IMAGES IN CHILDREN'S LITERATURE

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Many people's love of the Middle Ages stems from childhood stories of the legend of King Arthur. Such was the case of John Steinbeck, who was later to write for his own sons *The Acts of King Arthur and his Noble Knights* based on the Winchester manuscript of Malory's tales. Yet in a letter to his literary agent, Steinbeck hints at a gap between medieval legend and children's literature:

There are several things I will not do. I will not clean it up. Pendragon did take the wife of Cornwall and that is the way it was . . . I think children not only understand these things but accept them until they are confused by moralities which try by silence to eliminate reality. These men had *women* and I'm going to keep them.

Have authors been guilty of "cleaning up" the legends for children? Was much editing judged necessary to make these centuries-old tales fit for children's consumption? Did other versions of King Arthur not tell the truth about Uther Pendragon? Were the legends in effect censored?

To find the answers to such questions, two popular old children's versions of King Arthur are examined. Sidney Lanier's *The Boy's King Arthur* (1917) and *The Children's King Arthur* (1930) doubtless inspired many of today's medievalists in their childhood. Three key episodes of the Arthurian story presented in these books are compared to the medieval version of Malory: the circumstances surrounding the birth of King Arthur, the relationship between Merlin and Vivien and the tragic love-triangle of Arthur, Guinevere and Lancelot.

It is apparent that in recounting the tales for twentieth-century children changes of both substance and intent were introduced. However, it must also be acknowledged that medieval authors were equally prone to take liberties with their sources.



BERET AND BRAND

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The closing of Rolvaag's *Giants in the Earth* remains an enigma to most contemporary readers. Why does Beret, a pious woman, thrust her husband out into the prairie winter to meet his death? We can gain an insight into Beret's mentality by studying the hymn she sings at Hans Olsa's bedside and by comparing her with Ibsen's Brand, a character even more rigid in his demands for peity in his family.



FERDINAND DE SAUSSURE: FATHER OF MODERN LINGUISTICS OR CHILD OF HIS TIMES? ANEPISTEMOLOGICAL PERSPECTIVE

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Historians of linguistics have seen the posthumous publication of Ferdinand de Saussure's *Cours de linguistique generale* as the turning point in European linguistics. With the publication came a new direction for linguistic studies: diachronic linguistics took second place to synchronic studies. This is but one of several key features of the *Cours*

which have led historians to name de Saussure the Father of modern structural linguistics. But is he?

This paper will apply part of a model developed to study major events in the science of language, such as the publication of the *Cours*, to analyze the key features of Saussure's theory. By focussing on sociocultural, intellectual and philosophical forces current in the mid to late 1800's, we will attempt to illustrate that Saussure was more a child of his times than a *creatore ex nihilo*, for concepts such as the two-faceted sign, *valeur linguistique*, *langue* as the social aspect of language and even the break from diachronic to synchronic studies were natural developments of the intellectual setting in which he worked.



THE DISSOLUTION OF SELF IN MAVIS GALLANT'S *GREEN WATER, GREEN SKY*

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Published in 1959 when Mavis Gallant was thirty-five, *Green Water, Green Sky* contains the germ of much of her later writing: subtle and enigmatic characterization; an elliptical plot; suggestive images that create a symbolic pattern that is revealing but not obtrusive or rigid; themes of imprisonment and deracination, of people who become ends to manipulators spurred on by their own weaknesses, of escape from and entrapment in time, and the related theme of memory.

The novel focuses on the destructive relationship between Bonnie McCarthy and her daughter Flor. At fourteen, Flor's actions are described as mad. At twenty-six she is put into a hospital. The bond between Flor and her mother is a mutually destructive dependence. Flor's cry, "I'll always keep her with me," is not only a promise but a cry of despair. In her boast that she "mattered terribly" in Flor's marriage, Bonnie unwittingly acknowledges her destructive influence.

Images of mirrors and water are crucial in portraying this relationship and Flor's retreat into madness. Both images are present or implied in the novel's title. Characters search for their own images (identities) in mirrors. Bonnie's image persists in the mirror to haunt Flor. Flor imagines a perfect room for love as "full of mirrors," and her narcissism joins images of water and mirror. Unable to find a useful answer to the eternal question facing Gallant's characters, "Why did you come to this place," Flor escapes into her madness. Part of the epigraph from Yeat's "The Shadowy Waters" which Gallant uses for the later novella "Its Image on the Mirror" is appropriate.

Fellow wanderer,
Could we but mix ourselves into a dream
Not in its image on the mirror!

The vision of dislocation, the subtlety of imagery, the tone of irony and the elegiac rhythms of *Green Water*, *Green Sky* are elements that Gallant developed rather than altered as she moved into the suggestive and lambent narratives of her maturity.



PESSIMISM AS A SOUTHERN LITERARY LEGACY

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While a true Southerner might refuse to use the word *defeat* in describing what happened to the South in the Civil War, it is the reality of that defeat which exerts the most powerful influence on post-Civil War Southern literature. Because the Southern writer knows, from the South's own experience, that things can come to grief, the literature he or she produces tends to be pessimistic. In the characteristic Southern novel or short story, whatever can go wrong usually does. This characteristic can be discovered in a very early post-Civil War short story, George Washington Harris's "Well! Dad's Dead" (1868), and in a very late novel, Will D. Campbell's *The Glad River* (1982).

"Well! Dad's Dead" tells how a family of east Tennessee poor whites, the Lovinggoods, try, with dignity and solemnity, to bury the patriarch of the family, "Hoss" Lovinggood. The attempt turns into a disaster; when they are trying so hard, things have to turn out so badly. Harris, for whom the South's defeat was simply the culmination of a lifetime of things going wrong, seems to be expressing for the first time after the War the pessimism which Southern writer Walker Percy suggests is the "unique literary legacy" of Southern writers.

The Glad River is the story of three Southern men who meet in basic training at the beginning of the Second World War, and who form a friendship they call the "Neighborhood." This friendship survives the war but comes to grief in a Southern courtroom in 1952, when one of the men is sentenced to die in the electric chair for a crime he did not commit. Campbell, a Mississippian, a Baptist minister, and a civil rights activist, obviously believes that things *can* turn out right, but in writing *The Glad River*, in which whatever can come to grief does, he demonstrates that he is heir to the Southern literary legacy and that the South's defeat is, even into the eighties, still exerting an influence on what Southern writers produce.

ARCHETYPE AND STEREOTYPE: THE HORSE IN AMERICAN WESTERN LITERATURE

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A review of research on American Western literature reveals a sparsity of critical analysis concerning the literary role of the horse. To correct this deficiency in scholarship, relevant literary treatments of the horse by Western writers were explored in order to define the stereotyped image of the horse and its unique relationship to mankind in Western literature. This stereotypic role was examined for its archetypal significance so that a theory concerning the horse's symbolic place in American Western literature and folklore could be formulated.

Legends maintain that the hardy mustangs of the West were direct descendants of European war horses transported to the Americas by the Spanish conquistadores. These horses were later abandoned and freely multiplied in the Mississippi delta region of the United States. Unlike their domesticated and disciplined ancestors, however, mustangs roamed largely untamed and unbroken, on the arid Western plains.

The mustang quickly became an integral part of the life and folklore of the American Indian. For example, the Indians categorized their horses' personality traits according to their dominant color. Thus the commonly illustrated "Paint", Appaloosa or spotted Pinto pony was preferred by the Indians because they felt it combined the best color characteristics of all available horses. Furthermore, Apache and Navajo folktales portray their small shaggy ponies as magnificent mounts with long flowing manes and tails. This contradiction between actual appearance and legendary portrayal is attributable to the Indians' social structure, which counted their wealth and tribal status according to their ownership of horses. For this reason, the Indians' legends transformed their simple steeds into godlike and glorious animals. Collectively, these myths provided a spiritual bridge which enabled the horse to cross into cowboy folklore.

As characterized by such authors as Will James, Florence Fenly, Rufus Steele, and J. Frank Dobie, the horse was bonded to man by an intimate form of equestrian loyalty. Horse heroes who suffered a unique form of equine depression when separated from their cowboy masters often appeared in Western writings. Moreover, by adding an empathetic element to their cowboy characters, James and Dobie elevated these horses into archetypal freedom symbols. Consequently, a cowboy who "broke" and imprisoned a mustang stallion analogously imprisoned a part of himself. Frequently, in his zeal to subdue an unruly mustang, the cowboy of Western literature is portrayed as an unsavory protagonist.

Thus, an important concept which commonly appears in mustang literature is the Western authors' continued cultivation of sympathy for a horse that was formerly free but now enslaved by mankind. The sympathy bestowed upon a mustang martyr was determined by his former level of freedom; this emotion could even be increased if he courageously resisted capture. Once confined, however, a former stallion leader that protected his family of mares and foals reflected a heart-wrenching image of lasting symbolic importance.

Finally, sympathy was not the only dynamic element which shaped the mustang freedom symbol. A mystical aspect would commonly be attributed to a clever stallion that continuously avoided a cowboy's lariat. Supernatural steeds that forever retain their freedom are repeatedly portrayed in both Indian and cowboy legends.

Currently, the wild mustang is fast fading from the Western landscape. Pursued by modern technology and confined by posts and wire, the population of the free-roving mustang is shrinking in proportion to his fenced-in environment. Nevertheless, decorative traditions such as the ritual of the "riderless horse" — the symbol of a perished rider — remain rooted in American ethos. This ritual survives to indicate that, in death as in life, man and horse are collective creatures.



SOCIAL ACTION AS A RESULT OF PESIMISM: BELLE VAN ZUYLEN'S UTILITARIANISM

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As a member of a prestigious Dutch, aristocratic family Belle van Zuylen (1740-1805), who later became Madame de Charriere, was supposed to adhere to tradition in every respect. Instead, she spent most of her adult life as a writer of letters, novels, plays, and essays (all in French), in which she expressed her often original and highly personal ideas on religion, education, social classes, marriage, and many other subjects that in one way or another affect everybody's life.

The enormous variety of topics discussed by Belle van Zuylen makes it impossible to give a quick and complete resume of her "philosophy," but one of its striking elements is her concern for others. This concern was by no means based upon sentimentality or some vague utopian thought. She was basically a pessimist who knew that there are no panaceas to the many evils afflicting mankind. It was precisely this pessimism that made her a utilitarian who encouraged individuals to do *something* that might improve our lives, because not much was to be expected from sweeping changes on a larger scale. In particular, she en-

couraged members of the aristocracy (her "own" class) to become more aware of their obligations towards the less fortunate so that their privileges, which she did not want to deny them, could be more easily justified.

This emphasis on most individual action, similar to Voltaire's *il faut cultiver notre jardin*, is particularly strong in her novel, *Trois Femmes* (1798), where the author creates numerous situations that force the characters to make decisions and accept responsibilities instead of acquiescing, more or less passively, in the *status quo*.

Despite this kind of "utilitarianism" Belle van Zuylen always remained somewhat aloof, never becoming as enthusiastic as others might be about a new invention, a new political system, or other changes. She was convinced that while one evil was being cured, others were already beginning to develop. Thus, in her opinion, mankind can only hope to stay more or less at the same level and will never be able to reach "perfection."



THE CONCEPT OF LOVE, AS EXPRESSED BY SOME OF THOMAS MANN'S MEPHISTOPHELES FIGURES

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Thomas Mann's concept of LOVE expressed by his Mephistopheles figures, attains a scale of meanings from addiction to lust to saintly self-surrender. Thus, at its extremes the concept of LOVE, for Thomas Mann, actually can represent contrasts.

Thomas Mann reveals two vital fictional aspects of self: first, his instinctual battle with his inner conflicts which is a fertile ground for the Mephistophelian figure to emerge as a personification of the Antagonist; secondly his temporary surrender to the peace of Schopenhauer's stage of *ERKENNUNG* (or insight) allowing him insight through a humanistic-metaphysical expansion, in which state of mind, the Mephistopheles figure never does appear.

The physical and metaphysical extremes of LOVE occupy the end points of Thomas Mann's universally relevant scale of concepts. The Mephistophelian figure is not a mythological or biblical figure as is Satan, but a literary device, a *PERSONA FICTA*, with particular reference to *FAUSTIAN* development. Mephistopheles embodies the rejection of LOVE, which is antagonistic to his nature. Thus, Thomas Mann can mold his Mephistophelian *PERSONA* and can express himself artistically.

Obviously, Mephistopheles, as a tempter, destroyer and liar utilizes the connotation of LOVE as "addiction to lust," especially as his nature makes him unable to grasp the metaphysical aspects of the LOVE *ECHELLE*. Driven by the procreative instinct, the "addiction of lust" can swell into enslaving power.

Thomas Mann was only nineteen when he published "Gefallen", his first short story. Revolutionary but shy, intellectually brilliant but slow to mature physically, he was clumsy, awkward, and totally unexperienced with women. Upholding the strict moral code of his *BOURGEOIS ENVIRONMENT*, Thomas Mann, the rebel, did embrace a standard of self-discipline and decency throughout his life. However, in his early years, he bitterly wrestled with his awakening drives. In the self-expression of his fiction, these personal problems, suppressed desires and natural frustrations occasionally appeared through his antagonist figure, namely Mephistopheles.

In most of Thomas Mann's early works, some aspects directly pertain to his idol Goethe, even repeated uses of direct quotations from Goethe's works, especially *FAUST*. The Young hero of "Gefallen"'s inner story bears many autobiographical characteristics. The young medical student, alone in a university town, falls in love with Irma, a young actress known for her high morality, unusual in theatrical circles. The student's friend, Rolling, the third protagonist, plays the mischievous tempter, driving the student lustfully into Irma's arms, tearing down all moral resistance through passion and lust. This sensuous concept of LOVE, lowest on the LOVE *ECHELLE*, when corrupted by Mephistopheles-Rolling, tumbles down to lust, promiscuity and prostitution, finally fading to a pitiful failure. Rolling identifies with his Mephistophelian PERSONA FICTA: he simply uses human lust as his weapon to win his game of seduction. Young Thomas Mann, who was subjectively fascinated by his own problems, focuses upon the mephistophelian view of sensuous LOVE but the timeless power of the true LOVE, a concept utterly beyond Mephistopheles' grasp, which makes Goethe's Mephistopheles a failure.

Soon after "Gefallen," Thomas Mann wrote his diaristic short story "Der Tod"; NO PERSONA FICTA named Mephistopheles appears here, but his qualities are apparent in the imaginary personification of Death, which the count expects to be ultimate perfection. The tragic irony is that in the last part of the story, Death turns out to be a common, vulgar, handyman, whom Thomas Mann significantly pictures as a dentist; the count wants to stop Death, but now Death is too close and powerful to obey the count's orders. Again the Mephistopheles-Death figure is victorious, destroying the count and the child, the two figures to whom LOVE was essential. In this story, Thomas Mann deals with a higher level of LOVE image than in "Gefallen," but he still does not grant this LOVE the power to overcome the Tempter, expressing Thomas Mann's deep depression at this point of his life.

Immediately after these stories, Thomas Mann faced a period of self-rejection. In "Little Herr Friedemann" the protagonist is a cripple who commits suicide out of self-rejection. "Bajazzo" is a social misfit. "The Wardrobe" a hallucinative dream situation, "Little Lizzy" and "Tobias Mindernickel" are masochistic and sadistic battles with the concept of LOVE. Thomas Mann then begins *BUDDENBROOKS*, reading Nietzsche's works, and for the first time in 1899, he experienced Schopenhauer's writings as well. Wagner's music became greatly important to Thomas Mann's life after he settled in Munich in 1900. He overcame his youthful bitter obsessions which factors disappeared from his writing around 1899, when *BUDDENBROOKS* was built around an existential theme. "Tonio Kroger", his lovely and powerful *KUNSTLERNOVELLE*, articulately defines Thomas Mann's view of the different levels of LOVE. Its theme deals with the highest level he has reached to this point: the artist's necessary LOVE for the human and the ordinary. It is a metaphysical and personal concept which leads Thomas Mann's growth toward his humanistic and artistic maturation. Because this sphere of non-physical LOVE is out of reach to the love-blind Mephistopheles who cannot even perceive, the Mephistopheles figure is missing from Thomas Mann's works in these years.

In "Death in Venice," 1911, Thomas Mann's important *KUNSTLERNOVELLE*. Thomas Mann does not employ Christian imagery and so Mephistopheles does not appear. During the long years of World War I, Thomas Mann's battle with philosophical concepts, his estrangement from Heinrich, his attainment of a new Humanism, all led to his composition of the *MAGIC MOUNTAIN*, 1924. This mammoth work featuring the Judeo-Christian culture features Mephistophelian concept again, strongly represented by Dr. Krokowski who in his pseudoscientific lecture on "Love and Malady" speculates that LOVE suppressed by chastity re-appears in the form of disease. Krokowski's appearance, gestures, and words are blasphemous, a display of shameless deception through intellectual manipulation, a corruption of the true values of LOVE. The hero, Hans Castorp rejects Krokowski's temptation. This powerful act marks a complete reversal of the theme of LOVE expressed by Mephistophelian figures in Thomas Mann's fiction. His new Humanism made him victorious over the archetype of deceit. This victory injects optimism into his work through the recognition of LOVE's omnipotence, even if Thomas Mann's fictional naturalistic setting seems dramatic.

Almost twenty years later, in *DR. FAUSTUS*, Thomas Mann had to develop his own technique of expressing the ultimate level of LOVE of his message. Adrian Leverkühn's development appears on two levels: first, the fatally determined biological one, and second, a metaphysical evolution due to conscious and responsible decisions. Three stages of the cerebral syphilis Adrian contracts, as well as the

headaches he inherited from his father represent the hybris of WISSBEGIER (intellectual hunger), a typical Faustian motive, driving both father and son to explore and to accept the occult. Mephistopheles promises the gift of the capacity of insight and the expression of this through a musical work of art: DR. FAUSTUS WEHEKLAGE, Adrian must forever renounce LOVE.

At the peak of the plot and the unfolding of the theme, Adrian presents this musical expression of his insight to a selected audience, his moment of truth. The scene is filled with agony and tragic irony: Adrian's message is understood by no one . . . Medically this moment of exhausting tension of the last flickering of the overproductive, stressed mind of the third stage syphilitic patient leads to the inevitable destruction of his infected brain, but before the night falls, Adrian receives Insight into his own hybris.

Thomas Mann's insight into dimensions of LOVE extends beyond the physical destruction of earthly existence, and offers a possibility of transcendence to a real beginning. While his early writings diminished the Mephistopheles figure to won needs and idiosyncracies, now with his mature LEBENSWEISHEIT he envisioned the wretchedness that occurs when hybris rules the creative mind and so become deprived of the omnipotence of LOVE. Thomas Mann had finally expressed his humanism, his belief in man's capacity to make the right choices through his exercise of free will. Indeed Thomas Mann's last works are strong with hope and filled with LOVE, and thus Mephistopheles, who once again plays the traditional role of the Evil Antagonist, becomes a strong and significant bearer of the message he represents, making it clear and simple — as Thomas Mann knew — that all great and true things, in reality, are.



OUR SICKNESS AND
ZARATHUSTRA'S TRAGIC PRESCRIPTION:
A SECOND OPINION

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PROVISIONAL DIAGNOSIS:

The scientific vision & knowledge of the herd is unoriginal, decadent, and sick, its discipline & truth thus stand in need of therapy.

NIETZSCHE'S PRESCRIPTION:

Truth as original vision (to overcome the herd illness, morality, values, and truths).

"Let the tragedy begin" nobly concludes the *Gay Science*. But is our lack of health sufficiently restored by the "medicine", the restorative, of (original) tragic vision?

Are we sufficiently alerted to the side effects? To Nemesis? Is the opiate of our higher being bought at a hidden cost? What forgetfulness bought at what cost does the narcotic in our medication buy?

We provisionally accept the diagnosis. Our culture is sick, brought low by the heavy decadent stench of the herd. Isolation on high ground might clear our nostrils of the stench. But we have to ponder whether such convalescent be truly strong or merely deluded reactionary parasite, dialectically bound to the herd, ungratefully, blindly, forgetfully dependent upon the herd's gratuitous sustenance. What might real health, and a better prescription entail? Our first task is to grasp the *Gay Science* as narcotic nemesis.

PROGNOSIS:

Nietzsche's therapy renders addiction to vision tolerable by embracing tragedy. If this be untoward side-effect, if vision itself be inadequate ground, then addiction to it becomes vicious. The medication becomes dangerous narcotic, safe only for we the problematically healthy. Only we, inoculated with irony or some unseen now seldom heard of remedy, might better survive.

MORPHOLOGY:

Clearly Nietzsche's own proVISIONal diagnosis has become problematic. His admittedly dangerous prescription leads us to a re-evaluation. With our now more radical diagnosis, the initial prescription is encountered as part of the problem. When full health is our concern, absolute vision itself comes to be diagnosed as the imbalance in our constitution.

Our 'second opinion' prescribes we reconsider and reconstitute ourselves to at least include the good of hearing and of woman in our healthier regime.

Nietzsche of course celebrated all his senses. If it can now be shown that in his most mature judgment all are consistently subordinated by sight. If small and especially hearing be held as vassals, if clear counter-instance does not exist. Then Vision's Madness stands revealed.

HUBERT AQUIN AND CRITICAL RED HERRINGS

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In this paper an intriguing aspect of Hubert Aquin's novels as well as of criticism of his novels will be treated. Each one of the four published novels is characterized by the existence of certain key words or concepts. In *Trou de mémoire* for example the author uses the words "anamorphose" and "baroque" in order to achieve a threefold purpose: to explain and at the same time to justify a certain style of writing; to offer an explanation of the novel, or indeed to create its meaning; and finally to condition critical response to the text. In this way, once again with reference to *Trou de mémoire*, an ambiguous, often excessive writing style and a baroque art in which murder has an esthetic value rather than a psychological or moral one.

In his three other novels the same tendencies may be revealed. The link between literature and revolution in *Prochain épisode* is explained as reflecting the colonised state of mind of the Quebec writer and the need for a political revolution. In the *Antiponaire* the title directs the critic towards an appreciation of the binary structure of the text, in which past and present are woven together in a manner reminiscent of contrapuntal church music. Finally, numerous allusions to Shakespeare's *Hamlet* in *Neige noire* lead the critic to a consideration of the theme of revenge and to the question of intertextuality in the novel.

Closer examination of these explanations and lines of inquiry suggested by the author himself shows that they tend to lead the critic astray. The purpose of this paper will be to show that all of Aquin's novels remain essentially ambiguous, and that the clear interpretation he offers the critic is merely part of an overall narrative strategy. The fact that this strategy seeks to deny meaning rather than to create it should provide the basis for a critical appreciation of the novels. In fact, Aquin's texts seem to be fundamentally ironic, but in a way that is peculiar to Aquin. The paper will therefore close with a few remarks on the nature of Aquinian irony and on the apparent desire on the part of the author to reveal neither himself nor an unequivocal meaning in his work.

THE OTHER SISTERS CHRYSOTHEMIS AND ISMENE

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J. H. Kells in his recent edition of Sophocles' *Electra* (p. 103) draws an important distinction between Chrysothemis and Ismene in the *Antigone*. While recognizing a certain similarity in the role the "other sisters" play, he suggests that Chrysothemis is a much more solid character than Ismene. To a degree Kell's assertion is correct. However, he fails to note the critical factor that Chrysothemis' attitudes are hardened by time, while Ismene, like Antigone, is called upon to react on the spur of the moment to a situation which has only recently unfolded. This factor is well underlined by the main difference between the heroines in the two plays. While nobody, not even Creon, expects Antigone to act as she does, it can hardly be suggested that Electra's attitude was at all unexpected. As Kell himself points out, the clash between the two sisters in the *Electra* has taken place many times before in their lives. Thus it may be argued that time is the critical factor in any apparent difference between Chrysothemis and Ismene. While in other respects similar, they are merely caught up in the action at different stages of its development. Although Chrysothemis may give the impression of being a stronger character than Ismene by her ability to stand up to her sister in debate, she steadfastly refuses to do anything to put herself at risk. Ismene, by contrast, though less forceful in debate, does put her life at risk in standing by Antigone at her moment of Crisis. In this respect at least Ismene is the more solid of the two other sisters.



SACRIFICING ADEQUACY IN THE ADOPTION OF RELATIONAL GRAMMAR

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Chomsky has proposed a hierarchy of adequacy for grammars, ranked from weakest to strongest: observational, descriptive, and explanatory. Observational adequacy results from correct prediction of which sentences are and are not well-formed; descriptive includes that adequacy and also requires correct description of their structure; explanatory adequacy requires the other two and also requires that the theory do so in terms of a very restricted set of simple, universal, maximally general principles, learnable by a child in a limited period of time with access to limited data (see Andrew Radford [1981], *Transformational syntax*. Cambridge Un. Press, 25-6).

Although such a hierarchy of adequacy might apply in an intralingual (monolingual) syntactical theory, it does not apply when one specifically compares non-compatible (i.e., SVO, VSO, VOS, etc.) grammars, specifically in the adoption of relational grammar as outlined by Perlmutter and Postal.

An examination of simple passivizations in English, Chinese and Malagasy, respectively:

1. a. Rosa washed the clothes.
b. The clothes were washed by Rosa.
2. a. Lōsà xī yīfù là.
b. yīfù bèi Lōsà xī là.
3. a. manasa ny lamba ity Rasoā.
b. sasan-nRasoā ity ny lamba.

demonstrates that although relational grammar does not meet the criteria for observational or descriptive adequacy, it does have exceptional explanatory power, specifically in describing passivization as a 2 to 1 advancement. There also seems to be a "self-adequating" quality about relational grammar that makes the definitions for adequacy proposed for intralingual hypotheses obsolete for interlingual hypotheses. Relational grammar may sacrifice observational and descriptive adequacies, but it does so in order to gain greater explanatory power, and that gain makes such sacrifices worthwhile.

One conclusion that can be drawn is that adequacies for interlingual grammars need to be studied and formalized so that relational grammar can be compared with other interlingual hypotheses more carefully.



A PORTRAIT OF THE PRAIRIE WIFE: A STUDY OF RICHARD LYON'S "CLAIM"

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One of the first poems that Richard Lyons wrote after coming to North Dakota in the early 1950's was "Claim" — a dramatic monologue about a pioneer woman living near Jamestown in 1887. The poem's persona is not an unusual prairie wife, except that she is blatantly frank about the oppression she feels as a woman on the plains, and the poet's handling of her sensibilities is unique for a male poet at this time.

Lyons finds the source of his heroine's dilemma in two pieces of prairie prose — Mary Woodward's *Checkered Years* (1884-89) and Carl Grimstad's *Memoirs* (1879-89), though the poetic technique he employs to render this woman's powerful feelings might be traced to the

dramatic monologues of Robert Browning. Given these influences, Lyons has welded a highly original long poem — really a double monologue — that reveals deep insight into the rural female mind years before feminism became popular as a cultural movement.

One of the most effective dimensions of "Claim" is the poet's rendering of religious symbolism and allusion. This Prairie Wife, not an overly pious soul, still uses Biblical and liturgical language to emphasize the ironic nature of her dehumanization. Indeed, she inverts typical religious notions in such a way that what in one situation might be interpreted as sacred in her case becomes nothing less than diabolic.

Sources of the woman's plight on the 19th Midwestern plains, like Lucy Lucetti's *Women of the West*, show that Lyon's portrayal is accurate. Moreover, using the imagery of the prairie — seeds, bugs, storms, dirt — this poet is able to capture the feelings of many women who feel trapped in any situation, and as such this monologue remains a solid tribute to the struggles of women, not only on the prairie, but in western civilization at large.



THE "LAZY LOGIC" ALPHABET

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Courses on composition or rhetoric usually have "units" on logic. If such units often strike both students and instructors as necessary evils, this is probably because the presentation tends to be random and incomplete and so gives the impression of being dogmatic. Instead of leaving the student with a confidence in reasoning, they are more apt to impact or reinforce a suspicion of it.

The topics covered in such units might well include the theory of definition, Aristotelian syllogistic, and the so-called "informal" fallacies. Often omitted is the family of propositional arguments, whose members include the "pure" and "mixed" hypothetical syllogism and the dilemma. This omission is unfortunate, inasmuch as propositional arguments are theoretically more basic, rhetorically more widely used, and practically more easily tested for validity than Aristotelian syllogisms.

But this situation with its unfortunate consequences might change thanks to the efforts of Shea Zellweger, an American psychologist and semiotician. After an exhaustive study of virtually all known logic notations, he has devised an elegant system of symbols — "The Logic Alphabet" — for 'or', 'and', 'if . . . , then . . . ' and thirteen other binary connectives. This set of connectives provides structure to the arguments of propositional logic. Using familiar letter shapes and inversions

thereof, he has encoded the truth-table definitions of the propositional connectives, thus making it possible for anyone even slightly acquainted with the Propositional Calculus to discern immediately the structures of the premisses and conclusions of arguments.

This same inventor has built and patented a number of heuristic tools, including the "Flipstick," the "Logic Bug," "Logical Chess," and the "Logic Garnet." Using these implements, students can readily discover the formal relations between such propositions as "It is not both the case that Shakespeare wrote *Hamlet* and that Bacon wrote *Hamlet*," and "If Bacon wrote *Hamlet*, Shakespeare didn't write *Hamlet*." Of particular interest is the Logical Garnet, which both displays relations among propositions formed from the sixteen binary connectives and exhibits the most important propositional arguments. These devices do not relieve students of having to think, the way electronic calculators relieve us of having to reckon. Instead, they *facilitate* thinking — to such an extent that Professor Zellweger feels quite justified in calling his system "Lazy Logic."



WHAT CAN LINGUISTS DO FOR RESEARCH IN ARTIFICIAL INTELLIGENCE?

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Research in artificial intelligence and automatic translation has been developing since the middle of the fifties. A major problem area is still the understanding of natural language, i.e. designing a procedure by which an automaton could 'understand' a text written (or spoken, for that matter, but independent of the utterance situation) in English.

Most common words and syntactical features have more than one meaning. Their possible combinations are infinite in number. Since we cannot foresee them we have to conceptualize what we are doing when we combine words in a sentence in order to communicate something. In context, only one of the potential meanings of each of the words and syntactical features is activated and contributes to the meaning of the whole.

A model of how the meaning of a textual unit comes to be (independently of an utterance situation) is that of A. J. Greimas. In his *Semantique structurale* (1966) he devised an infralexical analysis of words. He conceives meaning as being built up by the iteration of infralexical semantic units ('semes'). Such a model of meaning would be

amenable to automatic processing. It has however not been developed beyond its initial heuristic stage and has not so far attracted the attention of automatic translation researchers.

In my view, a large scale investigation of all commonly used words as to their semiotic make up should yield valuable insight for those who attempt to simulate verbal 'reasoning'.

Furthermore, the results of such an investigation should make it possible to implement the greimasien concept of verbal understanding (through iteration of infralexical units) as a tool for automatic language analysis, alongside already existent syntactico-semantic methods that work at the lexical level.

To illustrate the idea of conceiving a word as a cluster of primitive concepts, the word 'head' with its principal dictionary entries may be analyzed. What makes it possible for us to use this word referring to a specific part of our body, to signify so many other things? A comparison of the different metaphorical uses of 'head' shows that the semiotic concept of first/top-mostness must be responsible for expressions like bulkhead, head of a body of water, head of a tool, etc. Such a metaphorical use may be further extended by metonymic shift as in 'head' when it refers to the difference of height in two connected bodies of water, and, in turn, this word for the difference is used to mean the pressure that is caused by the difference.

As the spatial concept of highness is a universal metaphor for what is perceived as being valuable, we find 'head' as referring to the most important, the strongest or in any other way the most valuable part of something, e.g. as in 'head of' (an organization).

Another group of uses for 'head' is apparently derived from our internal perception of that part of the body when we feel heat rising to our head, e.g. from emotions, whose seat of origin is perceived as being somewhere lower, typically the heart or liver. This makes it possible to refer to the surface of a fermenting liquid as its head — which, moreover, may form the topmost part of it.

We realize then that 'head' as a dictionary entry is a cluster of potential meanings, that it is polysemic. When it is placed in context, only one of these semiotic potentials is actualized. (In terms of a stylistic descriptions, it constitutes the point of implicit comparison.)

On the other hand, the context in which 'head' is used must possibly be perceived as having a potential for a value connotation, or for a spatial organization that calls for differentiation, or for a modality that we liken to a kind of internal perception.

It will be clear how huge an undertaking the investigation of our every day vocabular would be. It might perhaps be possible and useful to start by researching the field of application for words that refer to basic things of (anthropocentric) life, like those for parts of the body, for verbs signifying primitive activities, for perceptions of natural phenomena around us.

WHY DID GEORGE SAND GIVE
ALFRED DE MUSSET
UNE CONSPIRATION EN 1537?

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Although it is well known that when he wrote *Lorenzaccio* Musset relied fairly heavily on George Sand's unpublished manuscript entitled *Une Conspiration en 1537*, no one has been able to say why, in the first place, Musset should have ever thought of writing such a play, so uncharacteristic of his dramatic output as a whole, or why George Sand should have ever taken it into her head to show her lover a manuscript already a few years old, and not obviously more interesting to him than any of her other unpublished writing.

The only event that might have set Musset on the path of writing *Lorenzaccio* was the publication in 1833 of a French translation by Farjasse of Benvenuto Cellini's autobiography. There is little doubt that Musset was familiar with at least part of this text because it reappears in Musset's plans, if not in the final version of the play. His initial use of the orthography "Laurenzaccio" can also be explained in part by the influence of the Farjasse Cellini.

The latter also contains a summary of the Lorenzo affair. This summary, supplied by the translator, bears a close resemblance to some of the main features of the principal plot of the play, which in turn differs markedly in these same aspects from the Varchi. If Musset had read the Varchi first he would have viewed the Farjasse summary as erroneous, and given his play a different moral thrust. At the same time, he had no particular reason for reading Varchi in 1833, and Sand had no particular reason for reminding him of it, or for showing him her manuscript, unless the Farjasse Cellini provided the necessary stimulus. She knew he was interested in the Italian Renaissance and admired Cellini. If he had not already seen the autobiography himself, she, who was a voracious reader, would have drawn his attention to it, while also mentioning her own treatment of the Lorenzo affair. This combination of events is what explains why Musset conceived the notion of writing his own play on the same subject.

POUND AND MAMMON:
THE INFLUENCE OF C. H. DOUGLAS
ON THE CANTOS OF EZRA POUND

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The Cantos is an epic. Like the *Divine Comedy*, *The Cantos* is a tale of humanity, but with purposeful focus on a specific people in a specific locale. Pound has described his method as one of "purposeful focus" or "luminous detail." The prevailing mode today is the mode of multitudinous detail. The method of multitudinous detail as compared with the method of luminous detail is relatively ineffective. Pound feels that historical writing through the method of interpretive detail is invaluable. He emphasizes that Usury and Sodomy are both sins *Contra Naturam*. He is of the opinion that the Catholic Church softened its strict Canonist stand on usury in the Post-Reformation period in order to accommodate itself to Calvinism which had come to dominate the commercial world. Pound was convinced that Christianity, under the influence primarily of Calvinism, had focused its attention on condemning sins of impurity rather than sins of usury. Pound sees the Kublai Khan passage in Canto XVIII as offering proof of the fundamental Douglasite precept that the state has credit and need not borrow its own credit. Pound reiterates the Douglasite postulate that wars are caused by the machinations of the Money Power. Pound, like Douglas, sees war as the highest form of sabotage. He indicts usury on moral and aesthetic grounds as well as on monetary-economic grounds. Usury causes inadequate and ugly housing. Usury is the direct cause of sterility in the arts, the crafts, the economic life, and the religious life. Usury interferes with the distribution of goods; it prevents rightful profit: it has a corrosive and fatal effect on the crafts. Usury frustrates the plenitude of nature's abundance by creating monetary-economic conditions which cause the wide prevalence of abortions, late unproductive marriages, rich old men marrying young girls, the necessity of young newly-married couples refraining from having children, etc. It is obvious that Ezra Pound would be quite impatient with all the anxiety over the "population explosion" and the "threat of world starvation." It is quite obvious what his response would be to the much-vaunted "birth control pill." Pound would suggest that humanity takes precedence over money which is only a man-made ticket system, not a product of Divine Revelation inscribed on tablets of stone.

G-ORG- P-R-C'S *LA DISPARITION*:
A STUDY OF MISSING SYMBOLS

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A major preoccupation of the life and works of Georges Perec is political repression. The horrors wrought by the systematic violation of human rights dominate his autobiography, haunt his dreams and surface periodically in his fiction and film. Paradoxically, by the imposition of rigid constraints upon his own fiction, especially in *La Disparition* — a 300 page novel written without the letter E — Perec emerges himself as a despotic lawmaker who pursues relentlessly the characters of the novel, subjugating and eventually destroying them.

The lipogram is not the only formal constraint which Perec employs in *La Disparition*; the text also contains a palindrome, a modified panagram, a procedure borrowed from Raymond Roussel in which a story begins and ends with the same sentence with one letter changed, and the extensive use of quotes, summaries and allusions from over thirty authors.

It is certain that it is the constraint of the missing letter E which is the most productive of Perec's techniques in *La Disparition*. One would expect the novel's vocabulary to be impoverished; on the contrary, the reader encounters on every page rare and poetic words. In the course of the narrative, the absence of the E becomes a resonant symbol. It intrudes upon the text through the characters' sense that something is missing from their lives and through recurring symbols which they seek to decipher, especially "un rond pas tout a fait clos, finissant par un trait horizontal," and "trois traits horizontaux (dont l'un au moins parassait plus court)." This symbol, as it appears on the grave of Haig Clifford, is associated with damnation and death, the sign of a curse which pursues all of the novel's characters.

The source of the curse is identified as "l'intrigant barbu a favoris, au poil brun trop touffu," Georges Perec himself, who imprisons his characters within a strange fiction which they struggle to understand. Perec's own summary of the novel, which appears on the back cover, with its concern that the book serve as a monument to the victims of his own repressive system relates the seemingly superficial game with which the novel originated to his most profound personal obsessions. His emergence in *La Disparition* as an original, imaginative story-teller springs from the discovery of constraint. Perec becomes Perec as the result of two resonant creative forces: on the one hand the virtuosity and joy in playing games; on the other, the personal experience, the scars left by the deaths of his parents. It is in *La Disparition* that for the first time, the two forces meet.

FAYRE HANDS AND BEAWMAYNES IN
SIR THOMAS MALLORY'S
TALE OF SIR GARETH OF ORKNEY
THAT WAS CALLED BEWMAYNES

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The Tale of Sir Gareth of Orkney is the one story in Sir Thomas Mallory's Arthuriad for which no source exists, and the debate over whether Mallory had a source now lost or composed at least one original tale is still argued. There are two points within the tale for which tentative sources can be offered: Sir Gareth's large, fair hands and the grammatically bad French name, Beawmaynes, given Gareth by Sir Kay.

A source for the large, fair hands (as well as Gareth's broad back) may be found in the medieval science of physiognomy which declares, "Whenne pe palmes of pe honde er longe, with longe ffyngers, it bytoknys his lord wel ordeynyd to many crates, and wys in wyrkyng, and it ys a tokenyng of good gouernance." This was a sign to all, save Sir Kay, that Gareth was, indeed, a man of skill and self-control, i.e., of noble blood.

A source for the bad grammar of "Beawmaynes" could well be the character Sir Kay himself. Mallory stresses more than once in the tale that the court only followed Kay's naming. This could well be Mallory's way of showing that Kay's knowledge of French was as weak as his knowledge of physiognomy and that Kay's failure to recognize the significance of Gareth's fayre hands was not only proof of his ignorance of one science but his calling attention to the hands with a bad French name was proof of his being an all-around fool as Mallory had illustrated elsewhere in his works.

This presentation of Sir Kay as the fool, carefully and subtly put by Mallory into the tale, adds one more layer of delight to the reading of an otherwise very delightful story.

THE RHETORIC OF CONFRONTATION:
PSYCHE AND STYLE IN THE WORK
OF THEODORE ROETHKE

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All poems are, to some extent, strategies for confronting psychic dragons. The poems of Theodore Roethke are especially so. His work was, he said, an attempt "to translate and purify /his/ 'life,' the sense of being defiled by it." In his early poems this defilement presents itself as an obsession with abstractness. Bodiless forces with capitalized names hold him in thrall. Context and connection become a dense matrix in which detail is lost or ineffective. Passive, detached, repressed, he seems able only to name his condition of panic. He himself stands aside, remote and powerless.

The bulk of Roethke's work is an attempt to move beyond this naming stage into an active confrontations with reality. He adopts a number of aggressive confrontation with reality. He adopts a number of aggressive stances and strategies designed, we infer, to engage the troubling agencies, to fragment and disorient them, hoping to reassemble from the pieces a more malleable vision. In the poetry of the late 30's and early 40's, Roethke develops three of these strategies.

First came overt polarization which set one abstraction against another: poetry against prose, metaphor against understanding, intensity against middle-class inanity.

About the same time came a fascination with a dark theology: Rimbaud's disarrangement of the senses, obsessive free-association, aggressive experiments with sleeplessness and alcohol. These techniques seem designed to confront, and seek release from, a calcified reality, even at the risk of releasing their prisoner from reality altogether.

Finally, in the technical experiments of the late 40's Roethke devises a subtler method of confrontation — the highly experimental poetic techniques of *Lost Son* and *Praise to the End*. In these poems, experience is reduced to elemental particles. Details grow more precise as connections among them grow more uncertain. The narrative line disappears. We hear single voices, but cannot be sure of their context. Poets have not cared to work the ground that Roethke broke. But on another level, they seem to have done their work, since he was able to move through them to a more serene, complex, and whole vision of the later poems of the 1950's.

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