PROCEEDINGS
OF THE

LINGUISTIC

The Linguistic Circle of Manitoba and North Dakota

LINGUISTIC
CIRCLE

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OF MANITOBA
AND NORTH DAKOTA

CHARLES CARTER
(1928-1988)

It is with deep regret that we report the death of Charles Carter, Professor of History at the University of North Dakota and a longtime member of the Linguistic Circle.

Charles William Carter was born October 27, 1928 in Dayton, Kentucky. He received his B.A. from the University of Kentucky in 1950, having majored in mathematics and minored in German. In 1955, he received his B.D. from Emory University. He continued his studies at the University of Chicago, from which he obtained a Ph.D. in Hittitology in 1962.

Dr. Carter served as a Methodist clergyman in the state of Nebraska from 1962 to 1965. He taught the history of religion at Central Methodist College in Fayette, Missouri, during the academic year 1965-66. In 1966, he joined the History Department at the University of North Dakota.

When asked during his first semester at UND to list the foreign languages in which he was proficient and to indicate his degree of proficiency, he wrote: "German — speak moderately fluently. French — read fairly well. Others, but very ancient and tools, or the subject, of my research." Those "very ancient" languages included Hittite, Akkadian, and about a dozen more.

During the summer of 1968, Mr. Carter was a Fellow of the American Research Institute in Turkey. He spent the time studying and copying nearly 100 Hittite tablets at the Ankara Archeological Museum.

During the balance of his career, Professor Carter established an international reputation as a scholar of Hittite language and culture. He presented or published thirty-three papers before such groups as the American Oriental Society and in such journals as *The Journal of Near Eastern Studies* and *Social Science*. His first paper before the Linguistic Circle was presented in 1977, and he subsequently presented eight others. His book, *Keilschrifttexte aus Boghazkoi* (Berlin, 1978), is a presented study of Hittite texts. A second book, *Hittite Cult Inventories*, is currently in press at the Pontifical Biblical Institute in Rome.

Besides belonging to the Linguistic Circle, Professor Carter was a member of the American Oriental Society and the Archeological Institute of America, of whose local chapter he was president for several years. Locally, he had also been a member of the Board of Directors of the United Campus Ministry and a counselor on "Railroading" for the Boy Scout Merit Badge Program.

Charles Carter is survived by his father and stepmother, Francis and Ida Carter, his wife Rosalind, their sons Bill and Anthony and their daughter Caroline; also by his brother Richard of Omaha, Nebraska, and his sister Patricia Weiss of Akron, Ohio.

This issue of the *Proceedings* is respectfully dedicated to his memory.

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FOREWORD

The thirtieth conference of the Linguistic Circle was convened at the Town House, Grand Forks, North Dakota, on October 23, 1987. President Edward Chute welcomed the members; Dean Bernard O'Kelly was unable to attend because of a prior commitment. Sixteen papers were read and discussed during the Friday afternoon sessions.

The Annual Banquet, held in the Town House, was made even more succulent by the harpsichord recital which followed it: Elizabeth Etter traveled from Meadville, Pennsylvania, to grace the membership with her superlative performance. The evening was further enhanced by a reception at the UND Faculty Club, hosted by Gwen and Ed Chute.

Twelve papers were presented on Saturday morning. It goeswithout saying that the essays presented were up to the usual excellence of Circle presentations.

The Business Meeting was called to order at 12:30 p.m. by President Chute. The Executive Committee moved that North Dakota State University be made a regular member of the Circle. The motion passed unanimously. No action was taken on a name change for the Circle and discussion was postponed until such a time as a change might be deemed necessary — such as a Minnesota institution's becoming a regular member. The Nominating Committee made the following recommendations for officers for 1988: President, Donna Norell; Vice President, Theodore Messenger; Secretary-Treasurer, J. Iain McDougall; Past President, Edward Chute; Editor of *Proceedings*, Theodore Messenger. These recommendations were approved by the members. President-Elect Norell thanked the University of North Dakota for a successful and enjoyable meeting and invited the membership to the University of Manitoba, October 21-22, 1988. The meeting was adjourned at 1:30 p.m.

With this issue of the *Proceedings*, Ben Collins completes ten years as Editor, and now turns those responsibilities over to Theodore Messenger.

"TO BLANCH AN ETHIOP AND REVIVE A CORSE": QUEEN ANNE AND THE *MASQUE OF BLACKNESS*

Hardin Aasand
Dickinson State University

"You cannot imagine a more ugly Sight,
than a troop of lean-cheeked Moors"

Written by Dudley Carleton in 1605 after a performance of Ben Jonson's *Masque of Blackness*, these words offer the modern audience a discordant portrait of the English royal family of James I. Carleton's lament concerns the apparent disparity theatrically presented between the real presence and offensive apparel of James' wife, Queen Anne. Anne's costumes offered a "too light and curtezan-like" image of the English court, an effect ultimately deemed to be an "ugly Sight."

Discarded by critics as an immature masque by Jonson, the premiere court poet of the Jacobean region, the *Masque of Blackness* deserves reconsideration and re-evaluation as a document that records symbolically the nascent rift between King James and Queen Anne. Jonson's narrative for the masque offers the reader a myth highly appropriate in its presentation of the English throne: the twelve Ethiopian princesses who sail onto the masquing floor search for a mysterious land whose name ends in "—TANIA"; this island and its ruler (James I) will provide a "light sciental" to blanch the inferior princesses and thus transform them into fair, white creatures, beautiful in their newly acquired countenance. While simple in exposition, this "hinge" or design by Jonson is troublesome for the masque because Jonson is forced to place Anne in the position of an inferior mendicant, in need of revivification by James. As I have shown, this narrative structure proved to be offensive to at least one courtly spectator, Dudley Carleton, who later wrote, "I am sorry that strangers should see our court so strangely disguised." It is this "strangeness" and its implication for the domestic lives of the royal family that I will examine in this paper. Do the "blackamoor" cosmetics suggest a deeper, more abiding darkness within the royal famiy? A brief study of the family offers some interesting avenues for conjecture.

Two months before this masque was performed, Queen Anne attended an early performance of Shakespeare's *Othello*, a play which may have lent the queen not only the idea of the black make-up, but also a sense of the isolation felt by a noble figure transplanted into a society alien to his own. We will need to remember that Queen Anne was not a native of England. Indeed, like James, who attempted to incorporate his native Scotland into the British crown, the Danish Anne could not help but feel out of place in England, especially in light of her

own fervent Catholicism. While her spiritual and natural states contributed to her foreignness, a further and more crucial hindrance to Anne's assimilation into the British hierarchy was James himself, whose initial passion for Anne appeared to cool shortly after he attained the British throne. The relationship was further strained by James' decision to imitate his own educational upbringing by having Prince Henry taught by the Earl of Mar, James' own tutor. However, Anne's maternal instinct rebelled against this encroachment on her domain and her own area of influence — the raising of her children. What I shall present in this paper are some instances of these encroachments and their effect on Anne. By highlighting this rift between both members of the monarchy, I will show that the masque was clearly responsive, not only to the public affairs of state, but also to the private affairs of the family. Queen Anne thus needs a rightful reconsideration as a co-author with Ben Jonson of the *Masque of Blackness*, because it was her desire to be a "blackamoor" that forced Jonson to shape the masque narrative and suggestively place her outside of the British court.

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DÉMÉNAGEMENT:
A SPECIALIZED FORM OF THE THEME OF
MIGRATION IN TWO WORKS
BY GABRIELLE ROY

Brian Bendor-Samuel
University of Winnipeg

The characters in all of Gabrielle Roy's novels are constantly on the move, if not in space, physically from one location to another, then in time, where memory and imagination enable them to leave the present to re-discover the past, or to conjure up a future. One aspect of this pre-occupation with travel is the theme of migration which appears, in some form or other, in all her novels. One particular form of migration, *déménagement* — moving house — has particular significance in *The Tin Flute* and in *The Road Past Altamont*, although these are by no means the only instances of the phenomenon in her works.

Moving house, in these two novels, is not associated with upward social mobility: a move to a more affluent neighbourhood; a manifestation of career progress. It is a consequence of economic depression; the characters move downwards or, at best laterally, near the bottom of the socio-economic scale. In *The Tin Flute*, *déménagement* occurs seasonally, as a literal consequence of expiration of leases, an in-

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evitable addition to the family requiring more room for the same pitiful expenditures. And yet, the inhabitants of the working-class neighbourhood of St-Henri, see the occasion as one of hope, fantasize about a richer future, and are inevitably disillusioned.

The third *recit* in *The Road Past Alltamont* is entitled "Le déménagement". The narrator, Chritine, describes and interprets something which she experienced at the age of eleven: a vicarious *déménagement*. Although forbidden by her mother to do so, she accompanies a local odd-job man as he moves the wretched household effects of a poor family from one end of the city to the other. For Christine, the experience is also one of escape, not from poverty, but from monotony; she seeks adventure, not economic stability. She too indulges in some fantasizing, both before and during the journey. Each of these fantasies leads also to disillusionment as stark reality destroys improbable dreams. The reader is not left, however, on a note of despair. There is a muted happy ending to both stories.

If the universality of the theme of migration in Roy's works can be attributed to her awareness of the cultural migrations which marked her own experience, and that of her forebears, then the specific example of *déménagement* is perhaps a device to identify specific, critical moments in one's existence which mark the passage from one identifiable epoch to the next.

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GROWTH AND DEVELOPMENT
OF THE ARTIST:
WILLA CATHER'S *MY ANTONIA*

Muriel Brown
North Dakota State University

Critics who write about Willa Cather's *My Antonia* invariably focus on either Antonia Shimerda or Jim Burden as the protagonist of that novel. It seems strange that Cather would choose a woman like Antonia as her protagonist in the light of her concern for the role of the artist in much of her early fiction, or use a male as narrator when, as many have pointed out, his life story so closely corresponds to details of Cather's own biography. Though Cather has given various reasons for her choice of subject matter, her organization of her story, and her view that Jim was to be an observer, "fascinated with Antonia as only a man could be," a further explanation of her choice is possible. Cather's subject is clearly Antonia as seen by Jim, not one or the other, but the two in relationship to each other. Furthermore, the idea

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that brings the two together is Cather's growing sense, revealed in her newspaper reviews and critiques and in later essays and interviews, of what constitutes art.

The reviews and criticism Cather wrote in 1893-1896 focus almost exclusively on authors, actors and actresses, and musicians; most often the artist is male. In writing of the education necessary to be an author she says, "*His* education must come largely form life" (emphasis mine). Occasionally her comments go beyond the conventional conception of the artist as musician, painter, or author as in her observation of "the many lives that in themselves are art." By the 1920s her conception of the artist has matured to include women, even to seeing the cooking, sewing, and storytelling she had observed since childhood as more subtle examples of the expression of creativity--resulting in a character like Antonia.

So much of the rich fabric of *My Antonia* is woven from the myriad ways people express their artistic impulses: storytelling, attending plays and musicals, participating in singing and dancing. More significant, however, is the growth and development of two artistic personalities: Jim, who obtains a traditional education, leading to a law degree and an avocational interest in writing, and Antonia, who follows an unconventional path, but whose very life is art.

The key to understanding *My Antonia* as a novel about creativity is Jim's reflections concerning passages he is studying in Virgil. He has learned that *patria* for Virgil was "the little rural neighborhood on the Mincio where the poet was born." In addition, he makes a connection between experience, memory, and the role of the artist: "if there were no girls like them in the world, there would be no poetry." Jim becomes the artist who, from the material of his own experience, brings the Muse to the little strip of Nebraska where he lives from age ten until he leaves for college, using as his subject "girls like them"--Tiny, Lena, and especially Antonia. His early perceptions are sharpened by his having left behind the familiar Virginia countryside for a place that seemed to be only "the material out of which countries are made."

Similarly, Antonia, wrenched from the Old World and placed in this new land, learns from family and neighbors the hard physical labor and vision needed to shape the land. In addition, her creative spirit is shown in her management of her household and caring for her family. The section of the novel which most clearly brings together the full force of Antonia's creativity occurs when Jim visits with her in the orchard she has planted and sees the fruit cellar full of provisions as her children burst from its depths.

Jim, in his role as narrator, becomes a modern day Virgil, presenting Antonia, who like Virgil's Aeneas, is the founder of a new race, not in Italy, but in a newly settled region of the New World--a region which must create its own traditions and culture, much of which has been brought from elsewhere--the penates and lares once more removed to a new world as they were earlier in Virgil's day.

The story that Jim Burden tells is his own reminiscence, often focused on Antonia; nevertheless, her story is only a portion of the full account. If it were not for Jim's finding meaning and significance in her story, it would not exist. It is Jim who selects from the material available to him those details, those images, those scenes which will best develop the essence of this person. Jim, during his college years, recognizes that poetry is dependent on having a subject to write about. Jim does not realize that there is an unspoken corollary: "If ther were no poets like Virgil (or storytellers like Jim or Willa Cather), the world's memory of girls like Tina, Lena, even Antonia, as memorable as she is, would fade. The title *My Antonia* expresses this duality; Antonia's creativity and Jim's are inextricably bound together.

MORE EVIDENCE AGAINST INDO-HITTITE

Charles Carter
The University of North Dakota

In the 1970s, the late Warren Cowgill wrote two papers in support of the Indo-Hittite hypothesis, based on the Hittite treatment of the hi-conjugation. This paper will look into his arguments, and offer arguments against the Indo-Hittite hypothesis that involve, among other things, an assessment of syntactical phenomena, the lost laryngeals in Indo-European languages, and the different ways in which Greek and Hittite treat Indo-European initial *sr and *wr.

LEXICAL CLASSIFICATION IN THE
HISTORICAL THESAURUS OF ENGLISH

Thomas Chase
University of Regina

This paper outlines classificatory techniques developed for use in the *Historical Thesaurus of English* project at the University of Glasgow in Scotland. The task was to organize the information contain-

ed in the *OED* and supplements (together with additional Old English material) into a new form accessible by meaning, and to place it in a classification that was sensitive to nuances of definition.

The semantic organization of a thesaurus distinguishes it from standard dictionaries. Unlike alphabetical ordering, where no lemma has a superordinate or governing position over other lemmata, a conceptually-based classification of a given lexical set — "religion" or "games," for example — entails the construction of a complex framework with sense-relations existing on vertical, horizontal, and lateral axes. This framework forms a whole, a system of sense-relations which though by no means independent of other systems also constructed around lexical material, nonetheless has an identity of its own. Such a system is called a *lexical field*. The term is preferred to *conceptual field* or *semantic field* because it makes no claim to the universality sometimes implied by the last two. Lexical items are the materials for classification, rather than the philosophically-disputed concepts they represent.

The overall organization of a lexical field is based on the relation of *hyponymy* or unilateral implication, wherein all material in the field to some degree "implies" an abstract superordinate term of *archisememe*. Under the archisememe exist a number of subfields. Both the number and nature of subfields are a function of the lexical field's constituents. We reject the extreme structuralist position that subfields, like the fields that they compose, should be of roughly uniform dimensions and should be completely self-contained and well-defined. A cursory examination of any large lexical field will demonstrate the impossibility of maintaining this position. Field boundaries are often indistinct or fluid; lexical material occasionally has good claim to a place in the structure of more than one field.

Within each subfield are numerous *categories*, each under the semantic governance of a *headword*. The present classification employs a system in which nouns constitute the headwords to which concepts denoted by other parts of speech are subordinated. The noun headword provides the roomiest superordinate, and thus arguably possesses semantic primacy. One of the thornier problems in semantic theory concerns the relationship between a noun and its set of paronymic or derivative adjectives, adverbs, and verbs (e.g. holiness, holy, holily, holy [vt]). Semantic primacy is not necesarily a concomitant of etymological primacy. *Holiness*, for example, is etymologically a derivative of *holy*, yet *holiness* possesses semantic primacy in this classification.

A broad view of synonymy is necessary for lexical classification. To attempt to embody distinctions of Bloomfieldian severity in the classification of a lexical field would be nearly impossible even if the sample were synchronic, and quite unattainable if the lexical sample is diacrhonic. To what degree do connotative and other unstable means affect category structure? No claim is made for absolute synonymy within a category. For our purposes, identity or near identity in cognitive meaning is sufficient evidence of synonymy. *Divine, man in ·black*, and *snub-devil* all have the referent "cleric, clergyman," and thus the same cognitive meaning. Their connotative meanings, however, are quite distinct, and the contexts in which each might be found vary widely. An extended view of cognitive synonymy provides a ready framework for semantic classification. What might be lost in a doomed quest for absolute synonymy within individual categories is gained in the production of a usable framework.

Among the most widely applicable features of the "religion" classification are those at the lowest levels of the hierarchy. These *microclassificatory* devices embody several basic sense-relations characteristic of many lexical fields: agent noun, derivative adjectival and adverbial forms, performative verbs. So small is the amount of semantic space between a head noun and these subordinate concepts that the nature of the lexical field impinges little on their relations.

Microclassificatory devices are concerned with sense-relations rather than with semantic components. The difficulty of defining the nature of semantic components or "particles of meaning" is thus avoided. In some ways these devices are similar to parts of Carnap's theory of "meaning postulates," which "can be used to give a partial account of the sense of a lexeme without the necessity of providing a total analysis" (Lyons 1981, 93). Hyponymy is the governing sense-relation in Carnap's theory; it is hyponymic relations that the present microclassificatory devices display.

The classificatory devices outlined in this paper have demonstrated themselves capable of dealing with the bulk of the lexical material in the large field "religion," and have been adapted for use in the *Historical Thesaurus* as a whole. The *Thesaurus* will be one of the primary tools of students of English language and literature. It will offer an unparalleled record of the changing English lexis, and should provoke a re-examination of many assumptions regarding the nature and rate of semantic change, the composition of the lexis, and — perhaps most importantly — the manner in which speakers of English have viewed and codified the world around them and communicated these thoughts over the past millenium and more.

SIBLING AND OTHER FAMILIAL RELATIONSHIPS IN SOME WORKS OF RAYMOND CHANDLER

Ben L. Collins
University of North Dakota
and Dana College

I wish to comment on a theme in the writings of Raymond Chandler which appears in the works with surprising regularity and upon which *no one* has thought to comment: the motif of *familial relationships (both sibling and parental)* which figures importantly in at least half of the remainder. Although I may be able only to introduce the subject here, I trust that it may open new approaches to the study of Chandler's writings.

The relationships of which I speak are often understated: that is, in the course of the more exciting *action* (absolutely required by the editors of the detective fiction magazines to which Chandler contributed), they do not always seem to be the most important elements of the stories of which they are a part — which may be one reason that critics have overlooked them — but they generally deepen the characterization, bespeak the "redemption" or "condemnation" of the characters in question, according to the outcome of each story. Another interesting aspect of the works concerned with these relationships is that the culprits regularly escape from the societal forces of law and order (the police), though they do not often escape from poetic justice and pathos. Also, the recognition of the familial theme (by the critical reader) may give new stature to some of the stories often thought of as mere hack exercises made rigid by *Black Mask* and *Dime Detective* conventions and thus fair game for the blue pencils of insensitive editors. Moreover, attention to these themes in Chandler's works shifts the focus from the character Marlowe (or his forerunners) and replaces the hard-boiled detective's usual role with the role of sympathetic observer as well as compassionate actor in the drama.

Most commentators have overlooked the power, often bordering on the classically tragic, that the theme offers to even some of the 'pulpiest" of the short stories; by the use of it, Chandler somehow transcends the conventions of the media. Almost all of the plots are enriched, and works which might have been commonplace take on new dimensions.

Although the following list is not exhaustive, the ten works are most important to my thesis and are listed chronologically, including the publisher and the relationship treated:

"Killer in the Rain" (*Black Mask*, 1/35): stepfather/stepdaughter;

"Guns at Cyrano's (*Black Mask*, 1/36): father/son, "daughter" "father", father/illegitimate daughter; "The Man Who Liked Dogs" (*Black Mask*, 3/36): brother/sister; "The Curtain" (*Black Mask*, 9/36): mother/son, daughter/father, stepson/stepfather; "The King in Yellow" (*Dime Detective*, 3/38): brothers/sister, brother/brother; "Trouble Is My Business" (*Dime Detective*, 8/39): stepfather/stepson, daughter/father, brother/brother; "I'll Be Waiting" (*Saturday Evening Post*, 10/14/39): brother/brother, brother/family; *The Big Sleep* (Alfred Knopf, 1939): father-in-law/son-in-law, father/daughters, sister/sister; *The High Window* (Alfred Knopf, 1942): mother/son, mother-in-law/daughter-in-law, "surrogate" mother/"surrogate" daughter, daughter/parents; *The Little Sister* (Houghton Mifflin, 1949): mother/daughter, brother/sister, brother and sister/half-sister, sister/sister.

In utilizing his theme of relationships, Raymond Chandler invokes biblical lore, classical and modern literature, Arthurian and grail legendry, and, perhaps most importantly, the spirit of T. S. Eliot's poetry (as he understands it) of the world as a waste land — of man's incarceration in it; of his inability to extricate himself; of his inability to love, or, at least to express and embrace love. Though Chandler's main characters often attempt the positive, though they try to avoid cynicism, they, too, are impotent to move with any authority against the opposing forces, for the disease of the world, the moral paralysis — the heart of which for Raymond Chandler is Los Angeles and environs — has insinuated itself even into man's most intimate and sacred stronghold — the family.

IN DEFENSE OF THE INDUCTION IN SHAKESPEARE'S *THE TAMING OF THE SHREW*

Kathleen Rettig Collins
Dana College

Shakespeare begins *The Taming of the Shrew* with an Induction concentrating on the transformation of Christopher Sly from a beggar to a Lord. Critics have tried for centuries to explain why Shakespeare did not include a dramatic eiplogue to finish the Sly story or at least indicate in the dialogue when or why Sly exits. Directors often either exclude the Sly episodes from their productions or tack on the Sly interludes and epilogue from the anonymous *The Taming of a Shrew*. Until the advantages of having Sly disappear early in the play and the strengths of Shakespeare's ending are recognized, critics and directors

will continue to regard this play as one of Shakespeare's lesser achievements.

The Taming of the Shrew includes carefully detailed instructions on acting and a number of different situations whereby the characters use impersonation. Throughout the play the audience must try to separate what each character claims to be from that which he actually is or does. Every character, except Vincentio and the Hostess of the alehouse, disguises himself in dress or in action or in both.

The importance of impersonating convincingly begins early in the Induction. The Lord and his servants make plans to set the scene and play their parts so Sly will think himself a lord and think the lord one of his servants. The Lord, then, acts as director, teaching his "players" how to act; and it is as director that the Lord's actions resemble Petruchio's. Petruchio teaches Katherine how to act and in so doing must act out Katherine's role as shrew or madman. The differences between these two situations are as important as the similarities. The Lord and his servants are simply having some fun with a "loathesome swine." Petruchio's happiness in marriage is at stake.

Another way that Shakespeare carefully intertwines the Induction and the main play is with the word play. Shakespeare draws attention to the important differences in the characters' actions and intents by having them use phrases and words in different contexts. A reader or spectator would notice the similarities in the phrasing but recognize the differences between each character and his actions. The parallels are more obvious, the contrasts more important.

The word "kind" is especially important in this play. In Elizabethan times "kind" could mean "birth, origin," "station, place or property," "character . . . derived from birth" "well born, well-bred," "having a gentle, sympathetic, or benevolent nature," "affectionate . . . on intimate terms," "acceptable, agreeable, pleasant, winsome." Considering the number of characters who use their various methods to disguise their nature or character, their birth, their station, and the number of times and the particular situations in which the word is used, it is very likely that Shakespeare intended all these meanings to be associated with the word "kind".

Sly's last line before he falls asleep in the first scene is "I'll not budge an inch, boy; let him [the thirdborough] come, and kindly." Instead the Lord finds Sly and decides to transform Sly with "kindness." While he describes Katherine at their first encounter as "the kindest Kate," it is not until the end of the play that he can depend on a "kindly" response from his wife as Katherine responds "in kind" to Petruchio's requests.

By concluding then with Katherine and Petruchio's exit, while the newlyweds look on in wonder, Shakespeare draws attention to the idea that true love and marriage are indeed possible. To use the epilogue of the anonymous play and have the drunken Sly promise to return home

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and tame his wife would detract from such a positive conclusion. Even though directors have added on a multitude of different endings and critics have created a number of reasons why Shakespeare did not "finish" this play, *The Taming of the Shrew*, as we have it, has the strongest, most satisfying ending.

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TIME IN THE WORK AND LIFE OF SAMUEL CLEMENS

Alan Davis
Moorhead State University

Jean-Paul Sartre has said that "a writer's fictional technique is determined by his metaphysics." Sartre's essay then seeks to establish the underlying system of principles in the work of Faulkner. Although Samuel Clemens is hardly as systematic as Sartre's Faulkner, such an approach, one which examines his construct of time in its variations and distortions, seems useful. Clemens used many fictional techniques and had a metaphysics to match each one.

His construct of time changes in his works, perhaps because his underlying metaphysics shift. *Life on the Mississippi*, an early work, is an imaginative re-creaton of his riverboat days followed by a series of journalistic notes and associated recollections. One of his latest works, *The Mysterious Stranger* (published posthumously), differs drastically. In it, a transcendent figure condemns the human race, expounds a doctrine of determinism, and reduces the universe to a solipsistic dream-like fantasy. This profound change is not simply a shift of aesthetic approach or an intellectual construct. It reveals how one text contradicts another.

Beneath the surface of much of his later work echoes an insight gathered from experience. Although often hidden beneath the blinding indirection of his humor, the insight is central to his work.

> But I have long ago lost my belief in immortality — also my interest in it . . . When we believe in immortality we have a reason for it. Not a reason founded upon information, or even plausabilities, for we haven't any. Our reason for choosing to believe in this dream is that we desire immortality, for some reason or other, I don't know what. But I have no such desire. I have sampled this life and it is sufficient . . . Annihilation has no terrors for me, because I have already tried it before I was born — a hundred million years — and I have suffered more

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in an hour, in this life, than I remember to have suffered in the whole hundred million years put together.

Suspended between existence and duration, he couldn't live in the moment, accepting death as release into nothingness or as the Other which made each moment meaningful. He found no continuum — personal or historical — to embrace, but reacted against the constant slipping away of momentary existence.

This reaction took at least four forms. Early, he seeks duration in change. He moves from place to place, seeking excitement, greater opportunity and sensation. Later, a duration dependent on memory replaces this Western excitement. Cut off from his Western experiences, Clemens turns to the past for fictional materials, and creates a continuity based on nostalgia and imaginative recollection. Personal calamity and the inability of the present to approximate the glories of his created past bring him, in *A Mysterious Stranger* and other late manuscripts, to apply a kind of barnyard determinism. This doctrine subverts itself, however. Finally, Twain's body of work becomes a marvelous ballet of intertextuality, full of burlesque, satire and contradiction. In *A Mysterious Stranger* (itself a contrived text, patched together posthumously by his editor from a number of unfinished manuscripts) time itself becomes a fiction, a dream. All certainty evaporates, and we're left with words on printed pages. Clemens' circle of experience, that is, broadens, becomes cosmic, and turns into what he leaves behind, the eternal present of his texts.

RABELAIS AND GREEK WOMEN

Jack Dixon
University of Winnipeg

One marked characteristic of Rabelais, as of all French Humanists of the 16th century, is their encyclopaedic learning fueled by an unequalled intellectual curiosity. This accounts in part, no doubt, for the presence of over 3000 proper names in Rabelais's works. The names are of every type, derived from every known country and region, and belong to all eras. The types - persons, places, titles (of works), animals, events, and stars. The countries - from China, to India, to Arabia and Africa, and to the newly-discovered Americas. The eras -from Biblical, to Greek and Roman, to contemporary Italy and France. In this paper I intend, however, to take a provisional look at a very small group of names: that of Greek historical women.

The Greek names in Rabelais constitute by far the largest single group: of 3,047 names, 578 are Greek. They break down as follows:

persons 419
places. 92
titles of books 50
animals 9
buildings, oracles 4
miscellaneous 4

This break-down is provisional, and subject to revision. Each group, especially that of the personal names, has been further broken down into the classes: historical, mythological, legendary, fictional, and unidentified. The names of Greek historical women number four only. They are: Artemisia, Canopa, Lamia, and Sappho.

The context within which each of these women occurs is discussed from different points of view: the event in which she is involved; the type of woman in question; and the historical figure herself. An attempt is then made to discern any other common factors which would account for their mention by Rabelais. A brief examination is done of the role and view of women generally in Rabelais, and of the prestige of ancient Greece for the Renaissance humanist.

Finally, the four texts are examined in the light of the theme or subject -matter of the contexts in which they appear. Here a conclusion may be drawn: the four Greek women are in themselves not the point of their mention. In fact, the elimination of their names would hardly affect the topics under discussion. Then why their mention? For a number of reasons. The mention of their names 1) shows the author's learning, 2) enhances the realism of the subject discussed, and 3) by virtue of being Greek lends added authority to the words and prestige to the fact.

The analysis of other classes of names will be carried out.

THE PURPOSE OF WRITING AND
TIME-STRUCTURE IN JOHN BARTH'S
THE END OF THE ROAD

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John Barth's second novel *The End of the Road* is, unlike some of his later novels, fairly conventional in structure. The first-person nar-

rator Jake Horner relates in great detail and in strict chronological order the events of the summer he spent in the small college town of Wicomico, Maryland, teaching "prescriptive grammar." Here he encounters the Morgan couple. Joe Morgan teaches history in the same College, and his securely ordered and closed universe represents an antipode to Jake's relativistic world-view and existential problems. Rennie Morgan becomes entrapped between these two positions which in last analysis are allegorical, and the triangle of relationships results in her adultery, pregnancy and death in a fatal abortion attempt.

Underlying this course of events is the ever present problem of Jake Horner's lack of identity. The meticulous account of the three months of July through September 1953, taking up more than ninety percent of the novel, is framed by references to Jake's sorry condition two years prior, and sparse allusions to his situation two years after in 1955, the time of narration. After Rennie's death, Jake Horner finds himself in a state of total paralysis matching the one he describes in a fairly detailed flash-back in the central sixth chapter. His inability to make sense of his existence and to decide on any course of action has reduced him to complete immobility, when a shady doctor finds him in the Baltimore train station in March 1951. In both cases, the doctor takes charge of him and treats him with a wide array of absurd, but pragmatically oriented therapies. One of them leads to Jake's assignment in Wicomico, the other — although this is never explicitly stated — to his writing an account of the summer of 1953.

It is precisely the lack of any biographical indications other than the ones mentioned which allows us to infer that the act of writing has the therapeutical function of dealing with Jake Horner's basic dilemma of exsitence in the light of the disastrous happenings during the ill-fated summer. The symmetrical time-structure and the correlated narrative view-point indicate how carefully the novel has been composed. But in spite of the almost classical structure, the central theme of skeptical relatively is as dominant here as in the preceding *Floating Opera* and the subsquent quasi-picaresque novels by John Barth.

DON QUIJOTE'S HIDDEN LOGIC: REACTION AND CHARACTERIZATION

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With the creation of his best and most beloved character, Don Quijote de la Mancha, Cervantes established himself as a master of psychological analysis. He guides us through the labyrinth of Don Quijote's mind, and we come to understand the hopes, fears, triumphs and tragedies of the Knight of the Woeful Countenance.

Much has been written regarding how Cervantes shaped his greatest of literary characters. Yet despite ongoing scholarly interest in the subject, little attention has been paid to the role of the hero's reactions to the various stimuli with which he comes into contact. The purpose of this paper is to attempt just such an analysis, as a means of demonstrating that, even when Don Quijote appears to be suffering the most agonizing form of insanity, the motives for his actions are quite rational.

Scholars generally recognize a close relationship between Don Quijote's **locura** and the theme of chivalry. In order to test this hypothesis I will analyze five episodes in which Don Quijote actively carries out the ideals of knight-errantry: the attack on the windmills, the Basque "princess," the flock of sheep, the funeral procession and the mills. In each of the above episodes Don Quijote's madness appears patently obvious, a careful reading of the context of his actions, however, casts doubt on this diagnosis.

EUSEBEIA: A KEY CONCEPT IN GREEK TRAGEDY

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This paper stems from an investigation of all of the contexts of εὐσέβεια and such of its congeners as ἀσέβεια, δυσσέβεια, σέβομαι, etc. in the works of the three Attic tragedians and in many other passages in Greek literature. The most significant finding is that these terms are frequently embedded in certain *topoi* that generate much of the dramatic and moral tension lying in the head-on clash of right with right, good with good, or by the moral antinomy inherent in actions

that are simultaneously good and evil, right and wrong, pious and impious. While it is itself a commonplace of criticism of tragedy that such moral clashes are a vital and essential feature of the genre, the frequency and prominence of their implication with the concept of εὐσέβεια and its opposite have gone virtually unnoticed, even though some students of Greek popular morality (Dover, Adkins, Pearson) have mined tragedy for what they regard as popular notions on the ambiguities of holiness or piety. It will be argued here that εὐσέβεια is in fact one of the cardinal concepts in Greek tragedy, on a level of importance say with *hybris* or *dike*.

The paper begins with a survey of the semantic range and character of the lexeme *seb-*. This is followed by a review of the contexts illustrating the use of the relevant terms and topoi in works of Aeschylus *(Oresteia)*, Sophocles *(Antigone, Electra, Philoctetes)* and Euripides *(Bacchae, Hippolytus, Electra, Orestes, Helen, Iphigenia in Tauris)* calculated to support the general thesis adumbrated above. The paper concludes with a brief description of the later life of the tragic topoi of εὐσέβεια and its Latin counterpart *pietas* in other words and genres of ancient literature.

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DISTASTE FOR SALADS, PASSION FOR MELONS: FROM THE PARTICULAR TO THE GENERAL, MONTAIGNE'S WAY IN (DE L'EXPERIENCE)

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Montaigne has been criticized for the trivial nature of some of the features of his self-portrait in "De l'expérience". Readers have found insipid, for instance, his remarks that he dislikes salads and prefers white wine to red. Such details seem extravagantly particular. They are especially problematic insofar as they form the base on which Montaigne founds his general philosophy of tempered epicureanism.

The opening pages of "De l'expérience" show that Montaigne is well aware of the possible incongruity between general rules and particular cases. As usual he emphasizes the constant flux of existence and the almost hopeless task of generalizing about it. In public life he notes that laws fit only approximately and that we are constantly glossing authority in order to find a better match between evolving event and static theory. In the private sphere Montaigne hopes for a more secure type of understanding. He envisages a knowledge of self which is derived, not from books or historical examples, but from direct personal observation. More intuitive than reasoned, this self-knowledge, he says, cannot be systematized. It is essentially a wisdom of particulars, a kind of prudence born of unprejudiced response to each new experience.

Montaigne fills the major part of "De l'expérience" with picturesque description of his physical life. He speaks especially of his health, his diet, his digestion, his sleeping patterns, his sexual habits and his clothes. Topics are covered in apparently random order and in such specific detail that the essay often appears on the verge of deteriorating into the futile gossip that readers have found distasteful. Montaigne remains, however, in control of his argument.

In the first place, the essayist is looking for aesthetic balance; thus the remarks on salads add a light touch after a sombre passage on change and death. Secondly, as Starobinski has pointed out, there is a hidden order: Montaigne's apparently haphazard enumerations cover in fact all the topics of health that would be dealt with by a Renaissance doctor conducting a methodical diagnosis. Thirdly, Montaigne's colorful personal observations are almost always seen in a broad human context. Talking of himself, Montaigne regularly compares and contrasts his habits and tastes with those of acquaintances and historical figures.

Finally, therefore, the practice of the essay goes against the methods of self-study set forth in the opening pages. Montaigne may at first have been unconscious of this contradiction. His immense learning is second nature for him, and in spite of his desire to speak directly of the self, he cannot help but quote like cases from the stories that fill his mind. In the latter part of the essay, however, where Montaigne expounds his epicurean convictions, recourse to precedent seems more like a conscious tactical move intended to give credibility to what might otherwise look like a self-indulgent philosophy. By aligning his personal behavior with that of Caesar, Alexander, and above all Socrates, Montaigne can justify in a general sense his own judicious epicureanism.

Montaigne's (trivial) details are thus meaningfully motivated in various ways. Above all, references such as those to salad and wine ensure that the discussion is grounded in reality. At the same time copious comparison with the experience of others makes plain the universal pattern which underlies Montaigne's particular life.

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FRENCH-ENGLISH ENMITY IN
MEDIEVAL TEXTS

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The French and English have rarely been friends. The rivalry between them extends beyond the narrow confines of the official bilingualism and biculturism of Canada today. Its roots can be traced back to another time and place: Europe in the Middle Ages. In those times, the attitudes of England and France towards each other were not infrequently marked by a thinly-veiled animosity, often erupting in violence and bloodshed. Trade disputes were frequent and feudal conflicts between the kings of France and England fuelled mutual mistrust. The growing animosity culminated in the Hundred Years' War (1339-1453), a long conflict which strengthened the concept of nationalism on both sides.

In the light of this political conflict, it is no surprise to find that the French and the English make unflattering references to each other in their literature. The French are portrayed by their neighbors as effeminate and over-preoccupied with fashion, whilst "perfidious Albion" is often depicted in French texts. Of special interest to the linguist are the many works which mock Englishmen's accent and mistakes in French. This was in fact a favourite way of satirizing the English.

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THE FOOL-KILLER IN
SOUTHERN (U.S.) LITERATURE

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Shortly before the U.S. Civil War a now-forgotten Southern humorist created a character who now belongs to the folklore of the south. Charles Napoleon Bonaparte Evans, editor and publisher of the Milton, North Carolina, *Chronicle*, published letters purported to have been written by Jesse Holmes, the Fool-Killer, an individual committed to clearing the region of fools. In a woodcut printed by Evans, the Fool-Killer is shown holding a great white oak club, which he used to maul his victims.

Jesse Holmes's letters were copied by newspapers all over the

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South and references to the Fool-Killer began to turn up in other literature. George Washington Harris, in his Sut Lovingood yarns, makes several references to the Fool-Killer. In 1892, the Fool-Killer appeared in Ambrose Bierce's *Black Beetles in Amber* and in 1902 George Ade published his *Fables in Slang*, which included one piece called "The Fable of How The Fool-Killer Backed Out of a Contract." O. Henry, whose mother was a relative of Charles Evans, has a short story, "Jesse Holmes, the Fool-Killer," as does Stephen Vincent Benet, whose "Johnny Pye and the Fool-Killer" was published in 1937. In 1954, Helen Eustis published a novel, *The Fool Killer* (which was made into a movie).

In his book, *The South in Southern Literature*, Jay B. Hubbell observes that O. Henry's, Ambrose Bierce's, and Stephen Benet's "stories are important enough to make it worth while to remember the name of the obsure journalist-philosopher who created the Fool-Killer."

I agree with Hubbell, and my purpose in this paper will be to both introduce Evans and investigate other writers' treatments of Evans's character.

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THE KISWAHILI VERBAL SYNTAX

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My purpose in this paper is to explore briefly, various syntactic aspects of the Kiswahili verbal structures by applying the insights of a recently developed non-transformational theoretical framework known as the Generalized Phrase Structure Grammar (GPSG).

As will be noted, the topic under discussion is broad, comprising varied aspects which cannot be sufficiently treated in a short paper. My main aim, therefore, is to explore the major aspects and to highlight certain issues and findings which may have a bearing on current linguistic thinking.

All syntactic frameworks have got us used to the idea that a basic syntactic rule pattern for a well-formed sentence must always display, at least, the categories 'Noun Phrase' (or 'Subject') and 'Verb Phrase' (or 'Predicator'). This position is, of course, wholly appropriate for structures in languages such as English; but it is only partly so for structures in Bantu languages. For, in the latter group, there also exist other basic structures involving only the category 'verb.' This verbal

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structure usually consists of a verb-root and certain morphemic elements representing other grammatical categories. Such an agglutinative structure remains verbal, however. There are also sentences made up of sequences of such structures.

Many scholars have striven to have this agglutinative structure fit into the syntactic rule patterns offered by their frameworks. But because of the complex nature of the processes involved, the discussions have often resulted mainly in morpho-syntactic, thematic or semantic explanations and conclusions (see e.g. Stucky (1981), Vitale 1981, Khamis (1985) etc.) I am not aware of works which have attempted, specifically, to analyze sentences with sequences of such structures, although the various clauses they constitute (e.g. relative, complement, etc.) have been variably treated by certain works.

I believe the insights offered by GPSG can help us provide syntactic explanations and solutions to many of the problems associated with such structures. But this may only be conveniently achieved if the following points are taken into consideration.

(i) making syntactic catergorization of the structural types involved, e.g. the basic form, those involving the 'auxiliary' and sequences comprising various clausal or phrasal types;

(ii) abandonment of (or, if it pleases, movement away from) the 'traditional' morphological and semantic approaches to the study of such structures especially where verbal extensions/derivations are involved. A number of scholars have recently suggested that the derived/extended verbs be treated as separate lexical entries (Hoekstra & Dimmendaal 1983, etc.) to provide a single point of interaction between the lexicon and the syntactic component. This condition, specifically, minimizes (or eliminates) the emphasis usually put on the morphological 'affix to affix' counts and the semantically based/oriented conceptions such as "causativeness" or "applicativeness," etc. of the affixes involved in a syntactic structure; and

(iii) making a distinction between the 'noun- (or NP-) based' features (such as 'locative,' 'instrumental,' etc.) and the 'verb-(or VP-) based' ones (such as 'causative,' 'applicative,' 'reciprocal,' etc.) and using only the former to characterize (especially) the object NPs involved. Such seem to play a crucial role in determining the syntactic relationship between the catergories involving (including the "extra NP" situations which forced Stucky (1981:97-103) into a rather early application of the "metarules"). The latter features are taken care of by condition (ii) above.

There may be a need for a few other conditions for sentences with sequences of verbal elements.

Below are examples of Kiswahili verbal structure to be examined:

(a) the 'basic' form or morphemic cluster, consisting of a verb-root and a range of affixes, e.g.

wa	- me	- pig	- an	- ish	- w	- a
They	- Past	- beat/ Perf fight	- Ass	- Caus	- Pass	- md -

'They have been made/caused to fight each other'

(b) the 'verbal cluster' consisting of 'auxiliary' and main verb, e.g.

a	- li	- ku - w - a	a	- na	- ku - 1	- a
He/She	- Past - to - be - - md		he/she - Pres - to - eat - md			

'He/She was eating'

(c) 'Serial verbs' consisting of sequences of two or more verbs with each manifesting phrasal characteristics, e.g.

u	- ki	- mw - on - a	mw - ambi - e	a	- j	- e
You - cond - Obj - see - md		obj - tell - md	he/she - come - md			

(sing)
'If you see him/her tell him/her to come'

THE NATIONALIST DILEMMA IN FRENCH CANDIAN LITERATURE

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Quebec nationalism must be understood in the context of Canadian nationalism. The latter is very difficult to define since regional interests and identities are so strongly developed. Canadians tend to define themselves as belonging to a region first and to a country second, and also tend to see their economic and often cultural interests as being in conflict with those of other regions. This leads to a certain confusion as to what constitutes Canadian nationalism, which might be described as intellectually Canadian but emotionally regional.

This division of loyalties is, of course, much stronger in Quebec, where regional loyalty is so strong as to negate loyalty to the federal system, and to lead to a strong separatist movement. At the same time the strong emotional appeal of separatism is to a certain extent cancelled out by the more analytical approach to Quebec's problems taken by Quebec federalists. The general thesis of separatists has been that Quebec's minority position in Confederation has made it impossi-

ble for her to defend her rights at the federal level, while at the provincial level the powers granted her under the BNA Act, and later the Canadian Constitution, are insufficient to guarantee her survival. Federalists believe that Quebec's best chance for survival lies within the federal system, which both protects the francophone minority within Canada and allows Quebec considerable power within its own borders.

Both sides have their arguments. The separatists point to a long series of crises in the history of Confederation (the hanging of Louis Riel, the Schools question, the imposition of conscription) in which the English Canadian majority has imposed its will on the French Canadian minority; federalists, while admitting the shortcomings of Confederation, point out that active participation at the federal level and vigorous government at the provincial level have produced more positive results in recent years than has a past century of narrow-minded nationalism.

This political and historical division has produced many literary works, most of which tend to situate themselves within a nationalist, sometimes separatist framework. It is interesting to note, for instance, that in novels preoccupied with the question of national survival the characters may often be divided into groups which reflect nationalist politics: the vendu, who collaborates with the oppressor for financial gain; the outsider, usually English Canadian or American; the exile, who has been forced to leave the land; and the loyal French Canadian, whose culture and economic well-being are threatened by outside forces beyond his control.

This loose typology hides a deeper problem, that of the search in literature for a satisfactory expression of Quebec nationalism, one which both reflects and transcends contemporary reality. In the first period of Quebec nationalism, from Confederation to the post-war period, we find a Church dominated ideology of loyalty to the land, to the Catholic religion and to French language and culture. In the face of a rising tide of industrialism and of migration to the cities this ideology had to give way and was replaced by a more politically oriented, separatist nationalism. This movement, however, had to contend with a Catch 22 situation: literature, in order to be meaningful, must lead the search for independence; at the same time, until such independence is actually attained, its representation in literature is bound to seem the product of wishful thinking. More recently, we see a turning away from the present and a preoccupation with history as a source of inspiration for nationalist thinking. In all three periods there is a fundamental problem: the inability of nationalist literature to keep pace with a changing Quebec society.

EURIPIDES AND THE SACRIFICE OF IPHIGENEIA

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Among the many difficulties presented by Euripides' *Iphigeneia at Aulis* lie the issues of characterization and the cohesion of the drama. Critical opinion on the play has ranged from Kitto's contemptuous dismissal of it as 'thoroughly secondrate' to attempts to establish its credibility as an anti-war drama with an underpinning of Panhellenism. Wassermann came somewhat closer to the truth when he saw in the character of Agamemnon a 'contemporary Athenian office-holder, essentially decent, but not quite up to the supreme test.' While there are clearly doubts about Agamemnon's basic decency, the play's relevence may be seen in its reflection of contemporary Athenian society, with the key issue focussing, as in so many other Euripidean tragedies, on the domestic tensions within the king's family. In domestic drama, public facade can easily be torn away and weaknesses exposed, if only because the protagonists know each other too well and are inclined to renew old quarrels while confronting new problems. If the play is viewed in this way, one can detect the care and skill devoted to its structure and to the presentation of its characters.

It is at once noteworthy that all the characters are closely related, with the exception of messengers and Achilles who doesn't quite know how to react to it all and is never comfortable in his involvement. Agamemnon, his brother Menelaus (who has a role in the play normally assigned to Odysseus), Clytemnestra, and Iphigeneia are the main vehicles for carrying out the action. The domesticity of the occasion is enhanced and emphasized by the presence of the infant, Orestes. In his selection of the conventional chorus, Euripides has deliberately avoided using the Greek army but has chosen a 'chorus of tourists', which has no major interest in the action. The overall structure of the play displays an equal degree of careful planning with the scenes presenting an alternating pattern of futile hope and acceptance of reality, all sandwiched between a prologue and epilogue revealing the same scheme. Throughout the action the weak, vacillating character of Agamemnon forms the connecting thread holding the action together. Confronted with a problem, he never confronts it squarely or seeks the honest way out. Deception and lying are his instinctive reactions in a difficult situation, and in no way can this be more effectively exposed than off the public stage by the members of his family who know him well. In particular, the scenes with Menelaus and Clytemnestra, both the victims of much scholarly criticism, are of vital importance in tearing away the veneer of respectability with which the king attempts to cloak his actions. Here it is worth remarking that Euripides has

deliberately chosen to transfer to Menelaus the role traditionally assigned to Odysseus, whose involvement in the action would require a very different approach, as may be seen in Racine's version of the drama. There for all his weaknesses Agamemnon must behave and be treated like a king. Before his brother the public mask may be stripped away.

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DRAWING VICTORIAN INFERENCES:
THE LOGIC DIAGRAMS OF JOHN VENN AND LEWIS CARROLL

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Two British logicians of the late nineteenth century were Lewis Carroll (C. L. Dodgson, 1832-98) and John Venn (1834-1923). Neither Venn nor Carroll are now thought of as having made major contributions to the development of logic. Their names, nevertheless, are familiar to beginning logic students. Venn's name is known through the "Venn diagrams" which introductory textbooks typically include as part of their presentations of the Aristotelian syllogism. Carroll is, of course, the author of *Alice's Adventures in Wonderland* and *Through The Looking-Glass*. But many an introductory text includes some of his elegantly zany "soriteses," i.e., multi-term syllogisms.

Textbooks rarely, if ever, note that Venn was also interested in syllogistic arguments of four or more terms. Nor do they report that Carroll developed his own method of diagramming. Carroll's diagrams, though isomorphic with Venn's, are actually more precise and simpler to construct.

Rather than using different arrangements of closed figures as the Swiss mathematician L. Euler had done, Venn and Carroll both employ a single matrix for an argument containing a given number of terms. Thus, the familiar Venn diagram of three overlapping circles represents a standard syllogism of three terms. The matrix manages, in Venn's words, to "break up the entire field into a number of classes or compartments which are mutually exclusive and collectively exhaustive." Various "classes or compartments" within the matrix are then marked in such a way as to indicate whether they have members or occupants or whether they lack them.

In order to obtain compartments for n terms, both Venn and Carroll resorted to duplication. That is, each logician reached a point at which his diagram for an argument of 2^{k+1} terms was *two*

diagrams for an argument of 2^k terms. (For Venn, k = 6; for Carroll, k = 9.) This suggested to other logicians the possibility of devising a single diagram for an argument of n terms, a problem not solved until the second half of the 20th century.

In seeking a one-figure diagram for an argument of n terms, logicians were ignoring an important difference between the arguments of Venn and Carroll. In Carroll's arguments, all the constituent propositions turn out, upon analysis, to be of the traditional A, E, I, or O forms. Not so in Venn's. This means that a somewhat simpler diagram will suffice for Carroll's arguments than for Venn's. To construct such a diagram, begin with a Carrollean "biliteral" square figure which will represent the argument's conclusion. Assign the upper half of this figure to the class 'S' (the "minor" term), and the righthand half to the class "P" (the "major" term). To indicate that a given compartment is empty (i.e., " = 0") place an ' = ' sign in it, and to indicate that a compartment is not empty, place a " ≠ " in it. To diagram a syllogism or sorites, insert as many concentric squares (alternately rotated 45°) as the argument has middle terms.

Here is a set of premisses, proposed by Lewis Carroll, for a 5-term sorites:

(1) No birds except ostriches are nine feet high.

(2) There are no birds in this aviary that belong to anyone but me.

(3) No ostrich lives on mince-pies.

(4) I have no birds less than nine feet high.

Having diagramed these premisses, we find that we have also diagrammed the proposition, "No bird in this aviary lives on mince-pies," which is the conclusion.

In contrast to the above argument, Venn had suggested such sets of premisses as the following:

All x is either both y and z, or not y.

All xy that is z is also w.

No wx is yz.

These premisses cannot be diagrammed by the concentric-square method, but require either a Venn or a Carroll diagram.

Further research in this area might include devising examples of a Carrollean flavor for Venn-like arguments. As a result, textbooks which now include Carroll's soriteses among their examples might come to include arguments like the following:

All men at this university are either "gentlemen" or "scholars."

No "gentlemen" are card-cheats.

No "scholars" are sword-swallowers.

Hence, no men at this university are both card-cheats and sword-swallowers.

CONFLICTING THEMES IN ESPRONCEDA'S "HYMN TO THE SUN"

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The four uneven sections into which the poem collapses may be catalogued: 1) the praise of the sun (lines 1-54); 2) the Noah episode (lines 55-78); 3) the rhetorical question (lines 79-85); and, 4) the negation of the poem (lines 86-106).

In the first section Espronceda is at great pains to present the Ossianic vision of the sun which he personifies as an indulgent, god-like creature addressed with the informal forms. This use of the *tu* forms suggests that Espronceda is, in effect, praying to the sun as though it were a god, a concept familiar to Ossianic pantheism which Espronceda accepts.

To employ the categories of Martin Heidegger's *Being and Time*, it has understanding, state of mind, falling, and discourse. This sun communicates without words, by its concern-for-Being, by paralleling the motions of the poet's mind as though in ontic-ontological harmony with the poet. The poet sees the sun as a majestic entity which sails through the sky, indifferent in a manner reminiscent of the sun of antiquity's mythology, yet benign and filled with concern.

The Dasein of the sun has become too convincing. It is truly a project-of-concern which outshines the Lord Himself. The direction of the poem changes with an abruptness that the rhetorical question does not conceal stylistically.

The entire Ossianic project falls into doubt occasioned by the presence of question marks around the description of the sun's authority. Nevertheless, this is the direction that Espronceda chooses as the sun takes on its fullest dimensions as Dasein...it is thrown and falling unto death.

Espronceda's resolution of the theme is to offer the sun, as a personification, the medieval *carpe diem* topos: "Goza tu juventud y tu hermosura" "Delight in thy youth and beauty." (93) He continues with an apocalyptic vision of the end of the world that, with all its romantic exaggeration, is not out of place in the imagery of Christian sermon literature. The Ossianic theme of the poem has made its way into a vision of the powerful, personified, nearly divine and pacifist sun, but the details of its destruction at the hands of the Eternal Father show a violence to the poem and to Ossianism that is unrivalled:

> deshecho en mil pedazos, destrosado
> y en pielagos de fuego
> envuelto para siempre y sepultado;
> de cien tormentas al horrible estruendo,

en tinieblas sin fin tu flama pura
entonces morirá.

broken into a thousand pieces,
broken into bits of flame
wrapped up and eternally buried –
a hundred torments at the end –
thy pure endless flame wrapped up
in darkness;
thou shalt die. (99-104)

'Himno al sol', then, is not a coherent vision of Ossianiasm, as the subtext seems to imply, nor is it a Christian affirmation of the inevitability of the Second Coming of Christ. It is, to use legal jargon, a defeated hostile witness to the inevitability of orthodoxy in romantic Spanish poetry. It is a collapsed four-part fragment that lacks poetic unity.

José Espronceda initiates an enthusiastic and convincing vision of nature and its benign forces. The poet then intervenes to destroy the Ossianic implications with an apocalyptic vision of solar debris that foreshadows Friedrich Nietzsche's later call to philosophize with a hammer.

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THE IMAGINATIVE RESOLUTION OF WORDSWORTH'S IMMORTALITY ODE

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While Wordsworth's ode is usually considered to be one of his best poems, many commentators find the resolution of the poet's melancholy in the closing stanzas unconvincing and unsatisfactory. The abrupt transition from the grief of stanza eight to the joy of stanza nine seems contrived. However, the resolution derives from that very act of grieving--an act that reveals to Wordsworth the intimations of immortality that he goes on to celebrate in the last three stanzas. The movement from grief to joy is embedded in the structure of the poem and in the process of imagination as Wordsworth writes about it in *The Prelude* and in his Preface of 1815.

The opening four stanzas of the poem display a nostalgia that wavers between delight and regret: the recollection of childhood joy arouses the desire to participate again in that joy and the recognition that such joy has been lost. The beauty of nature still exists for the poet, but no longer is he at one with that beauty. In stanzas five and six

he attempts to account for his loss by means of the myth of pre-existence, a notion that would seem to offer some consolation; but instead of consoling him, it heightens his sense of loss and removes him further from the "visionary gleam" of childhood. In stanza seven, the depiction of the child blends psychological accuracy with the sentimental charm that comes from a parent's loving vision, but underneath lies a satiric irony that turns into a bitter lament in stanza eight.

The emotion then in stanzas one through eight is dual--the joy of childhood arouses regret over its loss, the divinity of infancy makes us see how mundane our present existence is, and the blessed state of childhood innocently and ironically forecasts its own demise. This duality is carried to the extreme in stanza eight, where the child comes to represent the acme of existence, and the child's blessedness exposes by contrast the despair of the adult--the futility of "toiling all our lives to find" "those truths" that rest so easily on the child, the darkness to which later life is condemned, the yoke of responsibility for which we give up freedom, and the weight of custom that buries joy.

After such an extreme lament, how can Wordsworth express joy in the very next lines that open stanza nine? It may appear at first to be a severely limited joy ("in our *embers* / Is *something* that doth live" [my emphasis added]), but it opens up into a full and exultant celebration by the second half of this stanza. The explanation that Wordsworth offers is complex--even somewhat perverse, he seems to admit: the blessing now comes not from that which is most worthy to be blest but first of all from doubt, misgiving, and guilt. We see now a different aspect of childhood from what we saw in stanzas one through four: the "visionary gleam" encompasses not only jollity but also grief. Recalling now "those obstinate questionings" of the "best philosopher" (i.e., those childhood awakenings of imagination that are accompanied by a sense of alienation), Wordsworth does indeed feel at one with his own childhood.

Memory in the opening stanzas was divisive in its effects, separating the adult poet from the childhood experiences that he recollects. By stanza eight, however, with the aid of imagination, memory unifies the adult with his past, binding his days each to each (as in the poem's epigraph). What more splendid display of imagination working through memory than the poet's fresh and glorious vision of the child as "Mighty Prophet! Seer blest!" Here the poet again attains a glimpse of that fugitive glory, thus enabling him to celebrate his present more mature joy in the closing three stanzas. In this manner the ode dramatizes the imaginative act of vision that overcomes despair.

THE WORD "SHARP" IN *THE GOLDEN BOWL*

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The word "sharp" appears often enough in *The Golden Bowl* by Henry James to call attention to itself. The word demonstrates James's use of recurrence and impressionistic detail to achieve a unified text. Consideration of the word is a strategy for uncovering layers of character and characterization within James's representation. Becoming aware of the repeated word and its inherent ambiguity expands a reading by interrupting a habitual response.

The Golden Bowl is a text about perception and the relationship between seeing and knowing. This study focuses on what James, in the Preface to *What Maisie Knew*, calls the "muddled state." It is, he says, one of the "sharpest of the realities." The muddled state is experienced by author, character, and reader of *The Golden Bowl* as each attempts to find meaning in such signs as a "sharp turn."

The word "sharp" averages approximately one appearance every ten pages. The first fifteen pages of Book Second seem to be critical when following the theme of perception (seeing/knowing). Here the word appears six times and, not surprisingly, this passage contains a major epiphany for Maggie Verver and a major thematic revelation. In addition, the close reading of these pages reveals James's paranarration at work; the text demonstrates the muddlement experienced by the characters. As the "sharp"s thin out, so does the story's clarity diminish and Maggie's life (and the text) resumes its complexity.

A COMPARISON OF MOTIFS IN EASTERN AND WESTERN SAINTS' LIVES

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In the genre of early Christian and medieval literature known as hagiography, or saints' lives, similar motifs and conventions appear with great regularity from East to West, country to country, generation to generation. Among the various motifs, two of the most basic ones are contempt of the world and the exaltation of virginity over marriage. The former would seem to be a necessary condition for all sainthood; the latter is more emphasized in some generations than others.

In the lives of the virgin martyrs in Middle English, *Seinte Marherete*, *Seinte Juliana* and *Seinte Katherine*, we find the same situations and attitudes as those in the *life of Venerable Moses the Hungarian*. Refusal to be drawn into marriage by riches, worldly glory or force, away from the treasure of virginity, leads to torment and peril in all cases. The reasons for this are several. In the first place, the saint, as well as the saint's life, imitated the life of Christ, in which virginity and unworldliness were exemplary. Also, from a literary point of view, there was the common source of the Fathers of both the East and the West.

It is worth noting, however, that the atmosphere in which these works were produced differed somewhat from East to West, a fact which is to some extent reflected in the works examined, that is, the *Katherine Group* and the *Paterikon*.

In the Middle English group, the saints are virgin martyrs in a pagan society, whose contempt of the world is demonstrated in withstanding the allurement and the threats of the pagan rulers, as well as withstanding the invitation to marriage. The acceptance of virginity as superior to marriage is common to both, of course, but in the Middle English it seems a bit sharper than in the East. In the *Paterikon* there is more variety in the accounts. In *Moses* there is the Christian who resists a Christian princess purely on the basis of contempt for riches and conviction that without chastity he will not be saved. There are also accounts of the monk whose contention is not so much heroic resistance to a ruler, but a resistance to the ways of the world, the flesh and the devil — in other words, in the total subjugation of his body.

In the *Katherine Group*, the saints live as ladies, in rich homes, with education, servants, and no physical torment until the day of trial. In the East, in the lives of such men as Theodosius, one finds great stress upon total abandonment of the world, upon fasting and cave-dwelling, as well as resistance to temptations of the flesh. The tone of a great deal of the *Paterikon* is acetic, much like the earlier lives of the desert fathers and the Anglo-Saxon saints, Cuthbert and Guthlac. There is nothing of the mystical in these accounts, but a sense that this is a vale of tears in which the Christian denies all of the world.

With this small exception, the saints follow the common pattern and one can say that nowhere is the universality of the Christian Tradition better shown than in these hagiographical works.

THE RECURRENT PREOCCUPATION WITH THE PROBLEM OF LANGUAGE AND THE DIFFICULTY OF WRITING IN THE LITERARY WORKS OF GABRIELLE ROY

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Critical analyses on Gabrielle Roy's work number over a thousand. However, most of these analyses have overlooked the degree to which Gabrielle Roy's works explore the representative code. Most of her critics, (Jacques Allard, Gérard Bessette, John Murphy, Hugo McPherson, to mention a few), have focused their interest, almost entirely, on the thematic concerns of her works. Consequently, the modes of representation, i.e., the ways in which her works produce meaning, remain largely unexplored. The present paper will attempt to begin to fill this void by examining one of the major facets of her creative artistry: her recurrent preoccupation and relentless struggle with the problem of writing.

In her autobiographical short stories: *Rue Deschambault, La Petite Poule d'Eau, Ces enfants de ma vie*, Gabrielle Roy explores the difficult task of writing metaphorically. Frequently, the problem of writing is associated with a writing lesson, with the difficulty of learning the letters of the alphabet. As in the case of Edmond's well written letter to his friend, Bill McEwan, in New Zealand, or in the case of the extremely careful and childishly accurate handwriting of the little Claire-Armelle, or in the case of Josephine's careful and fine handwriting, in *La Petite Poule d'Eau*, or in the case of little Demetrioff's in *Ces enfants de ma vie*, who is able to reproduce the "whole alphabet, small letters and capitals without a single mistake in their order", the difficulty of writing is reduced to the problem of mere handwriting, or, at best, to the problem of calligraphy. The difficulty of composition is relegated to a secondary importance.

In *Rue Deschambault*, the preoccupation with language and writing focuses on the difficult condition of the writer, rather than on language's inadequacy as a general signifying system. the issues of content and code are relegated to a subordinate and a secondary position. Christine's mother, who has sensitized her to the "power of images" and to the "force of beautiful phrases", tries to dissuade Christine from becoming a writer. Aware of the anguish inherent in the writing process, she reminds the hero-protagonist of how taxing and lonely a writer's life can be.

The act of writing entails a deep inner conflict, a tragic division within the self. Both in *Rue Deschambault* and in *La Route d'Altamont*, Christine, as her creator, is torn between life and art, between living and writing.

The difficulty of writing and the dissatisfaction with a common representative linguistic code are further explored by Gabrielle Roy in her "existentialist novel", *Alexandre Chenevert*. Experiencing a unique sense of peace at Lac Vert, Alexandre considers it his duty to share his self-discoveries and his newly-found happiness. He decides to translate his thoughts into words by writing a letter to the press. In an attempt to commit his thoughts to writing, Alexandre is confronted with the inescapable problem of self-expression.

With Alexandre's tragic struggle and failure, Gabrielle Roy expresses a deep dissatisfaction with language as a means of communication and of exploration. She challenges language's role as an adequate signifying system. Indeed, the metaphorical function of these stereotyped phrases or "paroles", as Saussure would call them: billboards, names, voices of loudspeakers and newspaper headlines that pollute the urban atmosphere, is to de-automatize, to de-familiarize a reality that had been previously accepted by the reader. It is this process, of distancing, of Verfremdung, as Brecht would call it, of making the familiar seem strange, that uniquely distinguishes *Alexandre Chenevert* from Gabrielle Roy's other works. Objects and slogans are removed from the "automatism of perception" and of cognition. They are, thus, defamiliarized. Through a kind of "mise en scene", they are distanced from the reader. As a result, they appear as if they were under a microscope. The accent having been placed on the act of "looking", or "seeing", rather than on "knowning", it is the signifier rather than the signified that assumes primary importance. Language, for Alexandre, no longer remains a transparent, self-effacing instrument whose exclusive function is to represent what is "real". It becomes a tool for the exploration of reality. It ceases to be automatized, inconspicuous. As a result, the manner and the problem of representation become more important than the actual substance of representation. Traces of such foregrounding can be found throughout the novel. Indeed, the critical deciphering of these stereotyped communicative codes becomes the obsessive preoccupation of Alexandre.

The same anguish and the same fatigue are experienced by Elsa, the protagonist of *La Rivière sans repos*, as she attempts to write a letter to Madame Beaulieu. Elsa finds the difficult task of writing both physicallly and mentally taxing.

In conclusion, we may say that this struggle with linguistic expression, self-discovery and self-expression are at the very heart of the majority of Gabrielle Roy's characters. They want to be heard, to be recognized, to become significant and immortal. It is through their relentless struggle with the linguistic medium, through their unceasing exploration of both the limitations and the creative power of language, that these characters, not ulike their creator, will achieve a certain degree of immortality, a sustained form of personal identity.

(I)

DANCING AT THE EDGE OF THE ABYSS: SOME NOTES ON DECONSTRUCTION

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Deconstruction presents a special challenge to readers and teachers. We may find it deeply troubling: obscure, iconoclastic, even nihilistic. Still it appears to be the first radical, philosophical rethinking of literary activity since I.A. Richards' analysis of Coleridge's reading of Kant. Even those who refuse to accept its ultimate conclusions can find deconstruction exciting and useful--in three ways.

First, by pushing the critical assumptions of New Criticism and Structuralism to their limits, deconstruction can help us understand those critical systems. Readers of Paul DeMan's deconstruction of New Criticism, *Blindness and Insight* for example, may find themselves grasping in a fresh way the achievement of New Criticism, which rests, (as all achievements must?) on a blindness to some implications of its own position.

Likewise, Structuralism, Deconstruction's more direct ancestor, seems more comprehensible now that its deepest assumptions have been probed, even if that probing seems designed to turn structuralism back on itself. This is true of at least four structuralist assertions: 1) The connection between sign and signifier is arbitrary; 2) Signifiers are abstractions--words do not point to "things," but to abstractions; 3) Any explanation of signifiers must itself use words--signifiers. (Every decoding is another encoding.); 4) Signifiers and signified both exist, not through what they are themselves, but through their difference from "neighboring" concepts--*pin* is something which is not *pen* or *tin*. All our perceptions rest on that difference, that gap, that "nothing." Absence, like the little man upon the stair ("the little man who wasn't there./ He wasn't there again today./ I wish, I wish, he'd go away"), becomes a presence deconstruction cannot ignore. In its emphasis on nothingness, deconstruction reminds us that some of our deepest insights, such as that of a lost paradise, rest on a perception of absence.

Deconstruction can be useful in a second way--encouraging us to read old texts in a new way. Books like Shirley Stanton's *Literary Theories in Praxis* and Robert Con Brio's *Contemporary Literary Criticism* offer readings (or should we call them non-readings?) of Yeats, Hawthorne and others, which can challenge our own readings if those have become predictable. Herbert Schneidau's *Sacred Discontent* offers new perspectives on the Bible, and John Drakakis's *Alternative Shakespeares* does the same for Shakespeare. Likewise, the shifting levels of irony in Defoe' *Moll Flanders* can be seen as its delightful essence, rather than as irritation, and the search for self-

contradictions in some almost overly readable texts, like *Tom Jones*, can be a way of opening up those texts for ourselves and our students.

Finally, Deconstruction can throw a perverse but revealing light on the knotty problems of macro-analysis we undertake when we use terms like modernism, post-moderism, and post-structuralism. Post-modernism refers to any attempt to counter the rigorous, elitist aliena-tion of modernism. Structuralism--a kind of post-modernism--shared with modernism an attempt to start from scratch, while, at the same time, trying to relieve modernism of some of its tone of despair by offering impersonal, almost geometric, diagrams and charts. Deconstruction is both post-modernist (offering a spirit of play in place of fragments shored against ruins) and post-structuralist (in its rejec-tion of programmatic, geometric answers). It rejects what Alan Wilde (in a book called *Horizons of Assent*) calls modernist "disjunctive irony" in favor of "suspensive irony" in which "ambiguity and paradox give rise to quandary, to a low-key engagement with the world of perplexities and uncertainties in which one can hope to achieve what Forester calls 'the smaller pleasures of life'. "Some, like Dennis Donoghue (in an article in a June, 1986, *New York Times Book Review*) are uneasy with this scaled down vision and call it the "promiscuous cool" of post-modernism.

What comes after deconstruction? already we have books (one by Harold Felprin) with titles like *Beyond Deconstruction*. One hears rumors of a "return" to historical criticism, called, naturally, the *new* historicism. The lead article in the September *College English* is called "Reflections on the New Historicism." But whatever path critical theory takes, it will have been altered by deconstruction. Once we have failed to see it, the presence of absence will always be with us. Once we have danced at the edge of the abyss, we can never be the same.

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MALLARME'S CAPTIVE SWAN: A READING OF "LE VIERGE, LE VIVACE..."

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Almost without exception, Mallarmé's critics have read "Le vierge, le vivace et le bel aujourd'hui" as an allegory of creative impotence. The theme of the captive bird is, indeed, a traditional Romatic symbol of creative and spiritual frustration. "Exile sur le sol," the poet-bird of Baudelaire's "1'Albatros" is tormented by a philistine society that cruelly mocks his noble ideals. Straining its neck convulsively toward a cruel sky, the capitve swan of Baudelaire's "Le Cygne" is a pathetic symbol of man's spiritual exile. The critics have failed to note, however, that Mallarmé radically alters - through inversion - this tradi-

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tional theme. "Le vierge, le vivace..." is in fact a treatment *a contrario* of the stereotype of the captive bird. In the beginning of the sonnet, the poet seeks to escape from his icy prison. At the end he identifies with it, renounces flight, and in so doing achieves an apotheosis. The captive bird is not an allegory of creative impotence, as the critics have supposed. Rather, it is an entirely appropriate symbol of Mallarmé's well-known notion of negative creativity. The poet acts through inac-tion, sings by falling silent, flies, so to speak, by not flying. The subject of "Le vierge, le vivace..." is the creation of the anti-poem: the creation of art through an act of self-negation.

The beginning and the end of the sonnet mirror each other. The image of a frozen, shining splendor which concludes the poem balances the glorious, drunken flight of the opening. These two forms of beauty -warm and cold, passionate and pure, spontaneous and restrained - are equally alluring. We know that Mallarmé gives preference to the latter. However, the final image suggests not so much a renunciation as a *sublimation*: the merely earthly swan, too human, too sensuous, gives way to the astral image projected into the Heavens: the con-stellation of the swan gleaming in the night sky. As is typical of Mallarmé's mature poetry, "Le vierge, le vivace..." unfolds rigorously according to the stages of a dialectic. We move from affirmation through negation to a final synthesis. The poet renounces life in order to recover it on the sublimated and purified level of art.

> Le vierge, le vivace et le bel aujourd'hui
> Va-t-il nous déchirer avec un coup d'aile ivre
> Ce lac sur oublié que hante sous le givre
> Le transparent glacier des vols qui n'ont pas fui!
>
> Un cygne d'autrefois se souvient que c'est lui
> Magnifique mais qui sans espoir se délivre
> Pour n'avoir pas chanté la région où vivre
> Quand du stérile hiver a resplendi l'ennui.
>
> Tout son col secouera cette blanche agonie
> Par l'espace infligée à l'oiseau qui le nie,
> Mais non l'horreur du sol où le plumage est pris.
>
> Fantôme qu'à ce lieu son pur éclat assigne,
> Il s'immobilise au songe froid de mépris
> Que vêt parmi l'exil inutile le Cygne.

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A NEW LOOK AT AN OLD PROBLEM: MENNONITE PLAUTDIETSCH

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[*To our chagrin, we are unable to publish Professor Thiessen's*

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LINGUISTIC PATTERNS OF "SIMPLIFICATION" IN TRINIDAD CREOLESE ENGLISH

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The concept of "simplification" remains a controversial and unsolved issue in linguistics, particularly in the field of pidgin and creole languages. This concept however is still useful in determining the nature and function of a specific creole, especially from a synchronic perspective. The process of simplifying language exceeds the traditional focus on commonalty and reduction as maintained by such pioneers as Robert Hall and Robert Le Page, and must include the notion of ironic usage with intention, for example, to complicate, to reduce comprehension, to introduce a boundary of distinction, to mystify, to dramatize, to define and characterize and to reveal human behavior and identity. Trinidad Creolese English provides ample and interesting evidence of "simplification" functioning purposefully to achieve these objectives.

It can be shown on the surface that the Creole English of Trinidadians reflects such traits of "simplification" as deletion of the copula (a factor considered by Mervyn Alleyne to be a false claim in relation to creoles, Alleyne, 1981: 173); reduplication; invariance in form; invariable relation between form and grammatical function rather than derivative inflection; and overdependence on overt word order rather than on declensional and conjugational variation. Nevertheless, simplification in Trinidad Creolese, as Samarin has shown in pidgins (Samarin 1981: 119-26), exceeds these structural criteria. In pronunciation, grammar and vocabulary the English Creolese speaker in Trinidad abbreviates the standard language with great inventiveness, not necessarily seeking a common denominator to communicate efficiently with the non-local speaker, but often to make his messages and codes inaccessible, to maintain his indigenousness and to communicate distance. The ironies of this usage are discernible in Trinidad Creole sayings, in some of its dialect poetry, in the diaglogues of its drama and in the narrative style of its short stories and novels.

A sampling of these sources will prove informative in substantiating the claim just made, and will include allusion to such Trinidadian authors as C. R. Otley, Paul Keens-Douglas, Harold Ladoo, Sam Selvon and V. S. Naipaul. The last three authors have achieved international recognition in the field of English Commonwealth literature and have been significantly acknowledged among critics of British, Canadian and American Literature.

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