Grove/Gen papers
Oethy!

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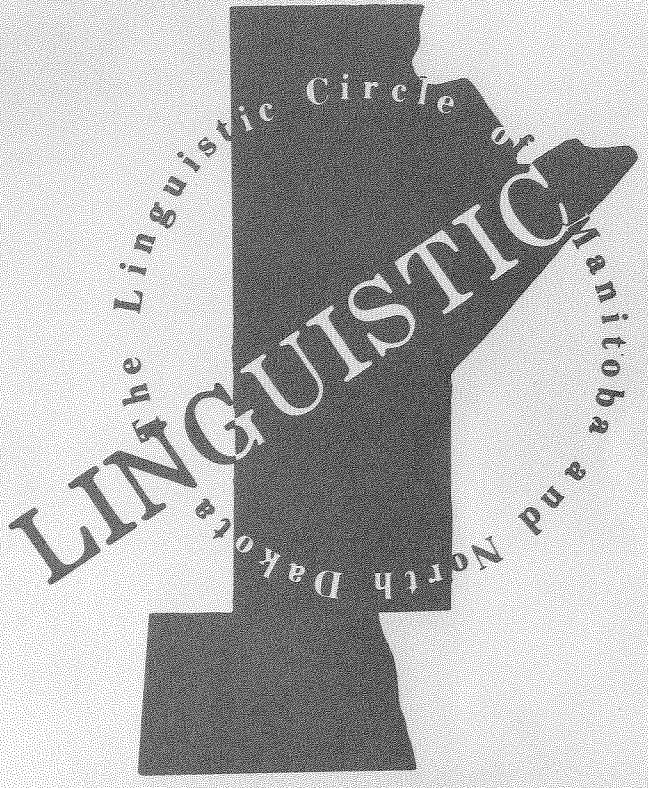

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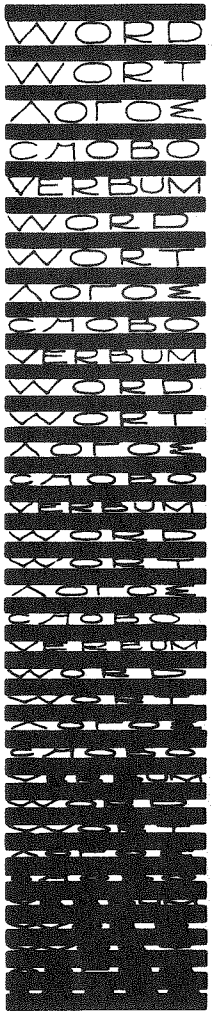

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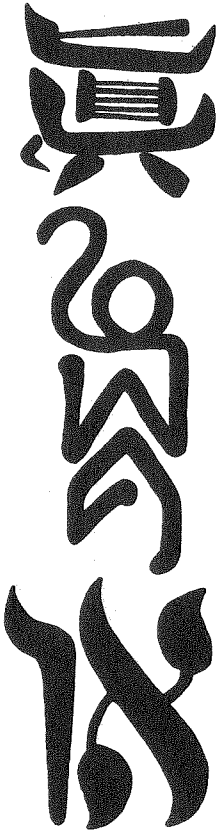
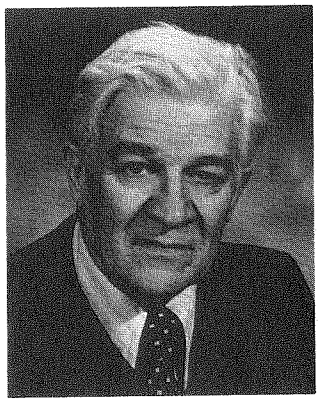


PROCEEDINGS OF THE LINGUISTIC CIRCLE OF MANITOBA AND NORTH DAKOTA



JOSEPH F. S. SMEALL
(1914-1987)

The Linguistic Circle of Manitoba and North Dakota and the academic community mourns the passing of Professor Joseph F. S. Smeall of the University of North Dakota. Admired by all as a scholar, teacher, and colleague, Professor Smeall was a member of the Circle since its inception in 1959.

Born December 20, 1914, in Tacoma, Washington, Joseph Smeall was graduated from Bellarmine Academy, earned his A.B. degree from the University of Washington (where he was elected to Phi Beta Kappa), his A.M. degree from the Johns Hopkins University (where he was President's Fellow, School of Higher Studies, Faculty of Philosophy), the *Certificat de langue francaise* from the University of Paris (Sorbonne); thence back to Johns Hopkins for work toward the doctorate.

During World War II, Smeall served as Lieutenant, senior grade, in the United States Navy, directing landings and making beachheads in the Battles of Guam, Leyte Gulf, Lingayen Gulf, and Okinawa; he was a naval officer from November 1942 until May 1946.

Professor Smeall taught at the College of William and Mary from 1953 until he came to the University of North Dakota in 1957. He was made Professor Emeritus in 1981. During his tenure in North Dakota, Smeall was for ten years editor of the *North Dakota Quarterly* and was president of the University's chapter of the American Association of University Professors. His other memberships included the Modern Language Association, the Society for Eighteenth Century Studies, and the Linguistic Circle of Manitoba and North Dakota. His academic fields of major emphasis were American Literature of the Revolutionary War (with an absorbing interest in Colonial periodical literature), the nature of poetry (with almost a vocation for bringing poems into the elementary schools), American and British Literature in general—but the entire realm of knowledge was his real province.

Among his publications are "The Idea of Our Early National Drama," "Children, Poetry, and Memorization," "The Respective Roles of Hugh Brackenridge and Philip Freneau in Producing *The Rising Glory of America*," "The Poetry of Thomas McGrath," "Toponomy as a Clue to the British-American World Picture: 1745-1775," "The Coalescence of Past and Present in Thomas McGrath's *Letter to an Imaginary Friend*," as well as many reviews and addresses.

Joseph F. S. Smeall is survived by his wife, Enid Eckstein Smeall (whom he married in Richmond, Virginia, October 1956); his sons: Christopher, New Haven, Connecticut; Benjamin, Columbia, South Carolina; Nicholas, Grand Forks, North Dakota; a daughter, Rise Alison Smeall, Oakland, California; and a brother, Thomas, Tacoma, Washington.

To the memory of our distinguished friend and colleague, the present issue of *Proceedings* is respectfully dedicated.

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Volume XXVI

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FOREWORD

The 1986 Conference of the Linguistic Circle of Manitoba and North Dakota was convened on October 24 in the spacious Athletic Centre of the University of Winnipeg. The members were welcomed by Dr. Michael McIntyre, Dean of Arts and Science, and by Circle President Walter Swayze. Fourteen papers were read and discussed at the Friday afternoon sessions.

The Annual Banquet was held in the Faculty and Staff Club in Wesley Hall, followed by a poetry reading by Robert Bringhurst, University of Winnipeg Writer-in-Residence. Later in the evening the members were lavishly entertained at the home of Margaret and Walter Swayze.

Twelve papers were presented on Saturday morning. I was pleased to receive earlier in the year from C. Lok Chua a copy of an article that he had placed in a major international journal, an essay first presented to the 1984 meeting of the Linguistic Circle (Professor Chua, formerly chairman at Moorhead State University, is now at Fresno State University). Other members have told me how they too have had essays originally read at our meetings and published as abstracts in *Proceedings* accepted by the best scholarly publications. Which all goes to prove that, as the late C. Meredith Jones liked to point out, "the quality of the papers presented at the meetings has always been at least equal to those delivered at larger national and international conventions in America and Europe."

The Business Meeting, presided over by President Swayze, began at 12:30. The Nominating Committee presented and the membership approved the following officers for 1987: Edward Chute, President; Donna Norell, Vice President; Iain McDougall, Secretary-Treasurer; Walter Swayze, Past President; and Ben Collins, Editor of *Proceedings.*

The yellow and green cover of the present issue of *Proceedings* honors North Dakota State University. We have long enjoyed the contributions of our colleagues from Fargo; now they have become more materially contributing members of the Circle. Our hearty thanks is due to Dr. L. D. Loftsgard, President of North Dakota State University, as well as to long-time member Margriet Bruyn Lacy, Dean of the College of Humanities and Social Sciences, and to the members of the Departments of English and Languages who have so often graced our meetings. No doubt there will be a Conference in Fargo in the very near future.

One final word: I have been a member of the Linguistic Circle for nineteen years, fourteen of them as an officer, and I can truly say that I have never been affiliated with a group that I enjoyed as well. Membership in the Circle has enabled me to meet colleagues in Manitoba, in Fargo and Moorhead, and to know with much more intimacy the members of the Department of Languages in my own University. I know of no other scholarly organization, serving an isolated geographic area, that plays so important a role as ours; there may be none. Our Founders must have had great insight. The yearly meetings provide us with necessary intellectual outlets, allow us to test our ideas and theories and share our knowledge and problems with sympathetic and appreciative persons of our own profession who might otherwise be strangers. I therefore urge that the present membership take care that nothing happen to the Linguistic Circle of Manitoba and North Dakota, that it retain its somewhat informal and friendly aspects, its open mind and heart.

I shall retire after the publication of this issue of *Proceedings*, but plan to attend future meetings of the organization whenever possible, as will Bill Morgan, Walter Swayze, and Winona Wilkins, who also become emeritus this spring. Be assured that anything we may have done to further the goals of the Circle has been repaid many times by the fellowship we have found in it.

MEDICINE AND LITERATURE IN 17TH CENTURY FRANCE

Brian Bendor-Samuel
University of Winnipeg

The seventeenth century was one in which medicine made tremendous progress. One historian has called it the golden age of science, and yet even a casual acquaintance with French literature of the period is sufficient to cause the lifting of a questioning eyebrow at such enthusiasm. After all, Moliere's antipathy towards doctors is well known. Medicine, or medical practitioners play a significant role in no fewer than five of his comedies. Is Moliere alone in his criticism of the medical profession of his time, or do other writers share his views? Do modern historians of medicine portray 17th century medical practice differently from Moliere, or do they confirm his diagnosis, so to speak?

Although Moliere at one point claimed to be attacking medicine, not its practitioners, an analysis of the text of the five "medical" plays reveal that this is, in fact, not the case. Doctors are consistently portrayed as having a number of ridiculous, preposterous, and occasionally dangerous characteristics: they are ignorant, dogmatic, cynical, incompetent, avaricious and arrogant. Those who make use of their services are hypochondriacs or fools, or else are faking illness to avoid an unpleasant fate, usually marriage imposed by a tyrranical father. There are no genuinely sick people in Moliere's comedies, no doubt because their plight would not be in the least bit comic, from Moliere's point of view.

Madame de Sevigné's letters to her daughter make frequent mention of doctors, their remedies, and the results of their ministrations. The marquise herself employed a large number of physicians over the years, as did her daughter. Her attitude towards doctors changes, probably as a result of her own experiences at their hands. A docile patient in 1675, taking the usual purgatives and emetics as a precaution against possible sickness, she rapidly becomes more determined to use her own judgement in the treatment of her own afflictions. Indeed, faced with conflicting doctors consulted, she demands explanations and poses questions which reveal a considerable degree of expertise in the area. Her descriptions of real events tend to confirm Moliere's opinions about the medical profession, but, unlike Moliere, Mme de Sevigné blames Divine Providence, not human stupidity, greed or gullibility.

The contradiction which seems to exist between modern historians of medicine and 17th century French authors can perhaps be explained in two ways. Medical practice, and to some extent education, was supervised in France by the Faculty of Medicine in Paris, now recognized as a backwater of authoritarian dogmatism out of step with

the rest of Europe. Even in England and Holland, however, where the picture was perhaps the brightest, research in anatomy and physiology was communicated primarily to other researchers rather than to practitioners, who, it must be admitted, probably would have refused to believe it in any case.

Moliere, it seems, was guilty of nothing more than minor exaggerations in his portrayal of physicians, and surely satire has a right to exaggerate to some extent. We have, perhaps, a right to be a little condescending towards the doctors of yesteryear and their quaint superstitions parading as science but today's gospel has an unpleasant habit of becoming tomorrow's heresy. So if we smile, let it be with caution and humility lest we serve as models to a latter-day Moliere, and thereby earn ourselves and unwanted niche in posterity.

DEFAMILIARIZING VERFREMDUNG

P. K. Brask and H. H. Loewen
University of Winnipeg

> Brecht always liked people to be aware they were in a threatre. I said to him more than once, but Brecht, what makes you think they're anywhere else? But he had a way of not answering questions he didn't approve of.
>
> Ödon von Horvath in
> Christopher Hampton's play
> *Tales from Hollywood*

Discussions of Brecht's aesthetic have mainly assumed his inherent epistemological stance that (a) there is an objective world and (b) that the theatre can describe it correctly.

We wish to challenge this assumption of Brecht's which is fundamental to his notion of Verfremdung by discussing Brecht's dialectic of inside-outside (text: world) in light of Derrida's statement "il n'y a pas de hors-texte."

Given this epistemological stance of Brecht's we believe to detect within his theory an unease between the positions representation/presentation. On the one hand Brecht proposes a presentational theatre but on the other he also wishes to represent the working mechanisms of the world. Verfremdung, we believe, was the category he invented to solve this contradiction.

What, however, is the status of Verfremdung if describing the world correctly is, theoretically, an impossible task? To answer this question we wish to show that Brecht's Verfremdung functions as an intratestual device. Brecht, thus, emerges as a fabulator who in Roland Barthes' words "keeps inventing Marxism."

In this theoretic shift a textual dialectic is revealed which at the same time (1) enhances the theatricality of the Brechtian discourse and (2) perspectivises the Marxist paradigm in which Brecht's thinking is patterned, to a dialectical textuality.

Marxism is thus given status as a fiction which as all fictions, or, a la Nietzsche, perspectives can change the world.

G. B. SHAW'S *DON JUAN:* MYTH, RHETORIC, AND DRAMATIC FORM OF PHILOSOPHICAL SATIRE

Edward J. Chute
University of North Dakota

George Bernard Shaw uses the Don Juan myth as his rhetorical means to express his dramatic form in order to satirize the outmoded ideas of his contemporary society. In *Man and Superman* Shaw presents the old rake Don Juan as out of date by at least a full century because middle class public opinion has triumphed and civilized society has become one huge bourgeoisie. Nevertheless, Shaw's defunct Don Juan comes to life in the dream sequence of *Man and Superman* to show Shaw's audience the stupidity of the behavior of twentieth century commonwealth which will continue to produce poverty, prostitution, and adult degeneracy unless citizens become politically educated enough to be Socialists.

Man and Superman is a non-mimetic theatre, a didactic theatre: what Shaw terms a forensic theatre in order to moralize about the relation between the creative and destructive forces in society. Shaw's virtually dominant theme of reality corrupting ideals assumes the shape of the relationship that a sexual reformer has to modern society. The dream sequence becomes the testing ground for the conflict of wills caused when universal desires contend with the social responsibilities imposed on all human relationships. During the debate in hell, the life of art comes into conflict with ordinary life and is expressed through Shaw's characteristic recognition of hypocrisy as a failure to live up to expectations rather than as a human weakness, generating Shaw's scorn rather than understanding or compassion.

Shaw's theatrical civilization in hell reflects Shaw the rationalist who believes that civilization is a place created by rational men like himself. The Shavian hell is an enigma, a place of comic illusion, functioning as a mirror reflecting how illusion and reality coexist like two sides of the same coin, an image of Shaw's Edwardian England. The audience discovers that it is possible, through an act of will, to change the illusion, to change the societal relationships, making Shaw's hell the place where dramatic form metaphorically disposes of the philosophical and psychological idealists so that the better world of the future will be the result of the socialism and the evolution of mankind rather than of any personal or individual achievement or evolution.

The debate in hell establishes talking as the characteristic of mankind which inevitably leads to embarrassment, parodying the moral and social values of love and the conventional attitudes of religion and society toward marriage by burlesquing them in reverse until the difference between pretension and behavior is reduced to mere "talking," reduced to false rhetoric. Shaw's dream sequence, thereby, functions as a paradoxically romantic idealization of social values in order to show how ideals are ignored in real life. Indeed, in this peculiar Shavian dialectic, the converse is also true: through the deromanticizing of life, the ideals which society undervalues are revealed.

The dream sequence turns into a rhetorical *parabasis* in which Don Juan attempts to convince Dona Ana that if she wants to find happiness by escaping the reality of earth—perhaps by attending the theatre—she must remain in hell because hell does not have any social, political or religious questions, and, best of all, no hard facts to contradict anyone's fallacious assumptions. Shaw's rhetoric establishes that the dream sequence is not simply a play within a play, it is a self-conscious microcosmic inversion of the larger drama within and without the playhouse, allowing illusions a greater possibility than in real life, tracing the theatrical dichotomy between appearance and reality back to it source—social hypocrisy.

The parallel symmetry of the speeches and the agonic structure in the hell scene serve to highlight the social, moral and intellectual conflict between the characters which reveals their inner selves. Shaw's rhetoric proves that conversion to Shavian principles is more important than plot conflict. On the other hand, Shaw never seems to recognize the artistic limitation that real life imposes; accordingly, the rhetorical agon of *Man and Superman* really becomes a debate on the virtues of Shavianism; specifically, it elaborates the issues and dichotomies discussed in its preface, but, it does not provide solutions: it exposes rather than understands human foibles.

The debate in hell on stage reveals that the morality of marriage, the Superman, and the conventions of society and art are as pretentious and deluding as the realities they represent. Shaw expects his audience to discover, like his characters on stage, that when mankind

strives for "higher things" like Shavian reform, progress or fulfillment, mankind strives for "an infinite comedy of illusion." Don Juan and the Devil stalemate over any true solution, but each, through an act of will, embraces his own rather artificially created destiny. Because their choices are self-created, they mirror Shaw's advice to his audience that art is victorious only at the expense of everyday life.

STRUCTURAL SYMMETRY IN WILLIAM SHAKESPEARE'S *THE TAMING OF THE SHREW*

Kathleen Rettig Collins
North Dakota State University

Once a critic understands that the Induction of William Shakespeare's *The Taming of the Shrew* is an integral part of the play—not the unfinished beginning of a "framing" device or an irrelevent introduction, perhaps one taken from the other Shrew play—that critic can begin to explain the multilevel, complex structural framework of this early comedy. The next step, then, is to decide on what divisions—acts, scenes, crucial events—to employ.

Many critics and most editors use the five-act divisions. A. C. Bradley applies the five-part division to his discussion of structure in *Shakespearean Tragedy* even though it oftentimes does not work well with a play which incorporates double or multiple plots, as Bradley, himself, recognizes in his analysis of *King Lear*. Mark Rose, *Shakespearean Design*, and Emrys Jones, *Scenic Form in Shakespeare*, usually divide Shakespeare's plays into two or three parts.

Derek A. Traversi and Cecil Seronsy outline the structure of *The Taming of the Shrew* using the three plots (i.e. the Sly, Lucentio, and Petruchio plots) as the bases of their discussion. Traversi shows how the three plots treat the theme of illusion-reality. Seronsy explains how Shakespeare shows three kinds of love in "ascending order of difficulty of realization and in an ascending order of security and permanence." But explaining the structure by separating three plots which Shakespeare took care to intertwine hardly gives a reader an idea of how the play is actually put together.

When *The Taming of the Shrew* is put on the stage a twelve-part division (determined by the cleared stage) is the most apparent. The audience notices the change in tempo and mood as well as the more obvious change of characters and place of action. More importantly, the

structure of this play seems more logical and complete when the play is divided into twelve scenes, instead of the more common division into the Induction and five acts. The connection between the Sly, Lucentio, Petruchio plots is easier to see and the symmetrical structure becomes clear.

Mark Rose shows that a number of Shakespearean plays have a symmetrical structure. He usually divides the play into two or three or five parts, according to the place or time of action or the characters on stage. The Induction of *The Taming of the Shrew* prevents this play from fitting into this pattern. However, *The Taming of the Shrew* does have a symmetrical structure if a variety of elements are taken into account.

In a twelve-scene play, the corresponding scenes would be: one and twelve, two and eleven, three and ten, four and nine, five and eight, six and seven.

The action in the first and last scenes concentrates on a jest or a bet. Shakespeare draws attention to the similarities between these jests by repeating some of the themes—what constitutes a gentleman/gentlewoman, and the relationship between a person and his clothes.

The idea of impersonation links scenes two and eleven. In the second scene the different levels of impersonation are set up. By the end of scene eleven all disguises are shed.

Katherine's antithetical behavior ties together scenes three and ten. In the third scene Katherine displays her most shrewish antics and Petruchio begins to "tame" her. The first time Katherine goes a whole scene without losing her temper is during scene ten. She is so amenable that by the end of this scene, Hortensio points out that Petruchio has "won the field."

The next set of parallel scenes would be four and nine. In scene four Bianca meets Lucentio. He reveals his disguise and true identity to her and tells her of his plans to win her love. By the end of scene nine, Lucentio's disguise and game of supposes is at an end. He never appears as Cambio again. By now everything is set for his secret marriage. All he needs to do is get Bianca and go to the church.

Scenes five and eight contain Petruchio's speeches on the relationship between clothes and the man. These are the only two scenes in which Katherine voices the shortcomings of Petruchio's treatment of her. Also, in scene five they are preparing to leave Padua; in scene eight they are preparing to return.

Scenes six and seven are the two central scenes of the play. Each marks the high points of the two schemes, and each is dominated by the two schemers, Petruchio and Tranio. Petruchio expains that his "falcon now is sharp" in scene six. By the end of scene seven, Tranio has made all the arrangements for Lucentio and Bianca's marriage.

When *The Taming of the Shrew* is divided into an Induction and five acts, the three plots seem artificially pieced together; but when the twelve part division (determined by the cleared stage) is employed, the symmetrical structure of the entire play and each of the scenes becomes apparent. This symmetry is achieved through the "counterpointing" of the entrances and exits of characters, the verbal echoes, and the juxtaposition of similar actions, themes, and characterization. By analyzing and indentifying the structure of this play, readers can get a better understanding of the characterization and themes; that is, by indentifying *how* the play is written we understand *what* is written.

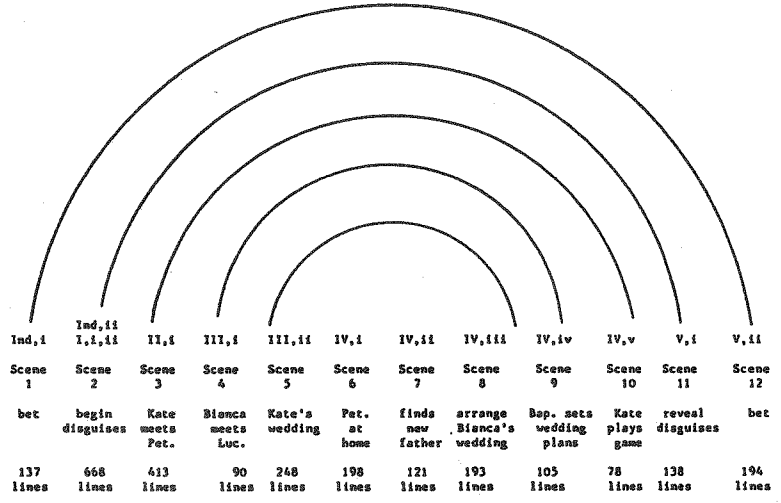

Figure 1: The entire play.

FREDERICK PHILIP GROVE/ FELIX PAUL GREVE

Gabriele Divay
University of Manitoba

The Grove Archives of the Library of the University of Manitoba have a vast holding of the unpublished material of Frederick Philip Grove, a writer well-known to students of Canadian literature for a number of pioneer novels. Of uncertain ancestry, Grove first settled in Southern Manitoba in 1912 where he taught, married, and produced six of his twelve books. He later moved to Ottawa, thence to a farm in Simcoe, Ontario, where he and his wife farmed and ran a private school. In 1939, due to Grove's poor health, they had to give up farming, yet Grove was productive as a writer until his death in 1948.

What makes Grove so fascinating is that since Douglass Spettigue brought out his book *FPG: The European Years* in 1973, an increasing

number of scholars have become convinced that Grove is identical with the minor German author and translator, Felix Paul Greve. Greve, born February 14, 1879, in Prussia, near the Russian border, grew up in Hamburg, studied Greek philology at the University of Bonn, transferred after five years to the University of Munich, and moved among the Muenchen literati. Toward the end of 1902, he eloped to Italy with Else Endell, the wife of a well-known architect; upon their return, Greve was convicted of fraud and sentenced to two years' imprisonment in Bonn. Previous to his sentence, his literary work amounted to privately published poems and a few reviews; though he showed a great interest in the works of Oscar Wilde and Andre Gide. Later, upon his release, because he was forced to repay enormous debts, he turned to translating. His translation are prodigious in volume: the English and French decadents, Jonathan Swift, letters to Junius and the Brownings, H. G. Wells, LeSage's *Gil Blas*, Dumas, Flaubert, Gide (whom he knew personally), Burton's *Arabian Nights*, and a four-volume collection of oriental tales. But late in 1909, Greve disappeared.

A hysterical Else Greve blamed his disappearance and supposed suicide on the editor of the Insel-Verlag, and asked him for financial assistance. Serious doubt was raised concerning Greve's death and his widow's grief and poverty. Nonetheless, Greve is listed in Kuerschner's Obituaries as having died in 1909.

Between that time and Grove's appearance in Manitoba, there is a lacuna of three years, during which Greve/Grove may have been a waiter, an encyclopedia salesman, a hobo, a farmhand, for in his book *A Search for America* Grove so employs his character.

Though there is no documentary evidence, there are certainly strong indications that the two are really one person, both in the lives and in the works. The first, of course, are the initials "FGP"; also, though the years of their births appear to be different (Grove, 1871 or 1872; Greve, 1879), the day, February 14, is identical. Their handwriting is very similar; both expressed an arrogance toward publishers; and the works themselves when taken in the aggregate show similarities in theme, content, and style that defy coincidence. One thing is rather amusing: though Grove claimed to be Swedish, he was never able to master his supposed native tongue, though he was fluent in several other languages.

Hopefully, scholars perusing the huge collection of Grove's unpublished material in the University of Manitoba Library, holdings which include novels, stories, poetry, philosophical essays, and criticism, will ultimately settle the Greve/Grove controversy.

NEO-INDIVIDUALIST CRITICISM AND MEDIEVAL SPANISH EPIC

Gene W. DuBois
University of North Dakota

Ramón Menéndez Pidal's investigation into the origin and development of medieval Spanish epic has shaped scholarly opinion for the greater part of this century. Generations of Hispanists have accepted as gospel the tenets of his neo-traditionalist theory: the essential historicity of epic songs, the creation of which is nearly contemporary with the events they celebrate; oral transmission by a class of professional singers (*juglares*) who were influenced directly by the poetic taste of their audience; and, as corollary, a long span of time during which the songs circulated in a latent state before being committed to parchment.

Only in the past few decades has a small number of scholars, centered chiefly in British universities, challenged the preeminence of the Pidalian orthodoxy, dismissing neo-traditionalism as an obsolete vestige of Romanticism. In its place they posit the authorship of individual learnèd poets whose chief mission was propagandistic in nature: the aggrandizement of area monasteries through their close identification with the exploits of epic heroes. For the neo-individualist critic, then, epic does not spring orally from the desire of the populace to relive history, but rather is erudite in nature, created in writing and modeled on Classical and French texts.

A study of the insights and apparent fallacies of neo-individualist doctrine is the goal of this paper. Specifically, we will examine the foundation on which the theory is built, the extent to which neo-individualists are themselves in accord and the critical reaction of those who continue to carry the neo-traditionalist torch.

TENNESSEE WILLIAMS AND THE TEMPLE OF ORPHEUS

Rory B. Egan
University of Manitoba

The main purpose of this paper is to demonstrate Williams' use of details from the collection of ancient traditions about Orpheus when composing *Battle of Angels*, the precursor of *Orpheus Descending*. It will be suggested that this has implications for the criticism of both plays as well as for the intellectual biography of the author who seems to have perceived himself as a sort of Orpheus figure.

Battle of Angels is framed by a prologue and an epilogue set in the mercantile store which is said to be like a temple and which, a year after the violent deaths of Val and Myra (Orpheus and Eurydice), has become a Museum under the care of the Temple sisters. The Museum (a temple of the Muses) houses various relics of the protagonists of the play. These include the "famous Jesus picture" (actually a painting of Val Xavier/Orpheus), fresh-looking bloodstains, Val's snake-skin jacket, and Myra's "ecstasy blue" dress. There is also a resident "Conjure Man". It will be argued that just as Williams diffracts and transmogrifies the Orpheus legend in the body of *Battle of Angels* and in *Orpheus Descending*, conflating it with the Passion of Christ, *Lady Chatterley's Lover*, his own personal history, and the local colour of small-town Mississippi, he adapts details from the life and posthumous cult of Orpheus in constructing the prologue and epilogue. Many of the details in question are not to be found in the best known and most easily accessible ancient versions of the Orpheus legend (i.e. those of Vergil and Ovid), but rather in more obsure para-literary sources such as the mythographer Konon who tells of an oracular temple of Orpheus. Although Williams might have had access to such sources in the original Greek, or in Latin or German translations, it seems more likely that he found them in English translation in W.K.C. Guthrie's *Orpheus and Greek Religion* (Methuen 1935).

SALVATION OR DAMNATION FOR THE PROTAGONISTS IN GRAHAM GREENE'S CATHOLIC NOVELS

Jan George
University of North Dakota

In his trilogy dealing with eschatological themes, Graham Greene examines the effect of faith on action, probing the human struggle of those lives directed by the imperatives of a dogmatic system of religion, particularly that of Roman Catholicism. The chief dilemma for Greene's characters is that they are not freed by their faith, but held bound: the well-defined religious codes intended to direct and sustain their lives preclude freedom and happiness, and their search for peace often ends in a state of confusion and hopelessness.

The characters in Greene's Catholic trilogy, which includes *Brighton Rock* (1938), *The Power and the Glory* (1940), and *The Heart of the Matter* (1948), are faced with the moral responsibilities inherent in Catholic doctrine. Their knowledge and subsequent failure to adhere to the beliefs and practices of Catholic orthodoxy presupposes the damnation of their souls, at least according to the pre-Vatican Roman Catholic world of Greene's novels.

But the greater wrongs committed seem not to be those concomitant with human weakness or even the evil man is afflicted with, as a result of environmental or social conditioning (in which case, he is a victim and cannot be held responsible), but the sin of despair or, more especially, the denial or underestimation of the infinite mercy of God.

Greene may be suggesting that man most grievously fails when he attempts to judge, an action that leads to the rejection and eventual denunciation of others or himself, because he, in his very limited wisdom and knowledge, cannot intrinsically love or totally comprehend another human being.

Finally, this conduct seems to prefigure all failure of objectives in life, whether of the individual or of an entire ideology, because existence according to any set of directives other than an individual and simple code of compassion and humility would seem to insure some degree or form of self-destruction.

MONTAIGNE'S INTERROGATIVE STYLE IN THE *APOLOGIE DE RAYMOND SEBOND*

Alex L. Gordon
University of Manitoba

Montaigne's sympathies for the classical sceptics lead him in the *Apologie de Raymond Sebond* to distrust all affirmative language, especially in theological discourse. His hero is the questioning Socrates and his ideal philosophy that of Plato which he finds wavering and noncommittal. And his personal motto he adopts at this time the question *Que scais-je?*

Statistically the interrogative form is heavily used in the *Apologie*. It occurs most frequently in the first main section of the essay where Montaigne situates man in relation to the cosmos and the lower creatures. The interrogatives are bulked principally in the opening moves of the discussion and are clearly rhetorical rather than genuine questions. They dramatize Montaigne's convictions and appeal to the emotions of the reader. In short the interrogative is a persuasive device supporting the strategies of Montaigne's *captatio benevolentiae*.

The interrogative functions in a similar way in the second main section where Montaigne reviews the relative benefits of philosophy and ignorance. As before it is an essential feature of the opening remarks. It also occurs strikingly in two other key passages a) when Montaigne evokes the impossibility of defining God and b) when he expounds the Pyrrhonian sceptic stance. In both cases Montaigne wishes to heighten the emotional pitch of his writing. It is also noteworthy that the interrogatives in the Pyrrhonian section were added in a reworking of the text thus clearly indicating Montaigne's desire to involve the reader fully at strategic points.

In the third main section Montaigne examines the psychological conditions which explain the quirks of philosophy. Here the interrogative again functions rhetorically as the essayist ponders his own changeableness. However, it also expresses real perplexity as the section closes in a question-packed peroration. It is here only, as Montaigne nears his conclusion that truth can be known through revelation alone, that the interrogative functions in a genuinely exploratory manner.

We conclude that Montaigne's interrogative style in the *Apologie* is usually motivated more rhetorically than philosophically. Unsceptical about his scepticism, the essayist through his questions is intent on bringing the reader to share his point of view.

EUDORA WELTY'S *THE GOLDEN APPLES*: "THE BEAT OF TIME AND THE MELODY"

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The critical concerns with genre (is *The Golden Apples* a collection of closely related short stories or a novel?) and with the regional character of American literature (is Welty a Southern, therefore limited, writer?) often lead to impasses that can be resolved if one raises other critical questions. This paper examines *The Golden Apples*—especially "June Recital" and "The Wanderers"—and suggests that Welty's strategy of handling three disparate discourses—the Southern literary, the mythic, and the artistic—presents profound risks that are successfully resolved in Virgie's active acceptance of her identity.

What I call the "Southern literary discourse" is a strategy that presents a fictive narrator speaking to a fictive audience whose understanding and shared commitment to the narration are assumed. The narrator, then, merely needs to supply and direct the foreground. The reader, as a third party to this collusion, has a *limited* awareness of the background and must construct it out of the fragmentary details given. The effectiveness of this strategy depends on the reader's participation in constructing a background that fits the foreground. Simultaneously, the reader must search for signals that unfold the narrator's competence and awareness.

That we are also in a discourse of myth is immediately clear from "the golden apples" and from the title of the first story—"Shower of Gold." Are we to recall the golden apples of the Hesperides? Herakles? Atalanta? And is it Zeus, Danae, or the offspring of that union, Perseus, who enlarges the narrative? Welty handles myth in a highly allusive fashion, but it is persuasively made an informing part of the Southern literary discourse, as well as becoming central to the artistic, in both "June Recital" and "The Wanderers." When myth is not woven into the other discourses, as in "Sir Rabbit," where it depends on Yeats' "Leda and the Swan," it becomes diffuse—a thing apart—diminishing rather than enhancing.

The artistic discourse, or perhaps more accurately, "artistic/aesthetic," embraces the mythic, with Yeats' "The Song of Wandering Aengus" being seminal and Beethoven's "Für Elise" being a mnemonic nexus that enables the discourses to transcend time and place.

Finally, I suggest that it is Virgie, after all, who achieves a sense of self that the narrative discourse has been quietly directed toward all along. Her assimilation of the disparate discourses enables her to enter into the "best of time and the melody."

FAILURE OF THE PASTORAL IDEAL IN THE WORKS OF LOIS HUDSON

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North Dakota author Lois Phillips Hudson chronicles the tragedy of the Depression years in her 1962 novel *Bones of Plenty* and her 1965 collection of personal essays about that period, *Reapers of the Dust.* Roy Meyer in his 1965 study *The Middle Western Farm Novel in the Twentieth Century* concludes that "if Hudson's novel offers no solution to the problem of the Great Plains farmer, it is because the author does not see any" (128). In her 1974 M.A. thesis " 'And Ridiculous to Be From North Dakota,' An Analysis of the Works and Literary Reputation of Lois Phillips Hudson," E. Roxanne Peters emphasizes that the main character, Custer, "in spite of strength, skill, and courage, . . . fails at everything" (11). Both these critics miss the point that Hudson makes explicit in her works: that the fault lies squarely within Custer himself and is a direct product of his personal traits and lack of cooperation with other farmers. Hudson *does* imply solutions to the problems of the Great Plains farmer in her loving portrait of the grandfather character, Will, and her depiction of the autobiographical child character, Lucy. By contrasting Hudson's *Bones of Plenty* with its failed pastoral to Frederick Manfred's South Dakota Depression novel, *The Golden Bowl,* in which the Dust Bowl victims tenaciously survive the struggle, we can gain further insight into the reasons for Hudson's characters' failure to hang on in North Dakota.

THE EPISTOLARY NATURE OF ROBERTSON DAVIES' *FIFTH BUSINESS*

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Fifth Business is an excellent vehicle for moving undergraduate students beyond the strictly thematic approach that forms the basis of high school literary courses. A formal approach to the novel reveals its technical intelligence and creates a critical structure within which elements including the thematic can be more fruitfully investigated than would be otherwise likely.

Fifth Business is an unusual epistolary novel in that it contains and

is contained in a single letter written from St. Gall, Switzerland, by a retired Canadian teacher to his former headmaster in Ontario.

A Jacobson-like transactional communication paradigm provides the student with the concepts of sender, receiver, context, message, contact and code which will be useful here and elsewhere.

In this case, the sender is Fifth Business, the baritone who is never the romantic or tragic centre of attention but is required for the action to proceed. He looks back upon his life from the vantage point of partially achieved wisdom and thus provides both narrative and evaluative discourse. The conditions of his situation and personality shape his letter and determine its message to the Headmaster and the code employed. But what he writes is nearly as much confession as it is apologia. In a sense, the letter is written from one part of Ramsay to another in such a way as to trace his moral and sentient development from child to old man according to the Jungian pattern accepted by both the writer of the letter and the putative author who has created him.

GRANDMOTHER MYTH IN ERDRICH'S *LOVE MEDICINE*

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In the last chapter of Louise Erdrich's novel, *Love Medicine*, the youngest member of the Kashpaw family, King Howard Kashpaw, Junior, is sitting in the bathroom at his home in Minneapolis, looking at the figured wallpaper:

> He watched the women in their blue nightgowns with the jars on their heads. They went around and around the bathroom in rows. Sometimes they disappeared behind the cabinets, the toilet tank, or tub, but they always came out in single file again . . .
>
> . . . [His] nightmare was to see their jars crack or their arms fall off . . . But this did not happen. The miracle was that they stayed put together, flowing forward, moving around him in a circle.
>
> . . . He leaned back against the procelain tank. He could sleep now . . .

Reflected in Howard's discovery of a comforting miracle in the calm, steady, uninterrupted circling of women in seamless blue gowns

is the Native American concept of the earth as spherical and maternal, as Meridel LeSeuer expressed it, in relating what she had been taught by a Mandan Indian named Zona:

> Zona showed me that the earth was truly round . . . how [the Mandans] lived in the circle of the cosmos and the earth's orbiting around the round and burning fire of the grandmothers.

In *Love Medicine*, this maternal, spherical principle is embodied in Marie Lazarre Kashpaw, who is introduced in the first chapter as 'Grandma," a woman whose "figure was weathered and massive as a statue roughed out in rock," and who reminds her granddaughter of a commemorative cairn. Throughout the novel, it is Marie who holds the family together, who gives it continuity, and who, at the end, is influential in closing the circle:

> I [Lipsha Morrisey, a great nephew] still had Grandma's hankie in my pocket . . . The morning was clear. A good road led on. So there was nothing to do but cross the water, and bring her home.

Lipsha is referring to his mother, June Morrissey—the daughter of Marie's sister, Lucille, who was raised by Marie after Lucille's death. The first chapter of the novel records June's death in a Williston, North Dakota, blizzard, after she had attempted to walk home to the reservation. To bring her home is to symbolically close the circle, and the fact that Lipsha mentions having his grandmother's handkerchief suggests that Marie, the grandmother, is the powerful influence which makes the closing of the circle possible.

LANGUAGE AND PERVERSION IN GIDE'S *LA SYMPHONIE PASTORALE*

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In *La Symphonie pastorale*, a pastor, unhappy with family life, falls in love with a young blind girl and causes her death. Although we deplore this tragedy caused by the pastor's self-deception, we cannot help feeling a certain sympathy for him. Can this be explained by the fact that Gide himself felt close to his hero, since he was involved with a young man at the time? The novel is deliberately ambiguous, but perhaps Gide is nevertheless conveying a rather specific message.

A comparison of the two books which comprise the pastor's diary yields a somewhat unorthodox interpretation of the novel. The pastor claims that it is only after reading the first book that he became aware of his love for Gertrude, the young girl. But this is quite unlikely, since he had already known her for several years, and she had often talked about love. It is more probable that he at first denied his feelings because he wished to remain faithful to his wife. But when his son Jacques asks for Gertrude's hand, the pastor is forced to take a stand, and he decides to separate Gertrude from his family. It is this event, not the revelation of his true feelings, which separates the two books of the diary.

The stylistic half-measures in the first book thus give way to a more precise language in the second. At first, the pastor timidly complains of his family life, but later, he openly denigrates it as he compares it to the uplifting atmosphere of La Grange, where Gertrude is staying. Similarly, whereas in book I he uses the difficult parable of the lost sheep to justify his love, in book II, he does so by resorting to biblical quotations like a skillful lawyer.

By sophistical argument, the pastor somehow rationalizes his love for Gertrude. He fears, however, the prospect that Gertrude will not love him after she has regained her sight. This possibility incites the pastor to express his love just before her operation. Gertrude does not resist because the pastor has taught her nothing about evil. Nevertheless, her very first words in the novel questioned the pastor's utopic vision of the world. She discovers that language, even the language of nature and of music, is more apt to hide reality than to reveal it. Constantly aware of the pastor's lies, she challenges him more and more, rejecting happiness based on ignorance or falsehood, and searching for honesty and truth. But it is only after she has regained her vision that she also acquired an insight into the contradiction that finally kills her: her love for the pastor is wrong, in spite of everything she has learned about love.

Lying on her deathbed, Gertrude claims that she really loves Jacques, but cannot marry him because he will soon become a priest. But it is very unlikely that her passion would have suddenly shifted to Jaques. She reveals her feelings for the pastor when she asks him to fetch some forget-me-nots and has them braided into her hair, just as he used to do. This symbolizes her strong but unacceptable love for the pastor. Her suicide therefore has nothing to do with Jaques. She invents this convenient lie because it is the only way to remove all hope in the pastor, and, at the same time, to crush her own adulterous passion.

But a strange thing happens: when Gertrude speaks frankly of her love she submits to passion; and when she lies at the end of the novel, she redeems her virtue. Similarly, when the pastor lies, he remains virtuous, but when he sincerely confesses his love, he commits adultery. Paradoxically, falsehood leads to virtue and sincerity to vice. Thus,

there seems to be a perversion of the traditional relationship between truth and morality.

When Gide criticizes falsehood, he also defends sincerity, although there may be a lot of "sin" in sincerity. He does recognize the necessity of a definite moral code, but at the same time, he advocates "disponibilité"—an openness to all human experience. This conflict of two moral systems is so destructive that only two options remain: to reject one of them entirely, or, to lead a double life. This is precisely what Gide felt obliged to do.

"THE GRAVES OF ACADEME": SATIRE ON ACADEMIC LIFE IN WAUGH AND AMIS

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Not only are *Decline and Fall* and *Lucky Jim* Waugh and Amis's first publications, but they also attracted similar reviews from critics, and both novels established their authors' reputation as satirists. Beyond these incidental similarities, however, lies a particularly relevant fact—both novels, to a greater or lesser degree, attack English academic life.

Both novels explore at some length the stereotyped students and teachers who populate all British academic institutions, but what is striking is that in both *Decline and Fall* and *Lucky Jim* Waugh and Amis make us aware of the *malaise* confronting academic values. Their protagonists, Paul Pennyfeather and Jim Dixon, are both examples and victims of this *malaise*.

Whereas Pennyfeather, in spite of his remarkable experience, seems immune to any genuine understanding of his nature, Dixon signifies his displeasure of the system by his outrageous pranks. Neither Pennyfeather nor Dixon emerges from his respective "ordeal" unscathed, precisely because neither of them is capable of shaping his future on his own.

Waugh and Amis portray their respective academic communities as corrupt, pretentious, and, as the misadventures of Pennyfeather and Dixon show, beyond redemption.

BELLE VAN ZUYLEN/ ISABELLE DE CHARRIERE: TRANSGRESSION AND TRADITION

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In many respects, Belle van Zuylen/Isabelle de Charriere (1740-1805) was a representative of the Enlightenment. She put a great emphasis on her ability to reason, which explains to a large extent her skepticism toward religion. She wished that, through reason, the fate here and now of mankind would be improved, which gave to some of her letters a certain optimism and idealism. She was interested in individuals rather than in groups/classes. Thus, she was not afraid to transgress those social "laws" or norms that she considered to be obstacles to reason and happiness. Throughout her life she tried to develop a personal ethical system (a mixture of teleology and deontology) instead of adhering automatically to that of her class. Many examples of this attitude are to be found in her life as well as in her works (e.g., her clandestine correspondence with d'Hermenches, the provocative epistolary duel with Boswell, *Le Noble, Caliste, Trois Femmes*).

Yet, Belle van Zuylen/Isabelle de Charriere knew, paradoxically, that reason is not a panacea and can be a supporter of tradition rather than of progress. She demonstrates this particularly well in *Mistriss Henley* (in the husband's character). This short story deserves special attention because of the complexity of its two protagonists: it is the wife who narrates the story and complains about her rational husband; yet, she is well aware of her own shortcomings also.

Belle van Zuylen/Isabelle de Charriere often yielded to tradition, in spite of her rebellious nature and her weariness of stagnancy. Her exceptional intelligence and sensitivity made her careful not to impose change abruptly on others, who seemed happy with the *status quo* (e.g., in religious matters) and/or resigned to their situation. Despite her progressive and "democratic" beliefs, she was often an elitist who bestowed her numerous intellectual gifts primarily on those intelligent enough to appreciate them. This is also manifest in several of her novels, where change is brought about in small portions and on a limited scale, rather than in one sweeping move.

TRIVIA OR THE KEY TO THOMAS MANN'S MESSAGE IN HIS LAST SHORT STORY "DIE BETROGENE"

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H.T. Lowe–Porter's translation of Thomas Mann's short fiction, *Stories of Three Decades*, does not include his last three short stories: "Die vertauschten Kopfe" ("The Transposed Heads"), " Das Gesetz" ("The Ten Commandments") and "Die Betrogene" ("The Black Swan"), much less well known than his other fiction, "Die Betrogene", excellently translated by Willard R. Trask, was published in 1954.

The setting of "Die Betrogene" is Düsseldorf, where Rosalie von Tummler, a widow, lives an eventless middle-class life. Her daughter Anna, her mother's confidante, represents the rational argument in the story, and Rosalie's son Edward is a considerably younger high school senior. Their peaceful existence is suddenly shattered by the appearance of a young American, Kent Keaton, lately discharged from the military. He now is giving English lessons, and Edward will become Kent's student. The youthful but gray-haired Rosalie is attracted to Kent, and then passionately falls in love with him. From the beginning it is clear Rosalie has recently experienced the menopause, and she is suffering from the thought of being "half a woman," a problem she discusses intimately with her daughter: Rosalie in subjective and emotional terms and Anna rationally. Anna points out that her mother's passion paradoxically offends the Order of Nature.

One morning Rosalie triumphantly announces to her daughter that her menstrual period has miraculously recurred, restoring her right to share her passion with her son's young tutor. One Sunny spring Sunday, the family and Kent visit the rococo castle of Holterhof, planning to feed the famous black swan on the estate, hence the English title. The confrontation of Rosalie and the splendid black swan becomes the dramatic turning point of the story. Rosalie symbolically consumes a morsel of the bread destined for the black swan, who viciously protests. Moments later, in a secret passage of the castle, Rosalie passionately confesses her love to the young American and makes a rendezvous with him for the next day which never takes place, because Rosalie is found unconscious that night, hemorrhaging. Emergency surgery reveals terminal uterine cancer, for which Rosalie's postmenopausal hemmorrhage had been a symptom activated by an unknown, and to the doctor inexplicable, stimulus. Rosalie accepts the "betrayal" (hence the German title) with serenity and dies peacefully after the operation.

Thomas Mann himself had lung cancer and had had surgery in Billing Hospital in Chicago, May 15, 1946, and as usual, he studied the

scientific and naturalistic elements of his fiction carefully. In the spring of 1952 at Pacific Palisades Thomas Mann began "Die Betrogene," and he completed it in Switzerland the next summer.

"Mother Nature" is a very important "protagonist" of this story, an active, independent character reminiscent of the Goddess Durga-Dewi in "Die vertauschten Kopfe," standing for order, harmony and decency restored by death, In both stories, death signifies not punishment but a grace-filled transition from dishonorable life to a peaceful orderly realm. The denouement of "Die Betrogene"occurs in Mother Nature's proclamation of death to restore order while allowing a blissful transition and fading individuation. Consummation of Rosalie's love would disturb the Order of Nature and is thus unthinkable. The strong textual Scopenhauer references are obvious but too lengthy to discuss here.

Thomas Mann accepted the English title for "Die Betrogene" because the beautiful black swan, the servant of Mother Nature, embodies tangible nature. By consuming the archetypal bread crumbs Rosalie commits a sacrilege, and her final bliss is thematically significant. "Die Betrogene" is intimately personal to Thomas Mann. As he uses a trivial plot setting to express his reverence for Order and Decency. The clash between the unimpressive fictional facade and the depth and simplicity of his message is Thomas Mann's mature achievement in "Die Betrogene," a worthy exercise for *Felix Krull*, his last novel. Although Thomas Mann did receive negative reactions on "Die Betrogene," the striking success of *Felix Krull* proves his continuing power as a writer.

The period following the completion of "Die Betrogene" in 1953, his last short story, and August 12, 1955, the day of his death, was restless but productive. Thomas Mann's short stories serve as satellite to his great novels and thus comprise an organic part of his *oeuvre* not limited to place or time. Thomas Mann had developed the maturity to establish his ethical system after presenting his ideas in terms of social, abstract, aesthetic, Biblical and Nature-bound topics in his fiction. At this point the formal requirements of the genre fade, leaving masterfully executed symbolic recreations of precious experiences associated with the values Thomas Mann had learned to accept. For Thomas Mann, the transition from life to death was a familiar homecoming rather than a departure.

GLÜCK AND THE GREEK GROTESQUE

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Although Euripides' *Alcestis* is frequently the first Greek tragedy a student will read in the original, it is a puzzling play which has confounded generations of critics. Quite apart from the unequivocally happy ending, the play presents a number of problems. While the tale of a wife who chooses death so that her husband might live might suggest a play full of heroic nobility and self-sacrifice, the reality is very different. Alcestis who is portrayed at the moment of her death, shows very little magnanimity but focusses on what she is losing and what Admetus owes her. Ademetus, for his part, having allowed his wife to die in his place, is caught up in what some have seen as insincere grief and self-pity. Moreover both husband and wife (and the Chorus too) bitterly criticize Admetus' parents for failing to sacrifice their lives for their son. Grotesque, too, is the comic figure of Heracles who descends upon the grieving Admetus, innocently accepts his hospitality, eats and drinks to his heart's content, and, on learning that there is a bit of a problem in the house, goes off to wrestle Death for Alcestis to restore her to her rightful place at her husband's side.

In choosing the myth of Alcestis for presentation on the operatic stage of the eighteenth century, Glück clearly had found a Greek tragedy which conformed to one of the contemporary operatic conventions, a happy ending. However, his treatment of the details of the story reflect his embarrassment with the manner in which Euripides presented the myth. Glück's adaptation displays Alcestis at the moment of the decision to offer her life for Admetus when he is doomed to die and her commitment is made without his knowledge. Admetus, for his part, far from passively accepting his wife's sacrifice, disputes her decision and chases after her into the nether world to offer himself in her stead. Heracles, though he offers to use force, is very much in the background, while Admetus earns the right to have his wife restored by his valour. Gone are the comic elements, the egocentricity and recriminations of the original. While one might argue that Glück and others failed to understand Euripides, his vision is closer to popular conceptions of how tragic figures should behave.

GERARD MANLEY HOPKINS AND THE *LOGOS*

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Gerard Manley Hopkins was a 19th century priest and poet, best remembered for his experiments with the sonnet and his technique of "sprung rhythm." He was also a teacher of Greek, and a number of his poems reflect all three of these interests. A case in point is his sonnet "As kingfishers catch fire, dragonflies draw flame," which expresses a christology rooted in ancient Greek cosmology.

Here is the sonnet:

As kingfishers catch fire, dragonflies draw flame;	a
As tumbled over rim in roundy wells	b
Stones ring; like each tucked string tells, each hung bell's	b
Bow swung finds tongue to fling out broad its name;	a
Each mortal thing does one thing and the same:	a
Deals out that being indoors each one dwells;	b
Selves — goes itself; myself it speaks and spells;	b
Crying *What I do is me: for that I came.*	a
I say more: the just man justices;	c
Keeps grace: that keeps all his goings graces;	d
Acts in God's eye what in God's eye he is —	c
Christ — for Christ plays in ten thousand places,	d
Lovely in limbs and lovely in eyes not his	c
To the Father through the features of men's faces.	d

This is an essentially Petrarchan sonnet whose particular interest lies in the poet's apt use of various poetic devices to convey his message. That message may be paraphrased, as follows: Everything in nature is an expression of the divine *Logos*.

The Greek word ὁ λόγος, according to Liddell and Scott, denotes "the word *or* outward form by which the inward thought or reason itself, *so that* λόγος comprehends both the *Lat.* ratio and oratio." "Logos" enters the philosophical lexicon with Heraclitus of Ephesus (late 6th-early 5th century B.C.), for whom it seems to have meant a) our human thought about the universe, b) the rational structure of the universe itself, and c) the source of that rational structure. As source of rational structure, it was said to be either identical with or akin to fire, and was said to "steer" the universe by its divine power. One of Aristotle's meanings for "logos" is ratio or porportion, a usage probably going back to the Pythagoreans. With the Stoics, logos was the source of all order and intelligibility in the universe. Identical with God, it was the origin of all activity. As *logos spermaticos*. "seminal reason," it worked on (passive) matter to generate the world. As the power of reason in man's soul, when spoken it became "uttered

reason." Since man and nature are essentially rational, the Stoic directive "to live in accordance with nature" can be understood as one to live in accordance with the logos. When the Old Testament was translated into Greek in the 3rd century B.C., the Hebrew word *dahbar*, in reference to the Word of God, was rendered as *logos*.

All of the foregoing meanings of "logos" probably influenced Philo (early 1st century A.D.). As the Divine Reason, logos was said to embrace the complex of forms which served as the model for creation. Again, it was God's mind externalized in the "intelligible world." As transcendent, it could be considered "the elder son of God."

"In the beginning was the Logos," according to the writer of the Fourth Gospel. In this and subsequent verses, early readers such as St. Augustine heard echoes of Heraclitus and the Stoics. Being a saint, John the Evangelist was innocent of the practice of footnoting. So the early sources of his usage have remained obscure. Unquestionably, however, St. John identified the Logos with Christ.

With these ideas in mind, let us return to Hopkins' sonnet. In the first quatraine of proportion or ratio. Thus, kingfishers do not literally "catch fire," nor do dragonflies "draw flame." But /k/ /f/ : /k/ /f/ :: /dr/ /fl/ : /dr/ /fl/.

The beginning of line 1 can be read as the word "asking." Line 8 opens with the word "crying." Turning to the sestet, we find that line 9 opens with the statement "I say more." By this statement, the poet is attesting that he, like all other mortal things, is expressing his inner nature. "I say" can also be understood as a translation of the Greek word λεγω from which the word *logos* is derived. So this section of the poem might be called "the *lego* block."

The message of the poem is that each created thing has been so made as to display to God the Father his own beloved Son. Hence—though this inference is not drawn in the sonnet itself—each thing is known and loved by God. (This is the same God who knows the names of all the stars and who marks the sparrow's fall.)

If each mortal thing does the same thing, why are there so many things? The answer to this question is to be found in the "Principle of Plenitude," a key constituent in the Great Chain of Being. Drawn from a suggestion in Plato's *Timaeus*, the Principle asserts that a *truly* good God cannot refrain from actualizing every authentic potentiality. This principle, in turn, is based on the assumption that Being is good, which has often been taken to imply the unreality of evil. In the present sonnet, we hear nothing of unjust or graceless individuals—not because the poet is systematically ignoring such "negative instances," but because, in a sense, there are no negative instances to ignore.

Gerard Manley Hopkins was neither a metaphysician nor an historian of ideas. He was, however, a devout and gifted artist who, using traditional materials in novel ways, succeeded in producing in the sonnet we have been reading a Christian worldscape.

THE METAMORPHASIS: A GRAPHIC PORTRAYAL

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Classically, "The Metamorphasis," by Franz Kafka, is interpreted as a comic view of a potentially tragic situation. The tragedy is portrayed as inner family conflict, specifically the breaking away of children from their parents. While I agree that this is the central theme, my paper examines a few other aspects of the story which modify that theme. First, the portrayal of a great sexual attraction between various family members. Second, the charwoman, not Gregor, determines the plot's resolution. With the help of two graphs, I will show the predicament of the inner family conflict, including who has the upper hand in the power struggle that ensues. I also hope to show the widening futility of inner family strife.

DECONSTRUCTING THE IMPENETRABLE — GERTRUDE STEIN'S "SUBJECT-CASES: THE BACKGROUND OF A DETECTIVE STORY"

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Four approaches that have found favor with critics of Gertrude Stein's (1874-1946) experimental work are: analogies to painting, stylistic and rhetorical analyses, linguistic theory and feminist theory. No one of these theories seems to be able to account for creativity and the text as a literary event. Deconstruction, with the ontology of Martin Heidegger as the metaphysical framework of an analysis, offers the most direct key to the text.

Deconstruction of "Subject-Cases: The Background of a Detective Story" into its textuality as Stein wrote it reveals a metatext that has a fluid, antipatriarchal thematic content and a subtext seemingly pointed directly to the theory of detection.

"Subject-Cases" has three sections, each section shorter than the preceding one. By the end of the first section it is possible to extrapolate a metatext in discursive terms which could reflect the possible patriarchal meaning of the story. The thematic statement suggested is: "Thieves took the silverset from the parlor on Saturday to exchange it".

A rhetorical analysis of the text shows traces of the cinematic technique, rhyme and pun, and a list of vocabulary words that may serve as clues: "chose", "count", "state", "compare", "review" and "show". The passage under analysis ends with the words:

> Silly and not silly not to nor evenly not to, not to show, not to be shown to be accurately defined. *(The Yale Gertrude Stein*, page 217.)

The subtext of this passage suggests elements of the detective's method: to choose from among the evidence, to state fully everything no matter how trivial, to compare it all and to pass it in review.

Stein's pre-thematic subtext has parallels to the Heideggerian understanding of understanding as an *existentiale* of *Dasein*. Thus it becomes possible that the unidentified character who is Stein's protagonist is no other than *Dasein* itself, discovering meaning as it falls-unto-death through an examination of clues and the subtext's increasingly transparent methodological topic.

The second section, titled "Chapter Two", is much shorter than the first section which has no separate title. In this second section Gertrude Stein alludes to characters who may or may not have had a connection with a crime in section one that may or may not have taken place. By the end of this section Stein has provided everyone with alibis. At another level entirely, Stein suggests that detection may have been abandoned:

> As they may have come to some decision and as in deciding they may have closed up at once and gone away for the holiday. *(YGS*, page 225).

The characters—*Dasein* perhaps—may have abandoned the search. At another level, they may have stepped back from the search to ponder the evidence. At a third level, "they may have come to some decision". Discursive, thematic events are uncertain.

In the third section of the story which Gertrude Stein calls "Last Part" the author lists a series of geographical places. Stein also puns on the words "scene" and "seen" which suggest that She is exploring the possible location of the possible crime where the detecting takes place. The section ends with the deconstructively important line: "That is the end of it" (page 229). Thus the text ends its own textuality.

There is no mysterious textuality in this story. Rather, the text unambiguously declares itself at an end. The end, like the story, has been specifically designed to enclose itself. Thus meaning, in the Heideggerian sense, emerges as we consider the story "Subject-Cases": it means itself as it articulates itself. It refers to sets of unnamed characters who may or may not have existential reality, it opens the possibilities of journalistic, metathematic interpretation in whatever direction the reader chooses to go (thus becoming anti-patriarchal) and, in the final analysis of the subtext, the story becomes

a commentary on the methodology of detection. "Subject-Cases" is not so much a detective story as it is an abstract for detective stories to be written another time, perhaps by other authors.

THE SENSE OF UNENDING: JOYCE CAROL OATES'S *BELLEFLEUR* AS AN EXPERIMENT IN FEMININE STORYTELLING

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Critics usually assume that literary innovators disrupt conventional forms in order to assert the authority of their own consciousness as a source of artifice; this is an act of "culture" triumphing over "nature," and the assumption that women are closer to nature than men seems to be common to cultures throughout history. For a woman writer, consequently, all possible choices seem wrong. To be silent "like nature" is to accept one's repression, to write conventionally is to be repressed by convention, and to innovate along the usual lines is to write in defiance of what has traditionally been considered to be female. My contention is that Joyce Carol Oates's novel *Bellefleur* represents a fourth choice: writing that is neither conventional nor conventionally innovative, a novel whose innovations represent an identifiably feminine form of experimentation.

To assert their authority, masculine innovators "disrupt" story; we recognize innovative writing by its fragmentations of narrative structure. Literary experimentation involving women, either as characters in novels or as literary commentators, tends to be characterized by flow rather than fragmentation. But such flowing writing is not necessarily storytelling; it has no coherent plot. In *Bellefleur*, Oates produces a narrative that flows—it is neither a conventional narrative nor a fragmented one. It seems to mirror female sexuality rather than the conventional male orgastic pattern of increasing tension, climax and quick resolution, or the self-involved masturbatory pattern of male innovative fiction; it maintains a pleasurable flow of continuous events, but does not allow that flow to be dominated by the climactic end it might be seen to be moving toward.

Oates has always written about people who have tried to impose themselves upon the world. *Bellefleur* is made up of variations of this story; Bellefleurs either attempt to impose their will on the world and fail, or refuse their patrimony by refusing to impose their will on the

world. This opposition between the world in flux and a family's attempts to impose authority upon it obviously relates to the masculinity of conventional ideas about self-assertion; the balance *Bellefleur* creates between constriction and fluidity represents a devastating attack on conventional ideas about what it means to be civilized.

It is the peculiar grammar and narrative structure of *Bellefleur* that creates this balance. The grammar connects a multitude of intricate details to each other in astonishingly complicated ways. What distinguishes *Bellefleur* as an innovative narrative, then, is not that it is a deliberately incoherent flow, but that its narrative voice so obsessively strives for coherence, for connections and explanations. Paradoxically, however, it is the obsessive striving to make connections and explain details in *Bellefleur* that effectively distracts attention from its overall narrative shape. At any given moment, we may be in the middle of a number of different stories of events in different time periods, so that parts of one story interfere with the narrative sequencing of others. And again and again throughout the novel, the endings of stories are missing, deferred. Frank Kermode speaks of how "the sense of an ending" is what gives shape and meaning to all the events that precede the ending; what Oates creates in *Bellefleur* is the opposite effect: a sense of unending.

In deferring the endings of stories, *Bellefleur* offers one of the main pleasures of narrative—the tension of meanings and conclusions deferred—uncontaminated by the other main pleasure—the satisfaction of a climax and an actual ending. Yet it does not entirely desert the more conventional pleasure; it does finally have a climax, one that jokingly comments on conventional narrative. By re-inventing the shape of narrative, by breaking up traditional concepts and expressions of linear time in a way that implies other, more traditionally feminine ways of perception but that nevertheless still expresses and allows the conventional masculine perceptions, Oates does not so much reject convention as transmute and enrich and revitalize it.

WALTER SCOTT AND THE GOTHIC BALLAD

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During the last years of the eighteenth century and the first years of the nineteenth, the British reading public and many of Britain's poets became fascinated with ballads containing elements of Gothic terror. These Gothic ballads were inspired by the publication in 1796

of a half dozen translations and adaptations of Gottfried August Burger's *Sturm und Drang* masterpiece *Lenore*. Among the translators was young Walter Scott, whose literary career might never have materialized except for the Gothic ballad vogue.

Scott became aware of *Lenore* through a relative of Dugald Stewart, at whose home William Taylor's translation had been read by Anna Letitia Barbauld during the summer of 1794. He was impressed enough with the account of the reading to obtain a copy of Burger's poetry in the original, after which he translated both *Lenore* and *Der Wilde Jager*, another of Burger's terror ballads. "William and Helen" and "The Chase" (later retitled "The Wild Huntsman") were published together in a thin volume by Mundell and Miller some time between August and November of 1796, thereby becoming Scott's first publication. Although the volume failed to sell, its appearance gave considerable impetus to Scott's literary ambitions.

Also of importance in inspiring Scott to turn from a career in law to a career in literature was the poetic fame of Matthew Gregory Lewis, who had inserted terror ballads, including a *Lenore* adaptation, in *The Monk* (1796). As Scott himself put it,

> I had not for ten years indulged the wish to couple so much as *love* and *dove*, when, finding Lewis in possession of so much reputation, and conceiving that, if I fell behind him in poetical powers, I considerably exceeded him in general information, I suddenly took it into my head to attempt the style of poetry by which he had raised himself to fame.

Introduced to Lewis by Lady Charlotte Bury during the height of Lewis's literary notoriety, Scott was soon exchanging letters with the more established author about matters of prosody and was recruited as a primary contributor to Lewis's Gothic ballad anthology *Tales of Wonder* (1801). A comparision of those Gothic ballads written by Scott under Lewis's direct tutelage with the Gothic ballads Scott wrote more independently suggests the truth of Scott's self-analysis above. The Scott-Lewis collaborations are more heavy-handedly terrifying (and the instruction in creating Gothic horror certainly contributed to the Gothic effectiveness of scenes in many of Scott's later poems and novels), but Scott's independently produced ballads exhibit that extraordinary fund of regional and historical information which was to be the mainstay of Scott's literary career.

Another consequence of Scott's excursion into Gothic balladry was the establishement of his business association with James Ballantyne, eventual publisher of his many novels. In exasperation over the many delays in the appearance of *Tales of Wonder*, Scott asked Ballentyne, publisher of the weekly *Kelso Mail*, to use his press to print several copies of a shorter Gothic ballad anthology entitled *Apology for Tales of Terror* (1799). Scott was extremely pleased with the quality of Ballantyne's work and immediately suggested another project, a collection of border ballads that eventually developed into the several

volumes of *Minstrelsy of the Scottish Border* (1802-1803), the first of Scott's major literary successes.

Scott was vitally concerned with the writing of Gothic ballads for less than a decade, but Gothic ballad elements occur here and there throughout the vast body of his work. More importantly, Gothic balladry gave Scott an introduction to the literary world without which he might never have become a writer.

"UNITY THROUGH MYTHIS IN HORACE'S ODE 1,3?"

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Traditionally Horace's Ode 1,3 has been divided into three sections:

1. lines 1-8: the propempticon or "bon voyage" to Virgil going to Greece.
2. lines 9-26: the man who first braves the perils of the deep, i.e. the winds, the rains and the ill-famed crags of Thunder Cape. This section ends with an admiration and condemanation of *audax*, man's daring transgressions by Horace, the advocate of the *aurea mediocritas*. Some commentators believe that Ode 1,3 ends here.
3. lines 27-40: three myths, i.e. *audax* Prometheus, Daedalus and Hades-invading Hercules, the three greatest mythical transgressors. This last section ends with the poet's belief that men's impious audacity is stupidity *(stulatia)* and that by this stupidity we don't let Jove stop punishing us.

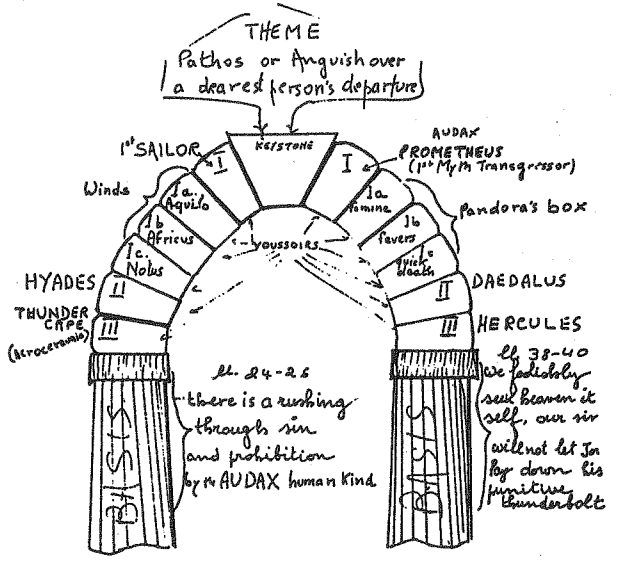
Most of the commentators see no unity in this ode. S. Prodinger ("Zu Horazen 1,3") went so far as to state that there were once two odes now erroneously united. The other major problem that other commentators find in it is the absolute lack of relevance of Virgil to the 2nd half of the ode. Believing that this ode is to Virgil, the poet's best friend, they are trying to find an overlooked or hidden link connecting the myths of the second part of the ode with the "bon voyage" to Virgil so warmly expressed in the first eight lines. The best effort was that of David A. Trail ("Horce *C.* 1,3: A Political Ode?") who sought all Horatian and other poets' references to a gigantomachy and concludes that the Jove at the end of the ode is the emperor Augustus, that the myths or giants in their rebellious exploits are really the enemies of Augustus, i.e. Anthony and Asinius Pollio, and that Virgil was sent to Greece by Augustus for some political reasons. That would tie the pro-

pempticon with the second half of the poem. This ode, however, was written at least ten years before the only well-known trip of Virgil to Greece in 19 B.C., at the return of which the poet died. Also, it is very unlikely that Augustus would send the sickly Virgil to Greece for political reasons; Virgil, of all people, who so warmly disliked politics. So, the extensive work of Prof. Trail appears to bury this ode with irrelevant material. J. P. Elder with his "Horace, C. 1,3" points out that the theme of this ode is the "praise of courage, even though this courage brings in its train eventual doom". He goes on saying "heroism is nobility, but it is also folly, but a folly well worth the ultimate suffering." However, Horace in the last lines of the ode terms this heroism *stultitia* (stupidity). Besides, we all know that Horace advocates everywhere the *aurea mediocritias.* There is something new in this article by Elder: he abandoned the idea that Ode 1,3 is an ode to Virgil. That would eliminate the problem of the lack of relevance of Virgil to the second half of the poem and the idea that this may not be an ode to Virgil is part of my paper.

Horace appears to work on a pathos or warm feeling that is universally valid. He articulates or dramatizes it with proper synthesis, i.e. proper relation between idea and articulation not to make a beautiful head of a horse and then to put it on the body of a lamb, as the poet himself put it. And that would be the case if this ode was intended for Virgil. We can assume, then, that the first eight lines is an expression of a pathos on the departure of a dearest person dramatized in a very fitting way by the introduction of a person as dear as Virgil and by best word-coloring as: *animae dimidium meae* which are best in Latin poetry to express anguish, deep grief. Remark especially the *ae . . . ae* placed at the ictuses of the line and the moaning sound of *m . . . m . . .* m m . This section is surely the most elaborated. It represents a most carefully cut stone as if the keystone of a Roman arch. Also, we notice that all the parts of the poem are put together so as to imitate a double series of voussoirs locked in place by the keystone. This keystone stands for the pathos or the anguish we feel on leaving a dearest person, be it Virgil or not. Both on the left and on the right (cf. attached drawing) of the keystone the reasons for the anguish are strung. They are our encroaching or our going beyond the boundaries set up by a wise god. The one on the left is the actual transgression of the first sailor accompanied by actual suffering. While on the left, beginning with Prometheus, the first transgressor, there are the prevarications of our imagination which are met and punished by an omnipotent ideal god. To be clearer, the items in the two sections making the arch are equal in number (cf. drawing). On the left the first sailor is made to pay for his wreckless audacity by the three worst winds: Aquilo, Notus and Aricus; by the Hyades, or worst rains, and the ill-famed crags of Thunder Cape feared more than Hell by the Romans. On the right, correspondingly is the first man to transgress the order set up by the wise god. That transgressor was Prometheus. He, with the fire (which, being subtlest, after the Chaos had taken place above the air itself)

brought on Earth Pandora, that is famine, fevers, and swift death. Then there are Daedalus and Hercules to urge man to never-ending transgressions and to never-ending penalties. The leit motif of the poem is sounded by the word *audax* occurring twice in the middle of the poem. The first sailor section and the myth section are linked by this word, *audax*, which begins the last glyconic line of the former section and, in a carefully placed anaphora, begins also next glyconic line, i.e. the first line of the myth section. So, *audax* thunders (like Jupiter thunderbolt mentioned at the end of the poem) against the sailor and then against the myths, i.e. against actual transgressions and against imagined or mythical impieties, and ties the two sections very clearly. The structure is so tightly fit together that one could thrust a thin blade nowhere in it. The two sections making up the arch rest on bases represented by Horace's lament for our recklessness (cf. drawing). The section at the end has a true coda as the poet only here expresses the end-result of our impious audacity: the thunderbolt of Jupiter. Also a common place or universal validity is the fact that our mind (here represented by the myths) always goes far beyond our apparent capabilities described in the left section and that we keep trying to reach those fantastic goals no matter how much suffering the trying costs.

In conclusion, Fraenkel's statement: "beware two things about Horace: the naivte which is content to skim over the surface of the poems and the excessive learning which buries them under piles of irrelevant matters" applies fully to Horace's Ode 1,3. So, if we read this ode without heeding the too learned or the too naive commentators we will enjoy that pure drop of honey hinted at by Horace himself (passim): "I am not the Pindaric eagle that soars so lofty, but just a lowly flying bee that visits a thousand flowers to make a drop of honey".



THE DANGLING CONVERSATION: IRONIC DIALOGUE IN JANE AUSTEN'S *EMMA*

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Jane Austen's amusement with most of her characters in *Emma* is quite obvious, even on a first reading, because she shows us or tells us whenever they confuse fact with appearance. We share Austen's ironical amusement with Emma, in particular, because we share Emma's thoughts as her overactive imagination leads her into embarrassingly ironic predicaments and social blunders. We are less likely to share Austen's ironical amusement toward George Knightley, however, because his contribution to the dramatic and verbal irony is hidden by the narrator's deliberate attempt to portray Knightley from Emma's point of view, without ever contradicting Emma's misinterpretations of Knightley's words, actions, and motives. Our preoccupation with Emma's view of the events in the novel can blind us to the double irony in their relationship: the fact that Knightley, too, is a victim of his own misinterpretations.

Wayne Booth, Marvin Mudrick, and A. Walton Litz all fall into the same trap when they argue that Knightley is a partially omniscient spokesman whose judgment is completely reliable. Their interpretation fails to account for Knightley's seemingly uncharacteristic lapses from his usual good judgment and gracious behavior—lapses that are easily explained by his jealous reaction to the false assumption that Emma is in love with Frank Churchill. Rather than an omniscient, reliable spokesman, Austen has created a bewildered suitor who only seems to be completely reliable because that is the way Emma sees him.

After Knightley realizes that he is in love with Emma and she becomes aware of her deepening affection for him, every time they might have revealed their deepest feelings to each other, they each draw back and leave the conversation dangling—Emma fearing criticism from a flawless brother figure, Knightley fearing rejection. Viewing these scenes from Emma's perspective, we miss much of the verbal irony because we are not aware how often both characters misunderstand each other. But in retrospect, if we do not get caught up in Emma's concern with her own dilemmas, we can see that Knightley's dilemmas are just as ironically amusing when we consider events from his perspective.

"YOUR SENSE PURSUES NOT MINE": CHANGING IMAGES OF SHAKESPEARE'S ANTAGONISTS

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Studies of changing interpretations of such heroes as Hal and Othello rarely focus upon the ways in which they inevitably interact with changing portrayals of their foils, antagonists, parents, or lovers. Even though we all recognize the need to discuss the interaction of characters rather than individuals in isolation, published criticism too often stops with incidental, glancing or tangential observations concerning such interplay.

I shall attend primarily to the ways in which characters oppose each other even though at times they may well co-operate with, echo, or ignore each other. Major examples come from *Measure for Measure* because in the last fifty years, interpretations of all its major characters have ranged so widely and because so many critics and directors have offered influential and experimental diverging readings. Earlier articles and performances provided vivid memorable images of character, but rarely did they provide either an enduring tradition or a stimulating critical debate.

No doubt the most familiar observation about Shakespeare's antagonists comes from thinking about *Hamlet*: the more strongly we conceive of and portray Claudius, the more forceful, dynamic and energetic we make Hamlet. But such a controlling pattern—so appropriate to the worlds of individual combat and of many (certainly if not all) athletes—can oversimplify or otherwise distort our understanding of and our emotional responses to more complex relationships.

Early critics concentrated aptly upon Isabella and Angelo who dominate the stage and imaginations of readers during the first half of the play. Probably most typical and most influential were arguments based upon twentieth century mimetic psychology *or* upon relatively rigid application of Elizabethan theology. For example, one scholar claimed that Isabella, unlike all her prototypes in sources and analogues, did not submit to her suitor because Shakespeare decided that his heroine "could never do such a thing." Or conversely, Isabella must make her decision because church teaching would tell all spectators in the original audience that her soul would otherwise inevitably be damned. Or the modern reader could not finally sympathize with her because "she was something rancid in her chastity."

Later criticism and productions tended to move from a completely melodramatic clash of opposites to a discovery within their antagonism of fluctuating tensions and attractions based upon qualities that Isabella and Angelo share. Others moved to emphasize the Duke who not only takes control of the action in its second half, but also speaks more lines than any other character in this—or any other—Shakespearean comedy.

Productions in 1984 and 1985 by the Royal Shakespeare Company and the Stratford Festival have added prologues or stage business with mirrors and cloaks so that the audience sees from the beginning—rather than learns dynamically—the centrality of this strange character. Critics and directors have found opportunities for original interpretations by attending to the confrontations between the Duke and Lucio that provide the main duologues of the latter half of the play. Both sometimes appear to have supernatural powers, the Duke usually as providence and Lucio as possessor of diabolic insight. But more often, directors add stage business or make casting decisions that try to create a consistent mimetic credibility for each. Lucio almost invariably is dressed differently from all characters, often is case as if from a different world, and, as a "fantastic," seems to speak with a different idiom.

When *Measure for Measure* became increasingly popular on stage in mid-century, most changes and additions to the text attempted to prepare the audience for the concluding proposal by the Duke—and Isabella's apparent pleased accord. No longer could many simply accept their linking as a symbolic one based upon the institutions or the ideas that they represent, or as a conventional comic resolution. Usually directors and critics tried to lead audiences to accept the union of Duke and heroine by increasing an undercurrent of sexual attraction, by denying the initial frigidity and puritanism of these leading characters, or by attempting to demonstrate a thorough transformation and growth in each. In contrast, other critics have considered the very lack of preparation for their marriage to be particularly suitable in a "problem play." Some have noted that Isabella shares with both Angelo and the Duke such qualities as pride, a lack of self-knowledge, and a disdain for all sexual pleasure. Finally, directors including John Barton, Robin Phillips, Jonathan Miller, and perhaps Michael Bogdanov have their Isabella's either refuse the proposal by the Duke or—as Barton alleges—somehow leave "open" the answer to the question of whether she agrees. The implication of these last portrayals, I suggest, seems to lead us to a new stance: for these directors, the true antagonists become Isabella and the Duke.