PROCEEDINGS

OF THE

The Linguistic Circle of Manitoba and North Dakota

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VOLUME XXXIV
1994

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AND NORTH DAKOTA

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Bernard O'Kelly

"When a man makes time past and time to come primary terms of his own self-definition and keys to the importance both of his being and of his works, time will truly be of the essence of what he creates or in any way projects from himself."

--Bernard O'Kelly in
The Rensissance Image of Man and the World
(Columbus, 1966), p. 5.

EDUCATION
   B.A., University of Montreal (Latin, Philosophy), 1950
   L.Ph. (License-en-Philosophie), Collège de l'Immaculée Conception, 1950
   M.A., Harvard University (English), 1955
   Ph.D., Harvard University (English), 1960

ACADEMIC HONORS & AWARDS
   Hart Scholarship in Classics, University of Manitoba, 1943-44
   Dexter Travelling Fellowship to England, Harvard English Department, 1956
   Alfred J. Wright Award, Ohio State University, 1964

   When Bernard O'Kelly became Dean of the College of Arts and Sciences at the University of North Dakota in the summer of 1966, Grand Forks and the Valley of the Red River of the North were not *terra* totally *incognita* to him. He had been born and had grown up in Winnipeg. Having studied and taught in both Canada and the United States, he was sensitive to their similarities and differences. With scholarly backgrounds in Latin, French and English, he was anxious to engage in and promote the study of languages and literatures.

   From 1966 until his retirement in June, 1995, Dean O'Kelly has done just that: By encouraging the departments in his college to strive for collegiality and professionalism, by teaching graduate courses as time permitted, and by publishing–reviews, articles, and a book in his own area of expertise, Renaissance Studies. And over the years he has supported the scholarly and collegial endeavors of the Linguistic Circle of Manitoba and North Dakota–attending its conferences, encouraging others to do so, and, in particular, finding College funds to support the annual publication of the *Proceedings*.

   It is our privilege and pleasure to dedicate this 34th Volume of the *Proceedings* to now Dean Emeritus Bernard O'Kelly and to identify him as a paragon of Linguistic Circularity.

FOREWORD

The thirty-seventh conference of the Linguistic Circle was held on Friday and Saturday, October 28th and 29th, 1994, at the Days Inn in Winnipeg. At noon on Friday, participants were welcomed by Circle President Neil Besner and by Dean John Hofley of the University of Winnipeg.

During the next day and a half, forty-three papers were read and discussed. Contributors represented six American and five Canadian institutions. Chairs of sessions included: Kathleen Collins (Creighton University), Harold Smith (Minot State University), Muriel Brown (North Dakota State University), Gaby Divay and Rory Egan (University of Manitoba), Ken Hall and Gene DuBois (University of North Dakota), Neil Besner, Murray Evans, Karen Malcolm, Lena McCourtie, Iain McDougall, and Clement Wyke (University of Winnipeg), and Michael Moriarty (Valley City State University).

On Friday evening, to conclude the Annual Banquet, President Neil Besner informed, diverted and amused the guests with his address entitled "Great Canadian Shields."

At the Business Meeting on Saturday, after reporting that there were sixty-one individuals attending the conference, President Besner commended the presentors for the high calibre of their papers, congratulated the Editor on the appearance of the *Proceedings*, and thanked everyone whose hard work and cooperation had helped make the two-day gathering a success.

In his report, Editor Tim Messenger acknowledged with thanks the help of Michael Moriarty and Carol Sedgwick in preparing the *Proceeding* for the press, but took final responsibility for any remaining "glitches." He said that copies of the *Proceedings* were still being sent to twelve Canadian and six American institutions; and there was still an exchange with two European journals.

Two special awards were made at the meeting. For her long and devoted involvement with the organization, the Linguistic Circle conferred on former President Mary Ellen Caldwell the title "Honorary President for Life" and presented her with a commemorative plaque. Kathleen Rettig Collins was honored for having established a "daughter" organization to the Linguistic Circle in Omaha, Nebraska. The Midlands Conference on Language and Literature has met every year since 1988. For this outstanding achievement, Kathleen Collins was named on Honorary Life Member of the Circle.

Elected as officers for 1994/95 were Harold Smith (Minot State University) as President, Gaby Divay (University of Manitoba) as Vice President, and Karen Malcolm (University of Winnipeg) as Secretary-Treasurer.

After assuming the Chair, incoming President Harold Smith brought those in attendance up to date on the project to publish full texts of some of the papers previously presented at Circle conferences. The thirteen submissions which had been received would be reviewed; and it was hoped that the publication would be ready by the 1995 conference. The title would be *Selected Papers Presented to the Linguistic Circle of Manitoba and North Dakota. 1989-1993.*

In other business, the Circle voted to seek regional affiliation with the International Association for Semiotic Studies. Those present and voting also decided that papers written in any language may be presented at conferences of the Linguistic Circle.

President Smith closed the meeting by cordially inviting everyone to attend the 1995 conference in Minot.

RABELAIS'S FOOLS/LES FOUS DE RABELAIS

Daniel Bahuaud
University of Manitoba

The sharp contrast between the Holy Fool and the Wordly Fool was a well-known and widely used Renaissance trope. Inspired by St. Paul's Second Letter to the Corinthians as well as Erasmus's *Praise of Folly*, this dichotomy was used to great effect by Sebastian Brant, Rabelais, and even Shakespear; and it was a favourite of several Evangelical Humanists in their criticism of Renaissance society.

Using material culled from my recent Master's thesis, I will explore Rabelais's use of both the Holy Fool and the Worldly Fool by studying the *Tiers Livre*'s description of Triboullet (*Le Tiers Livre*, Chapter XXXVIII), a wise fool whose ability to make a leap of faith is advocated by the author. Panurge's inability to understand Triboullet's behaviour, thus providing the reader with a comical yet clear picture of the Wordly Fool, will also be explored.

CRIME AND PUNISHMENT IN MARGUERITE DE NAVARRE'S HEPTAMÉRON

Nancy Erickson Bouzrara
University of North Dakota

In the seventy-two stories of *L'Heptaméron*, Marguerite de Navarre creates ten storytellers – five men and five women – who share the tasks not only of inventing or relating stories, but of passing judgment on the characters involved in them, and the other storytellers as well since each text is followed by a discussion of the story.

This paper proposes to identify what behavior is deemed punishable, to examine the actual punishment given those who transgress, and to determine whether it can be said, as some feminist critics maintain, that female characters are punished far more severely than men for similar deviant behavior.

DESMOND EGAN'S A SONG FOR MY FATHER: A FUGAL INTERPRETATION

David C. Bradley
Minot State University

When coming upon Desmond Egan's *Sequence: A Song For My Father*, a musician's eye is immediately struck by the word "sequence." It calls to mind the medieval musical sequence, which derived from the addition of words to specific church chants in set patterns of syllabification and rhyme. Upon examination of the poem, however, it is clear that Mr. Egan was not attempting to recreate such a musical structure in his work; nowhere can the reader find mirrors of the medieval formulae in it. "Sequence" must therefore be taken to suggest the normal meaning of one thing following another in a certain order. The poem does indeed reflect this as there are eighteen sections beginning with memories of happier times prior to his father's final illness and culminating with the cathartic segment called "Epitaph" in which Egan releases the physical remains of his father and grasps the living memory.

From a musical standpoint then, what is *A Song Of My Father* if it is not a sequence? Clearly it brings to mind the idea of a fugue, probably the most basic compositional technique of the Baroque period. While the Baroque fugue normally used only one theme, it is not uncommon to find two themes presented in a double fugue with each theme having equal importance and, of course, requiring greater ingenuity on the part of the composer.

Here the reader or listener can stretch the double fugue idea into a triple fugue. Three major themes are evident at a glance: Egan's own memories of his youthful life with his healthy father, the decline and ultimate death of his father, and his own more mature understanding and acceptance of his father. Within each of these three themes can be found sub-themes or variations on the principal ideas. As the work is performed by three voices, it is easiest to think of it and analyze it as being similar to a baroque trio sonata in which there is a solo or featured instrument (string or wind) accompanied by a keyboard (traditionally a harpsichord) and a *continuo* (traditionally a viola da gamba).

With this approach in mind the featured voice would, of course, be taken to be the one reading the verse on the left side of the pages and the solo sections, as the other two subordinate voices chime in with the right-hand column. Each of the major themes and their variations interweave with the others and themselves in a typically intricate baroque fashion. As is the case with a trio sonata (or any other fugal combination of instruments and/or voices), the greatest impact of the poem would derive from taking great care to select readers whose voices are distinct yet balanced in quality, dynamic capability, and dramatic intensity.

CHAUCER'S MAN OF LAW'S TALE NAVIGATING THROUGH LIFE'S SEAS

Muriel Brown
North Dakota State University

In the *Man of Law's Tale* Chaucer sets up a paradoxical situation for Custance, who spends a major portion of her life literally on the sea, sailing from Rome to Syria, from Syria to Northumbria, from Northumbria to the coast of Spain, then to Rome, back to Northumbria, and finally back to Rome. On two occasions she is placed "in a ship al steereless" (a rudderless boat), yet she never loses her faith in God who is her "steere" (rudder, guide). The details of language underscore that, on the one hand, she is placed in the most perilous of situations, yet, on the other hand, remains convinced that God is in control of her ship and her life. The external events of her life are subject to Fortune's wheel, another metaphor that reoccurs in Chaucer, yet this image never controls her inner life. God remains "lord of Fortune." Also, some of the details of the story underscore the treachery of women, particularly her mothers-in-law, yet she looks especially to another women, Mary, "his mooder deere, / That is to me my seyl and eek my steere." This contrast connects with other details that recall the role of Eve through whom "Mankynde was lorn" and Mary's role as the mother of Jesus, the source of humankind's redemption.

This allegorical tale, which V.A. Kolve sees as a tale of closure for the first five Canterbury tales, echoes elements in the *Knight's Tale* and, like it, has many connections to Boethius's *Consolations of Philosophy*. These connections center on a providential order that Custance constantly keeps in view even while she suffers the greatest losses that humans can endure. These two tales, as Alfred David observes, contrast masculine and chivalric virtue versus feminine and passive virtue. As a woman, she is especially vulnerable in her ability to control what happens to her, underscored by the image of the "ship al steereless." But she can remain faithful, and for her constancy, she is rewarded by God, who is her "steere."

THE ILLUSTRATED AUTHOR: THE ICONOGRAPHY OF THE SECULAR MEDIEVAL BOOK

Joyce Coleman
University of North Dakota

This interdisciplinary project is an outgrowth of research conducted for my Ph.D. thesis on the aurality of late medieval English literature. The thesis assembled evidence from historical and literary sources to show that this literature was generally read aloud, not because the audiences were illiterate but because they preferred to experience literature as a social event.

Part of my research involved looking for contemporary pictures of reading in English, French, and Burgundian manuscripts. I was surprised to find that, while individuals are often shown alone with a book in religious texts (particularly in books of hours, where the patron often kneels before an open book while Mary or other religious figures hover near), hardly any pictures show ordinary people reading secular texts, either alone or with others.

What I did find were pictures of *authors* reading, in situations that seemed to encode a great deal of information about the status of the author, the nature of the text, the intended audience, and the function(s) of literature. Authors read in two different contexts. The first is as a writer–typically sitting at a desk, surrounded by many other books, open and closed. Whereas modern authors are shown usually without props–seeking their inspiration within–late medieval authors were understood to write in dialogue with their sources.

The dialogue continues once the author has created his or her new text: the second context in which authors are shown reading is with their audience. Typically, the author sits in an elaborate chair on a dias, wearing university robes, and reads from a lectern to a tight cluster of listeners. This academic imagery applies even when the text is a collection of love poems. Many further iconographic elements may be added to this basic scene, and many political, social, and religious arguments may be carried by variations on or innovations to the basic iconography. Ancient authors are brought into a contemporary context, resulting in a multiple conflation of role and identity and a de-historicization of the text.

I am still in the process of searching out these pictures and analyzing their role in many contexts: the given manuscript they occur in, the manuscript and iconographic tradition of the given text they illustrate, the particular social and political background of their time, and, especially, the conceptions they encode about the uses of literature in the late Middle Ages. In an era known for its relative lack of literary self-analysis, these pictures are a fascinating and underexplored source of information.

For the paper delivered to the Linguistic Circle, I presented a selection of slides designed to illustrate the analyses and hypotheses I've developed so far, and to solicit any helpful input from the audience about other interpretations or directions to pursue.

GOETHE AND SCHILLER'S *XENIONS*, II: A NEW TRANSLATION

Ben L. Collins and Ursella Hovet
University of North Dakota

In *Proceedings* 33 (1993), we said that the *Xenions* of Goethe and Schiller (1796) was "a series of elegaic distichs undertaken in response to malevolent opposition to Schiller's paper *Die Horen* by narrow-minded, hypocritical pietists . . . and shallow men of doubtful literary and philosophic worth, such as Nicolai, the ArchPhilistine." The

poets modeled their xenions upon that of the Roman poet Martial in his *Xenia*, two-line poems, the first line in dachtylic hexameter, the second in dachtylic pentameter, a form better suited to the Greek and Roman languages than to German and English. Because of the difficulty of rendering the distych into English, the present translation uses the quatrain in an attempt to capture the epigrammatic mood of the German poets.

In our last presentation, we concentrated mainly on those xenions which "lampooned" the opponents to *Horen*. Lest one feel that the xenions are all satirical, our present purpose is to offer more "conventional" selections–some perhaps bordering on the "sentimental," though wrought with skill. Others approach the moral, the philosophical, and the religious, all refuting the complaint that Goethe and Schiller were irreligious and unChristian. Regardless of subject, much of the pith and vigor is retained.

MY FAITH

My religion? My canon explained
    Does not make much orthodox sense:
Our Pastor need not be ordained,
    For it's not Sect, but Faith in Essence.

QUESTIONABLE CRITICAL INVESTIGATION

Dissection is very instructive,
    So take up your knife at each whim.
To the frog, though, it's less than constructive,
    For he has to offer his limb!

NATURAL ALCHEMY: MAN AND NATURE

How has Mankind, that Nature endowed
    With instincts both lofty and low
Resolved them? With Self-Esteem! Proud
    That from coal-fields a diamond may grow.

GOOD SUNDAY BABBLE

"Hear the bells from the lofty church steeple:
    The Minister's raising a clatter,
Calling recalcitrant people
    To dull and repetitive chatter!"

Don't blame it all on the Preacher;
    He knows what the parish demands:
These hopeful words from their teacher
    Is glad babble that each understands.

OUR FATHER: THE ALL

To whatever heights you aspire,
    You can never escape isolation
Until Nature, with Her holy fire
    Welds your soul to the ALL of creation.

THE LIMITATIONS OF HUMAN KNOWLEDGE
THE SCIENTISTS OF EARTH AND SKY

You've gathered from Nature Eternal,
   From her rills, from her fields, from her sky,
And placed all in book or in journal,
   Grouped together for the curious eye:
You've trodden Her fields with your measures,
   Her radiant breast to survey:
Think you Earth will give up Her treasures,
   The ALL's secrets to you give away?
You, Astronomer, searching in space
   To chart the vast starry terrain,
Merely to mark them apace
   So you can find them again!
Suns, measureless miles traversing,
   Look close from the vantage of Earth,
Almost as if they're conversing,
   The Swan and the Bull with his girth.
Can thus only the Heavens be known,
   Mystic spheres that are dancing and darting?
Bright arch of stars otherwise shown,
   But by the Astronomer's charting?

THE ONENESS OF BEAUTY

Beauty is ever but One,
   Though the Beautiful varies Her forms:
Beauty is never so grand
   Than when it departs from the norms.

SAMENESS IN DIFFERENCE:
WORKS OF ARMS VS. COATS OF ARMS

There's a peerage in the realm of the Moral,
   Where the common-man must prove his worth,
While the better-born may gain his laurel
   By dint of the state of his birth.

IMMUTABLE

Time hastens us up to the brink!
   How can Time be bound to the Eternal?
Only through Faith can we link
   Perpetuity with the Diurnal.

LOVING DISCIPLINE

Just as a mother may punish her child
   With love, or rebuke a rude servant,
So Truth with her chastisement mild
   Harms us not, but makes us observant.

JUSTIFIABLE HYPOCRISY, OR THE ART OF PLEASING EVERYBODY

If your work caters much to the senses,
   But you wish praise from the pious as well:
Make your plots, if you will, quite licentious,
   But send all of your sinners to Hell!

CONSCIOUSNESS, MEMORY, AND DESIRE IN EDNA O'BRIEN'S *TIME AND TIDE*

Kathleen Rettig Collins
Creighton University

In 1890 William James defined the tides of thought with their seeming wanderings and flux as stream of consciousness. Subsequent critics (i.e., R. Humphrey, M. Friedman, N. Friedman) have noted the different levels of consciousness represented by this technique, as well as renaming and redefining the different types of stream of consciousness (i.e., interior monologue).

Another association with the modern novel is the author's creative techniques of manipulating time. Although Laurence Sterne seems to have anticipated the modern concerns with time, most of the authors who so self-consciously manipulate time belong to the late nineteenth century or twentieth century.

In her choice of title, *Time and Tide*, O'Brien draws attention to these two characteristics of the modern novel, that is, the *tide* of thought and the handling of *time*.

The prologue opens with four words spoken by the protagonist, "Do you believe her?" She ends the novel with four words, "You can bear it" spoken by the silence. She divides the rest of the novel into four parts, forty-six chapters. The first four words in the prologue provide the motivation for her younger son, Tristan, to move out of her house immediately. Her older son, Paddy, has drowned in a boating accident and now her younger son, so angry at those four words ("Do you believe her?"), may be leaving her for good. She asks this question after Tristan tells her that Paddy's girlfriend thinks she is pregnant with Paddy's child. Those four "treacheries" may have provided such a rift between them that he will be as dead to her as is her older son.

Most of the novel after the prologue moves chronologically (dreams and reminiscences occasionally break the chronology) from the time her boys are young until she "loses" both of them.

The last four chapters, however, go beyond the time of the action in the prologue and in these four chapters O'Brien draws greater attention to the manipulation of time and thought than she does in the rest of the novel. We know at the end of the prologue that Tristan is leaving, although the narrator leaves us with the hope that Nell's desire for reconciliation will occur. In the last four chapters, Tristan and Nell part without apologizing; she attempts suicide, but does not possess the strength to follow through; she

goes to mass, tries to pray, but is unable; she finally returns home, and finds a note from Tristan. Through the silent words in his note ("You can bear it") she finds the desire to continue living and begins to understand the relationship between past, present, and future.

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MUSICAL ADAPTATIONS OF GOTTFRIED AUGUST BÜRGER'S "LENORE"

Linwood DeLong
University of Winnipeg
Kenneth DeLong
University of Calgary

Gottfried August Bürger's "Lenore" (1773) was written about a decade after the appearance of MacPherson's *Fragments of Ancient Poetry* and about the same time that Percy's *Reliques of Ancient English Poetry* and Herder's essays *Von deutscher Art und Kunst* had stimulated a new interest in folk poetry and in the world of the demonic. "Lenore" illustrates the fascination with demonic in the late 18th century, further exemplified by Goethe's "Erlkönig," which gave rise to numerous ballads that were referred to as "Schauerballade" or "Gespenterballade."

Bürger criticized the empty, formulaic predictability of what was frequently entitled "ballad" or "romance" and argued that a successful ballad must have striking images, vigorous surges and a lively style. He hoped not only that his ballad would be an improvement on an existing genre and would be accessible to people of all social classes, but also that it might be set to music using a simple melody and, presumably, a strophic setting. This was entirely in keeping with the musical tradition of this period. Leading German folk-song composers of this period, such as Schulz, Zelter, and Silcher believed that poetic texts should be subservient to the music. Indeed, the publication of "Lenore" coincided with a remarkable efflorescence of simple, singable German domestic songs during the late 18th century. By the turn of the century, over 750 collections of such songs had appeared.

There are at least a dozen musical settings of "Lenore," but all the composers had to come to terms with the sheer length of the poem (32 stanzas) and its complex images, motifs and wealth of detail. Johann Philipp Kirnberger's setting consists of a sixteen-measure melody, the first half setting the first four lines, the second half setting the rest. The melody and accomplishment make no attempt to express any specific aspects of the poem and the result is a potentially monotonous recitation of the complete poem.

Johann André's setting (1774), which was revised four times, achieved immediate and widespread success and transformed the musical conventions surrounding the setting of ballad texts. He ignored Bürger's stated musical preferences and approached the poem from an inherently dramatic point of view, capitalizing upon the dialogue elements and the heightened *Sturm und Drang* imagery in the poem, to create an extend-

ed work lasting perhaps fifteen minutes. This setting blends elements of song with operatic recitative and operatically inflected vocal writing. The vocal line is supported with an independent accompaniment that employs characteristic musical figures, resulting in a mimetical portrayal of specific aspects of the text. In so doing, André turned the strophic ballad into a dramatic cantata in miniature.

Following on the success of André's setting, Ludwig Kunzen published a musical portrait ("musikalisches Gemälde") of "Lenore" in 1793. Kunzen generally follows André's practice, but in an effort to make the work still more theatrical, he uses not only dialogue and characteristic musical figures, but also melodrama, in which the voice speaks over an appropriately characteristic musical accompaniment.

The most widely known setting of "Lenore" was made by Johann Zumsteeg. His version, musically richer than earlier settings, was the immediate model for a considerably more substantial setting composed by the Czech composer Václav Jan Tomásek (first published in 1805). A yet larger setting, one that was never performed at the time of its composition, was the 70-minute dramatic cantata by the Czech composer Anton Reicha. It is like an unstaged opera, and includes a witch's dance and concluding tempest in Hell.

The wider significance of these works, now never performed because of their great length and their excessive mimetic element, lies in the opportunity afforded by this highly emotional text to develop a musical vocabulary that could express the demonic. Aside from Mozart's *Don Giovanni*, there is little in the music of the classic period that deals with the torment of the underworld. In their various settings of the poem, composers of the second rank gradually evolved a musical vocabulary of heightened emotionality that was eventually subsumed into the new romanticism of Carl Maria von Weber. The famous "Wolf's Glen Scene" from his opera *Der Freischütz* is unthinkable without the musical preparation of these earlier, now unknown composers. Even Weber made arrangements of popular tunes set to words from Bürger's ballad.

Curiously, although "Lenore" was widely read in Europe, even as far east as Poland, well into the 19th century, it was least successful in Germany. Schiller's vigorous denunciation of Bürger's poetry in 1791 and the emergence of German classicism seem to have turned public taste away from lengthy, action-packed ballads. Bürger died in poverty in 1794, but the composers who took up his challenge to set his ballad to music fared much better. André in particular achieved his greatest success through his musical setting of Bürger's poem.

Nineteenth-century composers soon had new, more malleable literary texts to work with. In the hands of poets like Goethe, the ballad was shortened to manageable length and in Schubert's settings, the musical ballad entered the 19th century as a five-minute work, rather than a twenty-five minute one.

CICERO AND THE STOIC DEFENSE OF DIVINATION

Joseph G. DeFilippo
University of North Dakota

In a paper published in 1985 ("The case against divination: an examination of Cicero's *De Divinatione*," *Proceedings of the Cambridge Philological Society 31:1-10*) Nicholas Denyer argues interestingly that the Stoic defense of divination outlined by Quintus Cicero in *De Divinatione* 1 emerges unscathed from Marcus' Book 2 criticisms. Divination provides a method of foretelling future events. This much it has in common with scientific knowledge. But since science deals with causal relationships, and divination deals with fortuitous relationships, divination is not open to the charge of being a pseudo-science. It does not pretend to be a science at all. Thus, Denyer argues, those of Cicero's criticisms that impugn divination's lack of scientific credentials are simply irrelevant to the defense offered by the Stoics. Correspondingly, divinatory signs themselves do not indicate causal relationships. They convey meaning in the same way, e.g., as does a railway schedule, by simply *telling* us what will happen. Certain marks on a page tell me to expect a train at a particular place and time, but they are not the cause of the train's being there then, nor do they tell me what that cause is; likewise an eagle's appearing on the left indicates victory, but it does not cause the victory, nor does it tell how the victory will come about.

Denyer's discussion adds depth to our understanding of what's at stake in defending a practice like divination. Yet his account overlooks some details of *De Divinatione* that are uncomfortable for the Stoics. If we concentrate on these details we can see (1) that Cicero's attack is not so irrelevant as it may seem, and (2) that the project of defending divination presents the Stoics with a dilemma they cannot easily resolve.

(1) If divinatory signs are communications, rather than indicators of causal relationships, it is natural to ask how we can tell that particular signs mean particular things. Quintus gives a rigorously empiricist answer to this question. He says he will examine the results of divination rather than its causes (1.12), and he compares divination to medicine as an example of an art whose methods have been validated by experience even though we may not know why those methods work (1.13, cf. 1.16).

Quintus' abandonment of a claim to know the "why" of divination reflects the fact that in one respect the Stoics want to keep it separate from the realm of scientific prediction and knowledge. In another respect, however, an empiricist defense keeps divination well within the realm of scientific justification, and Cicero may legitimately aim his attack at the level of its empirical justification. Given his sceptical purposes he need only offer equally plausible counter-explanations to remove divination's evidentiary basis (cf. 2.28, 32, 42, 44, 48, 50, 67, 139). This, I contend, is the primary purpose of his Book 2 criticisms.

(2) The Stoic defense aims to keep divination separate from the realm of scientific prediction, by restricting it to events that are thought to be fortuitous (1.9). But since the Stoic universe is governed by Fate, "fortuitous" events actually result from the same kinds of causes that effect all other events, including those that form the subject matters of the acknowledged sciences. The events predicted by divination seem fortuitous because we lack the knowledge to predict them scientifically.

Accordingly, if "fortuitous" events are such that we are *in principle* unable to know their causes beforehand, then divination ranges over events to which science can have no access. But if the Stoics mean only that there are many events which, as a matter of fact, no human has the knowledge to predict, and divination helps to fill this gap, then nothing will prevent science from having access, in principle, to the same kinds of events. By making such a distinction and opting for the former alternative, the Stoics would have laid the groundwork for a pure Denyer-style defense that would render divination secure from scientific assaults (provided that the empirical case is persuasive). But Quintus' Book 1 discourse presents an ambivalent front on this very issue.

A recurring idea in Book 1 is that the soul in a pure state is able to see what god knows. Many, perhaps most, of the soul's visions do not result from knowing the causes of future events, as god does (cf. 1.60, 63, 66). But Quintus also associates this idea with the notion that one's *rational abilities* are more powerful when the soul is in a purer state. He even admits the existence of a rare class of individuals whose souls are so pure that they can predict future events on the basis of reasoning from causes (1.111, cf. 125). Only god has the perfect knowledge that allows him to see *all* future events as a result of knowing the causes of those events (1.127). But the Stoics do not demarcate areas of experience in which humans are unable in principle to predict events by causes, and in which, therefore, foreknowledge can be gained in principle only by divination.

Cicero's rationalist attack on divination's scientific credentials is not harmless after all. Quintus' empiricist defense invites him to undermine the empirical basis of belief in divination. To the extent that Cicero renders this basis insecure, divination loses respectability as a method of making decisions about the future, since even the Stoics will admit that there is no area of life in which a scientific approach may not, in principle, discover the truth.

NARRATIVE STRATEGY IN THE POEMA DE FERNÁN GONZÁLEZ

Gene W. DuBois
University of North Dakota

The *Poema de Fernán González* occupies a unique position in the canon of medieval Spanish narrative. Although it recounts the feats of the father of Castilian independence, and thus reflects material derived from popular epic, its rigid *mester de clerecía* metrical framework points to an author from the learned class of society. Moreover, as *PFG* scholars have averred, the ultimate purpose of the poem may not be so much the aggrandizement of the hero, as the propogandizement of the monastery of San Pedro de Arlanza to which the monk-poet belonged.

The purpose of this paper is to explore the way in which the poet resolves the possible complications arising from the tensions between these two, potentially divergent, goals. Through an examination of the text, with particular attention to the Battle of Hacinas episode, I hope to show how the poet goes about crafting a narrative which exalts the hero, yet remains true to the concept of *sic transit gloria mundi*, a caution befitting a man of the cloth.

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ORPHEUS/RILKE/COCTEAU
THE METAMORPHOSES OF
AN ANCIENT RELIEF SCULPTURE

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The myth of Orpheus and Eurydice continues to be exploited in modern times by numerous artists working in virtually every art form, literary, visual, and musical. In some cases the myth occupies a place of particular prominence, even dominance, in the artist's life and *oeuvre*. Two such cases are those of Rainer Maria Rilke and Jean Cocteau.

The first of Rilke's works to exploit the Orpheus myth is a long lyric rendition of the frustrated return of Eurydice from the underworld. It was entitled ORPHEUS/ EURYDIKE/HERMES. The title is identical with the legend inscribed beneath an ancient Greek relief sculpture in the Naples museum which depicts those three figures and which inspired Rilke to create the poem. Hermes becomes a prominent figure in Rilke's poem, as he is in the sculpture, although he has no role in any earlier literary version of the myth that survives. Years later Rilke was once again inspired by a visual representation of the Orpheus and Eurydice myth which helped him to break through the writer's bloc that had stymied him for seven years. Among the consequences was a sudden burst of creative energy and poetic inspiration which in a very short period of time enabled him to complete the *Duino Elegies* and the fifty-five *Sonnets to Orpheus*.

Cocteau's earliest Orphic work, a play entitled *Orphée*, appeared in 1927, just a few years after Rilke's *Sonnets*. The play initiates a life-long series of works involving Orpheus in several media: a ballet scenario written in 1944, a sequence of frescoes for a public building, numerous drawings of Orpheus and his lyre and, most significantly, the three films *Blood of a Poet* (1930), *Orphée* (1950), and *The Testament of Orpheus* (1960).

Cocteau also made the Orpheus myth a part of his personal mythology, forming a strong identification with the figure of the much-abused homosexual poet, musician and lover. It is the intent of this paper to explore some of the ways in which the Orphic poet Rilke also became enmeshed in Cocteau's Orphic bio-mythology. The two Orphic writers did have some personal contacts and correspondence but the nature of their relationship, particularly in regard to Rilke's purported admiration for Cocteau and his

work, nevertheless, show significant indebtedness to Rilke's work. I see this reflected, for instance, in Cocteau's angel Heurtibise who seems to be a combination of Rilke's Hermes and the angels who are a recurrent feature of Rilke's *Elegies* and *Sonnets*, but the most striking evidence for the Rilkean influence on Cocteau's reworkings of the Orpheus myth consists of the cinematic replication in *Orphée* of the ancient statuary group that inspired Rilke. In the film the three characters Orpheus, Eurydice and Heurtibise (the Hermes figure) form a tableau which, through their configuration as a group, through costume, coiffure and make-up, forms a living, moving representation of the statuary ORPHEUS/EURYDIKE/HERMES.

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L'HÉROÏSME DÉSESPÉRÉ OU
"LA PROUESSE DIVINISANTE"
DANS *BELLE DU SEIGNEUR*
D'ALBERT COHEN (1968)

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Cette présentation va tenter de comprendre la quête existentielle des personnages du roman *Belle du Seigneur* et comment à travers l'utilisation de mythes, les deux principaux personnages de ce roman revivent l'odyssée humaine et reformulent les archétypes des cultures juives et occidentales.

Ce roman publié en 1968 peut être considéré comme l'oeuvre maitresse d'Albert Cohen, ou il reprend un certain nombre de personnages de ses écrits antérieurs et où s'achève la saga de son héros Solal. Ce texte, d'une richesse phénoménale autant par les procédés d'écriture que par la profondeur et l'analyse de l'âme humaine, a toutes les caractéristiques de l'odyssée amoureuse. En effet, 'l'héroïsme désespéré" ou "la prouesse divinisante" s'expliquent comme l'ultime tentative pour l'être humain, de comprendre et de justifier son existence. Dans un monde où l'existence de Dieu est comprise comme une création humaine, la seule transcendance possible demeure l'amour; l'amour de l'autre, de sa communauté.

Mais cet amour entre un Israélite originaire de Corfou et une Protestante suisse se construit sur des bases mythiques différentes. D'un côté le mythe de Tristan et Iseut, de l'autre celui de Don Juan, et malgré la tentative de fonder l'amour dan une perspective christique et biblique, le lien amoureux fait long feu et s'achève par le suicide des héros.

Belle du Seigneur est certes l'histoire d'un échec, mais c'ert aussi la formidable tentative de faire de cet héroïsme désespéré un pari existentiel qui aura tranfiguré les personnages avant de les ramener au tragique: ce qui peut paraître constituer l'essence de l'etre humain.

WILLIAM LANGLAND'S
PIERS PLOWMAN AND THE
"FEMININE SUBLIME"

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William Langland's fourteenth-century allegorical dream-poem, *Piers Plowman*, has often been regarded by modern scholars as a flawed masterpiece, or an inferior poem with masterly moments. Important scholars such as C. S. Lewis, Derek Pearsall, and Anne Middleton characterize Langland's art as "sublime" in its mastery of the potentially mediocre medium of alliterative verse to transcendent effect.

The use of "sublime" as an evaluative epithet draws on Romantic tradition; and the concept of the "sublime," discussed so much in recent years in relation to the Romantics, has also attracted the attention of feminist scholars. Patricia Yaeger, for example, critiques the "oedipal" or "conventional sublime" evident in visionary moments of nature in Shelley or Wordsworth: "the sublime of one-to-one confrontation that aspires to the recuperation of identity through the sudden overcoming of what blocks or constrains." Instead, Yaeger explores varieties of the "feminine sublime" in which moments of visionary empowerment are snatched away or otherwise expended. Anne K. Mellor shows how female writers of Gothic fiction, in like fashion, also recognized the Wordsworthian sublime as masculine. In contrast, Mellor indicates female Romantic writers who experience in the sublime "an ecstatic . . . co-participation in a nature they explicitly gender as female"--a domesticated sublimity involving morality and mundanity.

I think that such notions of the feminine sublime can do much to illuminate another sort of sublimity in *Piers Plowman* than that noted by Lewis or Middleton. A brief example or two from the poem itself suggest that the diction of some current laudatory criticism of Langland may itself be gendered in ways at odds with Langland's achievement. Notions of the feminine sublime may thus expand our sense of Langland's place in the canon of Middle English literary studies.

GREEN AND GLASSY GULFS: IMAGERY OF
RETURN TO WATER AND WOMEN
IN BYRON'S TRAGEDIES

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Of Byron's *Don Juan* George Ridenour reminds us that it is, "after all, a poem about a great lover and thus it deals largely with love" (51). Romantic love plays a much more important role for Byron than for the other Romantics, which partially explains why he is often set apart from them in discussions about the generic qualities they share. However, in Byron, as with the others, love is the power that synthesizes opposites. The importance of the power of "love" as the visionary force of the Romantic poet is the key link between them. Erotic love is a step toward the visionary or spiritual, which while perhaps unorthodox in the Romantic context is firmly in the Platonic tradition Byron would have absorbed at school. In *Don Juan* such love is envisioned in various forms: the low as with Donna Julia or Catherine the Great, or the exalted, as with Haidee, but Don Juan's basic personal goodness creates, to one degree or another an opposite pole. The combination of sin and purity, when poetically realized, contains the opposition in a transcendent moment of synthesis. Whether Byron's frequent use of erotic love is as effective a medium for discovering poetic truths as the noumenal phenomenon we might term "agapic" love–the medium for the visionary states of, say, Wordsworth or Shelley–remains questionable. Still, while Byron's is obviously not an orthodox approach, he eventually honors unions or reunions of many different kinds. In this, the protagonists of his later poetry differ from the earlier Byronic heroes who are Promethean in their individual fortitude. The later hero, while still able to stand up well under immense amounts of suffering, no longer does so alone nor as defiantly. With the exception of Marino Faliero, who goes down, like Manfred, thundering his personal justification, the new heroes tend toward acceptance rather than defiance.

The transcendental motifs of Byron's three tragedies are deeply steeped in Christian imagery. But again, it is imperative to note that Byron creates his own version of Christianity here. To better understand Byron's version it is necessary to show a progression from *Marino Faliero* to *The Two Foscari* that illustrates this. The movement is toward a vision of universal love perceived in terms of home, family, and country, but transcending earthly life so as to make the cares of the world seem finally petty. This phenomenon is complex, in that while the protagonist who embraces it seems to cast aside his home and family, he is actually achieving a higher form of love and therefore a higher morality. This superior morality compares to Jesus asking his followers to leave their families and follow him (Mark 10:24). Generally, the call to a religion–like the version of Christianity that Byron is concocting–is a call to integration of self and world, which is the call to love. Characters who do not accept this are obsessed with the vagaries of temporal life. They privilege and isolate themselves in that they do not accept love and are more or less alone. As I have suggested above, this is the fault Byron shows in the Promethean stance. Faliero stands alone through his tortures, not because he was alone in life, but because in his mind his position and age make him solely responsible for his treasonous actions. He dies alone, bravely and spouting curses, but more pitifully than either of the other protagonists, because he dies hating. Whereas, in the final tragedy, Jacopo and Francis *forgive* under even greater extremities of anguish. Jacopo's silence and desire to remain in Venice is almost outrageously self-abnegating, but clearly there is a movement here toward the divine.

As I have been arguing, this illogical ability to serve and forgive a remarkably faulty world strongly suggests the message of Christ, but Byron is unorthodox and self-reliant in his theology, and there are two other seminal philosophical or psychological forces at work in the progression to complete forgiveness and submission described here. In the course of the tragedies, Byron's version of Christianity adopts a stronger and stronger strain of Neo-Platonism. This conclusion is largely signaled by the fact that the tragedies are flooded with water or watery substances. Furthermore, a similar consequential force is suggested in the ever-increasing desire to find some metaphysical solace in woman; in these plays this is apparent in the many images of lover or mother or both. In *The Two Foscari* Venice becomes the ideal location for this desire; as "Queen of Ocean" it may be both infinite woman and infinite water.

Again, the power of love (love of country, love of woman) provides the means for realizing unity with these metaphysical objects, and, again, Byron sets forward his idealized figures in a way that suggests that ideal beauty and sexual beauty are, if not identical, at least equatable. The way the protagonist behaves, or more appropriately here, *worships* is determined by the way he sees his mate. This can be seen in the imagery of both water and woman, which separately and together may be said to represent the infinite in these tragedies.

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VISUAL MEDIA IN THE WORK
OF MARIO SZICHMAN
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Mario Szichman of Argentina is a significant novelist of the Jewish experience in Latin America. He is a sophisticated humorist and a serious critic of societal corruption. These aspects of his work have been studied by critics such as Naomi Lindstrom, but the clear influence of visual arts such as painting and film on his work has been less emphasized. Among the influences on Szichman to be considered in this paper are the work of Italian Renaissance painter Paolo Uccello (1397-1475), the silent films of Charles Chaplin, and the documentary film tradition.

Szichman has noted the importance of the Italian Quattrocento to his work, although this importance is on a somewhat different order than might be expected. He points out the similarity of the work of Uccello to comic strip art, establishing a rather unexpected pop culture connection as well as emphasizing the parodic treatment of knight-errantry in Uccello's rather odd depiction of a battle scene.

Charlie Chaplin and other comic actors have also influenced Szichman. Such influence can probably be seen most clearly in his *A las 20:25, la señora entró en la inmortalidad* (1981), with its mock-epic treatment of the Chaplin-Allenesque Pechof family.

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TALK OUT, TALK VARIETY,
TALK REALITY--
THERAPIES IN THE NOVELS OF
MAXINE HONG KINGSTON
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North Dakota State University

In Maxine Hong Kingston's three novels, *The Woman Warrior* (1975), *China Men* (1977), and *Tripmaster Monkey* (1987), Kingston demonstrates how quick society is to define insanity, how people make their own definitions of madness, how difficult it is to define madness, and how everyone is under the threat of being viewed as crazy, in order to suggest her therapeutic solution to maintain personal and collective sanity. Kingston's strategy for maintaining personal and collective sanity includes three components: breaking the rule of silence by talking out, talking a variety of stories, and talking reality.

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HETEROGENEITY OF STUDENTS
IN A NETWORKED COMPUTER
WRITING ENVIRONMENT:
ESL STUDENTS' FREQUENCY OF RESPONSES
AND CHOICE OF REGISTER
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Computer-assisted instruction (CAI) has become increasingly popular in college-level composition classes. Recent study in this area concentrates on three major fields: manipulation of either software or hardware for CAI (Bolter 1991; LeBlanc 1992, 1993; Moran 1992; Smith 1991; Solomon 1986); using CAI from instructor's perspective and other instructional issues (Barker and Kemp 1990; Eldred 1989, 1991; Handa 1990; Kaplan 1991; LeBlanc 1989, 1993; Monroe 1993); and how ESL students can benefit from learning English through computer technology (Barlow 1987a, 1987b; Brooks 1992; Strow 1987). However, in treating students as a homogeneous group, all these studies have overlooked one important fact: i.e., students in most CAI composition classes are a heterogeneous group. They come from different cultural backgrounds, and many are non-native English speakers (NNES's).

This study explored the interrelationship between the heterogeneity of students (76 subjects) in a synchronously networked computer writing environment for collaborative writing, and two factors: the frequency of the students' responses and their

choice of register. Specifically, the study measured the frequency of responses and choice of register by NNES's and native English speakers (NES's) at the beginning and at the end of a semester. The results demonstrate that although NNES's respond as frequently as NES's, the latter feel more comfortable than NNES's in using different registers. Reasons for this discrepancy are explored, and suggestions are offered on how instructors should adapt their teaching to a heterogeneous group of students in a synchronously networked computer writing class.

WHAT'S IN A NAME–MARGUERITE DURAS'S *YANN ANDRÉA STEINER*

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In his article that appeared in *Le Monde* in July, 1992, Michel Braudeau admitted his puzzlement with regard to the title of Marguerite Duras's novel of that year, *Yann Andréa Steiner*. Why, he asked, did Marguerite Duras add the name "Steiner" to that of Yann Andrea, her companion of the last fourteen years? In so doing, I believe that Duras has decided to break down even further the already unclear boundaries between autobiography and fiction in her writing by confusing Yann Adrea with several of the Jewish protagonists of her novels. The name "Steiner" or variations thereof appears in several Durassian texts: "Stein" in *Détruire dit-elle*, "Steiner," in the play *Un Homme est venu me voir* and in both texts entitled *Aurélia Steiner*. It would seem that Duras has chosen this as the archtypical Jewish name. Thus by affixing this name to that of her companion, Duras creates an intertextuality between her own autobiography and her writings, as if she wished the object of her love to become at the same time the object of one of her most passionate causes, that is, the plight of the Jews in the Nazi death camps. "Je crois que le deuxième *Aurélia Steiner* a été écrit pour vous," Duras writes (YAS, 11). Could Yann also be the "vous" in *Aurélia Steiner Vancouver*, and thus the object of the young Aurélia's desire?

Moreover, this new patronym "Steiner" ties the entire text to the Jewish question, allowing Marguerite Duras to establish still other intertextualities. To her personal history with Yann she weaves in further speculation about the story of the English Jew Theodora Kats who figured in the collection of essays entitled *Outside*. Duras also takes up again passages from *L'Eté 80* that she wrote at the time of her first meeting with Yann Andréa: now, in this more recent work, the story of the young girl and the child becomes that of two Jews, Jeanne Goldberg and David, who speak of the atrocities perpetrated on David's family by the Nazis. Thus the name "Yann Andréa Steiner" serves as the main thread of this text, a thread which weaves the personal history of Marguerite Duras and Yann Andrea into that of several of the Jewish protagonists we have encountered within the Durassian corpus.

ROOM IN A TWO STORY HOUSE: HARRIET WILSON'S *OUR NIG* AS AUTOBIOGRAPHICAL PROTEST LITERATURE

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Wilson's autobiography, considered for decades to be fiction, has recently been re-exposed with the help of Henry Louis Gates, Jr. and Barbara A. White. Women's autobiography is consistently problematic in definition, for it does not fit the convenient formulas, and Wilson's work does not escape such discussion. The paradigm of autobiography does not easily fit her writing, but is considered autobiography in all of the criticism of the text thus far.

Upon examination of *Our Nig*, issues of silencing, language use, empowerment through literature/writing, authentification of text, and audience become apparent. She wanted to expose the hypocrisy of the North, but within her own terms, to her own ends (financial independence). Ralph Ellison, a noted African-American literary critic, stated that "One writes because one wishes to be read on one's own terms", and to that end, we can see that Wilson manipulated her autobiography to make a personal statement, as well as a political one.

This paper focuses on how Wilson negotiated autobiography in order to reveal only that which she wished the public to know. In her Preface, she prepared the reader for a life-story that has gaps, lapses, and silences. Using a fictitious name (Frado) for her autobiographical subject, Wilson could employ elements of fiction within her autobiography to allow for those gaps and silences. She integrated elements of both genres to allow herself the space she needed to tell her own story.

Wilson's Frado has few "speaking parts," existing mostly as the focus of other (white) commentary and demands. In the few occasions that Frado's speech is denoted by the textual sanctioned arena of speech (quotation marks), she most often is responding to her circumstances with a loud NO . . . a voice of resistance to the horrible inhabitants of the house in which she was employed. Wilson implemented a separate discourse for Frado when confronting the harrowing events of her life (racism, sexism, and violence), that she wished to resist. These are the times Frado most needed to be heard, thus the use of the quotation marks emphasizes her speech of protest. By giving the otherwise silenced "nig" a voice at crucial intervals, Wilson privileged the protest–the negation of the circumstance by Frado.

Most of Wilson/Frado's story takes place while holding a servant's position in a white household that claimed abolitionist sympathies in public, but enacted slavery in their home. Frado's living quarters were in a dark attic room, in the "margins" of the house. So, with much of the piece revolving around the trauma beset Frado, where does the power of language come in? Frado is what makes the "Two Story White House" function; she is central . . . she is an essential cog in the daily workings of the house. There indeed are two stories: hers and theirs. Wilson/Frado consciously chose to stay on the

fringe, to allow herself space at the margins of their white lives to be the center or hers. Her choice of marginality, to write from the outside looking in, was a conscious move in protest of the hegemonic forces in her life. She not only lived in the margins, but she wrote her life story from those margins as well, undermining the power of those in the center . . . displaying their hypocrisy while privileging her own voice.

TAYEB SALIH'S *SEASON OF MIGRATION TO THE NORTH*: NATIONALISM, NARRATION, AND THE CENTERING OF CONSCIOUSNESS

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Frantz Fannon, in his *Black Skin, White Masks*, notes that "Every colonized people . . . every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality–finds itself face to face with the language of civilizing nation; that is, with the culture of the mother country. The colonized is elevated above by his jungle status in proportion to his adoption of the mother country's cultural standards" (18).

Postcolonial writers have had to constantly deal with the contradictory topoi of exile and nation in their efforts to iterate their particular individual, cultural, and national identities. This contradiction invariably manifests itself in a manichean dialectic of the socio-political relation between the colonizer and the colonized. Such a dialectic invariably results in a hierarchical reversal of the centering consciousness in which the hegemony of western/European discourse is subverted and supplanted by colonial discourse, enabling the writers to represent their text as a culturally symbolic act.

One such work is Tayeb Salih's *Season of Migration to the North*. Written in the late 60's at the height of Arab nationalist movements, Salih's work deals with the experience of a young Sudanese whose return to his native village from London after an absence of seven years is transformed into an allegorical journey in search of his identity, a journey that is exacting in its cost, but affirming in its central vision. It is my contention that in deliberately recalling and reversing Conrad's *Heart of Darkness*, Salih shapes an ideological (and postcolonial) response to the centering consciousness of colonial discourse.

FANTASIA Y REALIDAD EL *EN ALHAJADITO* DE MUGUEL ANGEL ASTURIAS

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Este trabajo intenta una interpretación psicoanalítica de *El Alhajadito*, una de las primeras novelas de Miguel Angel Asturias. Basándome en algunas ideas de Sigmund Freud y Ana Freud, intentaré demonstrar que *El Alhajadito* es la historia de un niño que, por medio de sus fantasías, escapa a un mundo mágico y este mundo mágico es el que le ayuda a reelaborar sus conflictos.

Para analizar la obra se tendrá en cuenta la división en tres partes que hace el autor. En la primera parte del libro el niño enfrenta su complejo de Edipo y su problema ante la muerte; en la segunda parte los problemas típicos de la adolescencia; y en la tercera parte usa mecanismos de defensa contra los tres tipos de angustia que experiencia el yo: instintiva, objetiva y de conciencia.

A través de este análisis puede establecerse que el tema que sustenta el libro es una búsqueda personal. Por medio de los sueños el Alhajadito elabora una realidad y puede, luego, vivir normalmente, una vez que los sueños han logrado su objetivo.

UN DIALOGUE IMAGINAIRE ENTRE ROLAND BARTHES ET MARGUERITE DURAS

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Dans *La vie matérielle* (P.O.L., 1987) et *Yann Andréa Steiner* (P.O.L., 1992), Marguerite Duras se livre à une critique laconique mais cinglante de Roland Barthes. Barthes, décédé en 1980, n'était plus en mesure de lui répondre.

Afin de combler ce vide, je propose un dialogue imaginaire entre les deux auteurs, construit à partir de la critique de Duras et de fragments puisés dans l'oeuvre de Barthes. Le dialogue est imaginaire à plusieurs niveaux. Evidemment, il n'a jamais eu lieu. Et, quant au genre, il s'agit plutôt d'un monologue de Duras entrecoupé de citations de Barthes. C'est un dialogue imaginé par moi, la lectrice, où j'arrive, avec l'aide de Duras, à faire sortir Barthes du silence qu'il a gardé sur l'écriture des femmes. On y trouve des dissonances, mais aussi des correspondances profondes et peut-être inavouables.

LA ROUTE D'ALTAMONT OU L'INVENTION DE L'ÉCRITURE

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L'invention: imagination, création, mensonge. Un peu de tout cela chez Gabrielle Roy, quand il s'agit de l'écriture. Il y a chez elle, surtout dans ses contes de l'Ouest canadien, une méditation sur la création scripturale qui va au fond des choses. Toutefois, puisque Gabrielle Roy se sert abondamment de la métaphore, aussi bien que de l'allusion autobiographique, il n'est pas toujours facile de démêler le vrai de la fiction, la métaphore du vécu. Nous tenons que tout cela est sans importance puisque chez Gabrielle Roy il est question de l'écriture en tant que création, mais aussi en tant qu'aventure épistémologique et éthique.

S'il y a dans l'écriture de Gabrielle Roy un fil conducteur, une tendance générale de l'oeuvre, c'est que celle-ci devient de plus en plus intime, et que souvent la création elle-même, telle que l'avait conçue l'auteur, devient le sujet principal du texte. Dans les contes et nouvelles de l'Ouest, on se sent loin des conventions du réalisme ou de l'anticléricalisme des romans comme **Bonheur d'occasion** ou **Alexandre Chenevert**. Même la quête de la vérité artistique, trouvée dans **La Montagne** secréte, est ramenée à des proportions humaines, personnelles, dans les récits des jeunes années de l'auteur. Cependant, l'apparente franchise, la sincérité émouvante d'une des grandes nouvelles de l'auteur, "La Route d'Altamont," sont trompeuses. Car se trouve dans cette nouvelle, sous le voile de la métaphore et de la tentation parfois irrésistible de prendre pour acquise la parfaite identité de l'auteur avec sa narratrice, une méditation soutenue sur la nature profonde de l'écriture.

"La Route d'Altamont," oeuvre de fiction, mais à fortes tendances autobiographiques, raconte la décision de Christine, la narratrice, de quitter le Manitoba afin de se consacrer à sa vocation d'écrivain. Décision pénible, car s'ajoute à la peine de quitter son pays celle, plus intime, plus déchirante, de quitter sa mère, dont Christine est le principal soutien: "J'avais ma mère qui elle n'avait plus que moi" (232) nous dit Christine, et on ne peut s'empêcher de songer au départ pour l'Europe de Gabrielle Roy elle-même en 1937, suivi de quelques années à peine par la mort de sa mère. Mais si cette comparaison entre la fiction et la vie est difficile à contourner, peut-on, devrait-on privilégier celle-ci aux dépens de celle-là? Plus important, puisque l'auteur tente dans ce conte de nous livrer, en termes métaphoriques, sa conception de l'écriture, ne devrait-on pas essayer de dégager le profil de cette vocation, plutôt que de se laisser égarer par la tentation de l'autobiographie?

A LANGUAGE OF ANGER AND DISBELIEF: LARRY FRENCH'S "MERRY CHRISTMAS GOD"

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Had Larry French written a short story about a traditional family Christmas it might have been nice but not particularly memorable, too predictable. Had he written a story about marital breakdown in an age where divorce has become a norm and the traditional family of yesteryear has virtually disappeared, the story might well have been lost amidst the others that litter the newsstands. In "Merry Christmas God" French revitalizes the theme of marital and family breakdown by setting it against a context of the ideal family Christmas. The plot and setting of the story support the ideal and are carried by a third person narration where events, not thoughts or feelings, are recounted in a simple straightforward style. A couple are decorating a Christmas tree in the living room of the family home with the children sleeping upstairs. Dramatic tension builds when the reader discovers, almost from the beginning, that the happy couple preparing for Christmas festivities is not happy. In fact, they have been separated for some months and are in the process of filing for divorce. And the potentially peaceful Christmas tableau is shattered by the angry accusations and speculative innuendoes of the male character who feels victimized by his wife's alleged affair. How French uses strategy and style to reinforce the thematic contrasts between the traditional family Christmas and the harsh reality of the contemporary family Christmas facing divorce is particularly effective. Perhaps just a little too real, certainly too close for comfort.

In this paper I use the descriptive frame work known as Communicative Linguistics to shed light on the stylistic decisions French has used so powerfully in these thrity-five sentences. More specifically, the distinctions between the narrative sentences in which he develops the predictable Christmas vignette and the dialogic ones in which he introduces the marital conflict become more apparent. And the poignancy of his drama results from the continual interplay of the two strategies, each stylistically unique, until the theme carried by the dialogue merges with that carried by the narration in a final climactic act of self-violence. And so, the potentially innocent and carefree "Happy Christmas God" ends with an ironic twist as the male character yells out his anger and hurt at his wife, himself and his God.

LANGUAGE POLITICS IN THE
UNITED STATES: ATTEMPTS TO PREVENT
AN EMERGING RENATIONALIZATION

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Examining the motivations behind making English the *de jure* official language of the United States reveals that, although part of the motivation might be racial or anti-immigrant or xenophobic, another part might be motivated by an unease within the entire population. This unease and political restlessness regarding language may have its sources in the radical rearrangement of the demographic profile of the United States, a rearrangement currently underway and just becoming perceptible to many.

Arguments are presented that there is an emerging redefinition of the ethnic "core" of the United States, a reimaging of what Anthony S. Smith in his *National Identity* refers to as the nation's *ethnie*. Smith's concept of *ethnie* and John A. Armstrong's concept of a nations *mythomoteur* are contrasted; it is argued that in the United States, its *mythomoteur* (self-prescribed national agenda) has created a shifting of its *ethnie* (self-image of its ethnicity) from what Smith classifies as a *lateral ethnie* to one which would be characterized as a *vertical ethnie*, the former more socially stratified than the latter.

The politics of language in the United States provides an arena where tensions and fear regarding this *renationalization* can be played out without incurring political or legal penalties for attacks on minorities or recognized religions. Demographic projections predict that the renationalization will be successful, and that the United States will become more ethnically diverse by 2050.

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NO BINGO THIS TIME: PROBLEMS WITH
THEME, CHARACTERIZATION, AND STYLE
IN LOUISE ERDRICH'S LATEST NOVEL

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This year Louise Erdrich published the fourth in a series of novels that build on a common mythology. *Love Medicine* (1984), *Beet Queen* (1986), *Tracks* (1988), and now *The Bingo Palace* (1994), all contain a common coterie of characters, most of whom hale from the Turtle Mountain (Chippewa) Reservation in north central North Dakota. Since the publication of *Love Medicine*, Erdrich has emerged as one of the leading novelists in America, though her subsequent attempts are not as popular, and perhaps not as artistically or spiritually penetrating as the first.

So what about the new novel? The main problem is the main character, Lipsha, also the protagonist of *Love Medicine*, who has the potential of becoming a modern Huck Finn. He is innocent, naive, lovable. His language is uniquely humorous. And he is involved in a special love relationship with Shawnee Ray Toose, a jingle-dress dancer. But the relationship turns "melodramatic" (Holmstrom) so that Lipsha emerges as a virtual "doophus" (*Kirkus Reviews*). Then Shawnee disappears, or goes to college, so the relationship is left "unfinished" (Ott).

Another bothersome element is the theme of gambling itself, a theme centered on Lyman Lemartine, who runs the bingo palace and competes with Lipsha for Shawnee's love. As a social issue, gambling on the reservation has great potential, with roots in Chippewa myth, but there is no insightful commentary on it in *Bingo Palace*. Lyman loses his money in Las Vagas and so "goes nowhere" (Skow), Lipsha wins a van but loses Shawnee, and then Erdrich, except for a chapter on Fleur's gambling, changes the subject. Lyman, like Shawnee, departs from the narrative in a dance, and Lipsha goes on a vision quest to discover–as he does in *Love Medicine*–his parental roots.

This raises the question of style, something Erdrich experiments with in each novel. *Bingo Palace* begins as a love story, but then the tone changes as it moves off in different directions (Wilson). Lipsha, after visiting Fleur, goes on a comical vision quest, where he sleeps with a skunk. Following this event, he goes to Fargo to discover in a mystical car chase both his father, Gerry, and dead-but-now-alive mother, June. The magical realism here is exciting, but stylistically and structurally disturbing, even "contrived" (Thornton), as Lipsha once again find himself through his family.

What does tie the book together is the poetry. The image of a pipe surfaces in different contexts related to Lipsha, Lyman and Aunt Zelda–a convincing though manipulative woman whose own love affair parallels Lipsha's. These two characters are also associated with the image of an eggshell-cave-womb where rebirth is primary. Another dominating symbol is the bird or eagle which binds Lipsha to his parents Gerry and June. It's the reader, however, who must make these poetic connections–a factor which makes Erdrich "elliptical and suggestive" (Kukatani) in ways that transcend any realistic plot.

The ending of *Bingo Palace* is also suggestive, though many see it as another example of Erdrich's mystical, magical power (Hower). Flueur, half real and half-spirit, seems to tie the story to that larger mythological world but the connection is unclear. She appears midway in the novel with a mysterious boy, perhaps a reference to Lipsha or "the future," to win at gambling. In the end she gives a "bear cough" that supposedly brings the reader down to earth after that magical family flight. Some say the ending itself is unresolved, suggesting another novel to be called *Tales of Burning Love* (Donahue). At any rate, like other elements in the novel, it is illusive and unsatisfying.

Louise Erdrich's final novel, in terms of completing her mythical tetrology as promised, is itself like a bingo game that doesn't quite make it. She has many chips on her "card": a potential Huck Finn who fizzles, an intriguing love affair which simply poufs, a burning social issue that stalls, a captivating plot that suddenly changes directions and styles, poetic moments that leave us at best mystified, and an ending that is open-ended. Hence, it is difficult to call *Bingo Palace* "a winner." In ways it fills in the myth, but in itself it "fails to cohere" (*Publishers Weekly*). It has some wonderful, magical poetic moments that may move the reader, but as a whole there is no "bingo" this time.

PHILOSOPHICAL LITERACY: A PEDAGOGICAL EXPERIMENT IN PROGRESS

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A widespread and now long-standing concern shared by many employers, politicians, and professors, as well as the public at large, its that many of today's students and recent graduates lack the powers of expression and communication needed for success in work, scholarship, and full cultural participation. What is needed, in the words of Patrick Courts (1992) is "genuine literacy, the kind of literacy that empowers the individual to make meaning of the world of oral and written language in which we all are immersed" (XI). The existence of a Writing Program in the University of Winnipeg, and the common concerns of a Rhetoric professor and a Philosophy professor created a favourable climate for new curricular initiatives. Although our interdisciplinary experiement is still in progress, this conference provides a forum for us to share the concerns, the theoretical assumptions and pedagogical strategies which shaped the new course.

The Philosophy Department has had a long-standing concern with students' reading and writing abilities, especially at the introductory level. Philosophy requires that students engage theoretical texts written over the last 2,500 years, and in the final analysis, the students are evaluated on the quality of their written work. Class sizes of 65 students at the introductory level, a significant amount of content to be covered, and the lack of expertise in the minutiae of teaching Rhetoric and Composition act as constraints for the professor who sees the need to help students develop their philosophical literacy.

In a similar way, the Rhetoric teacher faces the challenge of designing a curriculum which motivates students and is tailored to meet their needs. Another problematic issue in a free-standing Rhetoric course is the lack of a body of content in which the various writing activities, processes and assignments are embedded. As well, there is always the controversial and unresolved question which centers on helping students enter the "great conversation," and become initiated into the language of the academy. It seems then that a fully integrated Rhetoric and Philosophy course could substantially address the concerns of both professors, and ensure a more meaningful curriculum for the students.

Our experiment has been to create a single year-long course that completely integrates two previously separate introductory half-year courses in Rhetoric and Philosophy. Both components share a common objective to have students attain a level of philosophical literacy which will serve as a groundwork for future philosophy and humanities courses. The desired literacy will, hopefully, be reflected not only in the way in which students read and engage texts, but also in how they write or construct texts.

Readings included several dialogues of Plato in *The Life and Death of Socrates*; an anthology of ethical analyses and controversies, Eldon Soifer (ed.), *Ethical Issues: Perspectives for Canadians*; a range of specialized handouts, such as "Notes on Ethics" and "Philosophical Literacy"; and James A. W. Heffernan and John E. Lincoln, *Writing: A College Handbook*. This was a common syllabus which generated one set of assignments. Basic course assumptions, curriculum design and assignments are set out in tabular fashion below.

TABLE 1
Basic Course Assumptions

Assumptions about ethics: the two levels
- Theory
- Application

Assumptions about critical thinking
- Clarifying and critiquing issues, arguments and assumptions
- Seeking reasons and evidence for claims
- Asking and answering questions in constructive dialogue

Assumptions about rhetoric
- Writing as a series of processes: social, cognitive, linguistic and rhetorical
- Writing as staged and developmental: towards a theory of difficulty
- Linking rhetorical competence with the reading and writing of texts

Synthesizing assumptions
- Philosophy as dialogue
- Integration of literacy, oracy and thought

TABLE 2
Curriculum Design

1. The major objective: philosophical dialogue and literacy
2. The content: course texts
3. Classroom climate and strategies: students as participating subjects
4. The long term attainment: a mature philosophical essay
5. Incremental educational outcomes: three levels of difficulty

TABLE 3
Assignments: three levels of diffuculty

1. Personal philosophical journal
2. Portfolio of structured pieces
   - Probing a memorable line from a reading
   - Grasping the main idea of a reading
   - Comparing ideas from two readings
   - Analyzing one position from the standpoint of another
   - Defending a proposition
   - Written moral debate (group and individual components)
3. Extended essays: personal and philosophical reflections on the Good Life and an in-depth research paper on a contentious moral issue.

The successful implementation of the curriculum depends, to a great extent, on the level of participation and interaction of students. Both classroom climate and teaching strategies were geared to facilitate the learning process. First, we tried to establish a friend-

ly, socially interactive community, as we learned the names of the students quickly, and they, in turn, learned the names of their peers. Teaching strategies included mini-lectures, whole class discussions, group work, detailed study guides, and reports from group leaders. Films and videos contributed to a multi-sensory approach to teaching. Students established social networks which not only helped them to negotiate the course content, but were invaluable, since we approached writing as a collaborative activity. But what did the interdisciplinary experiment really mean to the students? The following brief excerpts provide some answers.

1. "The strengths of the course are that we are being taught to write - to comunicate. If philosophy is to be a dialogue, then to learn how to communicate in any way would be to continue to learn to write."

2. "This course makes rhetoric more interesting because it is tied with philosophy."

3. "The thought of having two professors teaching us is something I've always dreamed of in a class. My mind can run free with thoughts and ideas, as well as get my doubts answered. I can actually express myself and not be afraid to speak or converse with strangers or be ashamed of letting someone read my writings. I appreciate the unity of this class in helping each other learn and/or better our skills.

Throughout the first year, we invited students to critique the course at regular intervals and suggest improvements. In addition we carefully assessed the strengths and weaknesses of the course from our perspective as instructors. These insights helped us to devise and implement a revised curriculum in the second year.

SPEAKING THE UNSPEAKABLE

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In his *Against the Schoolmasters*, Sextus Empiricus (*fl.* 190 A.D.) summarizes an otherwise lost treatise by the Sophist Gorgias of Leontini (*c.* 485-375 B.C.). The name of the treatise was *On the Nonexistent or On Nature*; and in it, according to Sextus, the author claimed to prove three theses: Nothing exists. If anything did exist we could not know it. If anything existed and were known, we could not talk about it.

Various questions might be raised about Gorgias's three claims. The question, "Was he right?" may be mentioned here, but will not be further pursued. But a different question seems well worth further consideration: What motivated Gorgias to write this treatise, if, indeed, he actually wrote it?

This question, I think, can be answered; but to do so reference must be made to three of Gorgias's predecessors—Xenophanes of Colophon (*c.* 570-*c.* 475 B.C.), Parmenides of Elea (b. 510 B.C.), and Protagoras of Abdera (b. 485 B.C.).

Xenophanes is well remembered for his rejection of anthropomorphic polythe-

ism. But in the present discussion two other themes are of more particular interest—patient inquiry and ultimate skepticism. The complete truth is humanly unknowable. "Even if one chanced to say the complete truth, yet oneself knows it not." Still, "by seeking, men find out better in time."

Parmenides' approach is more elaborate. According to the goddess quoted by him in "The Way of Truth," we must choose between asserting that Something is real or that Nothing is real. The former is the path of persuasion. "*It Is* and cannot not be." And to say that anything real "is not and needs must not be," is unthinkable and unutterable, "for the same thing can be thought as can be." The claim is reiterated: "That which can be spoken and thought needs must be." (Fr. 6)

Here we would seem to have a "forced option" between two states of affairs—one necessary, the other impossible; one thinkable, the other unthinkable; one articulable, the other inarticulable. The goddess leaves no doubt as to which set of alternatives she wants Parmenides to choose.

This brings us to Protagoras who, according to Aristotle, held that "on every issue there are two arguments opposed." Aristotle also alludes to his strategy of "making the weaker argument the stronger."

Each of these principles, I think, can be found in the works of Gorgias. Both the *Encomium of Helen* and the *Defense of Palamedes* are examples of "beefing up" weak arguments. As for *On Nonexistence or On Nature*, I view it as Gorgias's attempt to provide the "opposing" arguments to Parmenides three theses. The question then becomes, was his attempt successful?

On one level, Gorgias's position seems stronger than that of Parmenides. The latter's claims are axioms which imply somewhat bleak consequences—stasis, unity. But each axiom's contradictory is rigorously argued for by Gorgias. At another level, Parmenides would seem to have the advantage. It does follow from his axioms that change and diversity are illusory, and hence that spoken and written words must be considered unreal, which might seem to bring Parmenides and Gorgias into agreement as to the impossibility of communication. But Parmenides' "Way of Truth" is preceded by a "Proem," according to which Parmenides has had the truth imparted to him by a benevolent goddess. This gives his system a form of support to which Gorgias does not, and would not have been likely to resort.

In summary, then, we have, on the one hand, Parmenides, the patriarch of Western rationalism, appealing to ancient loyalties by having his views presented by a goddess speaking in hexameters who injoins him to "Carry my word away!" On the other hand, we have Gorgias, who has probably written his treatise, like the *Encomium of Helen*, "as a diversion to myself." He has thus provided us with the spectacle of one of the greatest rhetoricians of all time claiming to have proved that communication is impossible.

DARK FORCES AT THE BOUNDARIES
OF GAY LITERATURE

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Eve Kosofsky Sedgwick's book, *The Epistemology of the Closet* (1990), begins with a set of axioms about anti-homophobic consciousness that includes the statement that "the relation of gay studies to debates on the literary canon is . . . torturous" (48). She considers and rejects the denial techniques of heterocentric critics who seek to invalidate as well as marginalize gay concerns in an effort to maintain the master-canon. Sedgwick seems to read this heterocentric response to gay literature as a power play, an effort to maintain heterocentric authority over the canon. She describes this set of homophobic responses by calling it a "core grammar" in which the primary signified is the phrase, "Don't ask; You shouldn't know" (53).

Andre Gide's *The Counterfeiters* (Paris, 1926) and John Reid's *The Best Little Boy in the World* (New York, 1973) are two novels that illustrate the effects of this "core grammar" of homophobia inside the gay community. They represent the gay experience of self and isolation from the larger society during widely different times. Edouard experiences himself in *The Counterfeiters* as a successful writer, socially adept, and yet he finds his status problematical because of his implied homosexuality. John Reid, the narrator of *The Best Little Boy in the World* centers his consciousness on the problematic of being gay, denying himself as a person by rebelliously challenging gay conventions of behavior. The distribution of gays in the population is a difficulty for both characters inasmuch as both feel a profound sense of isolation from any community as well as a sense of standing out from the larger community (*difference*) in which they live.

The social condition of both Edouard in *The Counterfeiters* and the narrator of *The Best Little Boy in the World* is one of self-aware exile from the larger world of heterosexuals as well as self-imposed exile from the gay community, dispersed throughout society like a diaspora based on sexual orientation. Edouard seems to move confidently through the larger society, but not without caution. John Reid dwells in an atmosphere of neurotic analysis where he dare not take a step for fear of revealing his secret. When, at last, he cultivates gay friends, his judgment on them is harsh.

Both characters are at the mercy of a majority that they interpret as unforgiving toward their sexual orientation. The two discover themselves at the border between the gay community and the heterosexual community, fearful of rejection and scorn from the larger community in which they can find no proper place. They are exiles on the border of the gay community, unable to enter into conscious self-acceptance as a healing for their experience of the gay diaspora. Both are paralyzed with fear as they gaze into the abyss (aporia) of the dark force of the alienating Other hovering at the boundary of their experience(s) of their circumstances.

NOTHING TO BE DONE IN
BECKETT'S *GODOT*

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Beckett's *Waiting for Godot* has lodged itself in the literary canon of existentialism. The play's sparse dialogue juxtaposed with a barren set and apparent lack of plot progression immediately conjures up a view of a meaningless, hopeless world. These characteristics in combination with the play's legacy as a *theatre of the absurd* manifesto often channel its study only in terms of abstract experimentation. Yet, the simple fact that it's clearly an evocative dramatic presentation seems to demand that we decipher its elusive nature. We can do this by immediately trying to address those elements that tell us we are in fact experiencing a play when we study *Waiting for Godot*. As a text, it obviously contains what we would expect from drama: stage settings and directions (as minimal as they are), straight dialogue without narrative exposition, and divisions into acts. However, these elements do not guarantee a "complete" structure. A literary work most successfully moves us when we feel that we have experienced some sort of transformation as a result of its presentation. This usually requires the convention of denouement, conflict, and resolution–things which are not immediately apparent in *Waiting for Godot*. If these conventions could be discovered within a work which on its surface seemingly lacks them, perhaps an audience could more comfortably come to terms with the abstraction of elusiveness of clear meaning.

Thus by aesthetically analyzing character interaction, motives for their behavior, snippets of dialogue, and specific authorial image and word choices, this paper hopefully reveals that, after all, Beckett's great existential nightmare contains what we could safely address as "conflict" and "denouement" (although not in the most commonly expected ways). The paper suggests that these conventions mainly exist silently and internally within the characters as individuals and not necessarily as a result of their sharing in one another's lives–an odd characteristic for a stage production, a spectacle. This, in essence, is the existential dilemma: What do we mean to each other than our world? How is this defined and enacted?

MARIE CARDINAL ET LUCE IRIGARAY:
LA RHÉTORIQUE QUI SAUTE AUX YEUX

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La littérature et la critique littéraire féministes manifestent fréquemment une attention soutenue à l'emploi de la langue, car celle-ci encode, à travers forme et contenu, dénotation et connotation, les valeurs de la société où elle est employée. Éclairer les sous-

entencus et les perspectives phallocentriques qui se perpétuent dans le langage est une étape capitale de l'évolution linguistique et sociale. Ce processus, visant assidûment le caché et l'implicite, se compare ainsi à la déconstruction et à la psychanalyse, quoiqu'elles aient souvent été conçues comme des discours patriarcaux.

Par exemple, dans *Spéculum de l'autre femme*, Luce Irigaray, philosophe féministe française, étudie la théorie psychanalytique freudienne dans le but d'éclairer et de contester les sous-entendus enchâssés dans sa terminologie et dans ses doctrines. Quant à la littérature, *Les mots pour le dire*, roman autobiographique de Marie Cardinal, dépeint une psychanalyse qui commence par la maladie d'un individu pour mener à une critique globale des normes patriarcales.

Dans ces deux ouvrages, des figures *visuelles*, particulièrement efficaces puisqu'elles sautent aux yeux et attirent l'attention, jouent un rôle important dans la rhétorique–au sens précis de l'écart systématique du langage standard–du discernement du contenu psychique caché et des sous-entendus voilés. Par exemple, l'emploi des termes en majuscules marque les étapes majeures de la quérison de la Narratrice des *Mots pour le dire*, et, chez Irigaray, signale les a priori de la théorie freudienne de la sexualité feminine, celle-ci étant conçue à partir d'une perspective phallocentrique, la <<norme>> de la sexualité masculine.

En outre, Cardinal et Irigaray emploient de fréquents guillemets pour souligner la connotation, quoiqu'ils ne servent pas uniformément ce but. Dans *Les mots pour le dire*, par exemple, des guillemets mettent en lumière les connotations dérogatoires de certaines tournures et expressions, notamment <<incasable>>. Irigaray utilise pareillement ce signe de ponctuation pour faire sentir la distinction entre l' "envie," passive et féminine, et le "désir," actif et masculin, chez Freud.

Irigaray excelle à rendre bizarre le rythme de la langue française par moyer des italiques qui aident à insister et sur des suppositions cachées et sur des idées-clef. Elle souligne même les morphèmes des termes avec des italiques, mettant en question la structure et les composantes du langage, un aspect particulièrement important de l'analyse féministe des langues, telles que le français, qui ont des genres grammaticaux.

Irigaray et Cardinal croient qu'il est nécessaire d'examiner, de questionner, et d'enfreindre les normes linguistiques afin de commencer à transformer la langue en un instrument qui offrirait à chacun et à chacune la possibilité de se représenter dans des termes et selon une perspective aussi justes, dans tous les sens du mot, que possible. La mise en relief visuelle chez ces deux écrivaines sert admirablement ce dessein.

THE SEMANTICAL BASIS OF LANGUAGE

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Fundamental to language is semantics, there being no need for a formal a priori syntax. What constitutes a language is a relationship of meanings and names which constitute the forms of consciousness. To be conscious is to be aware of something as a named simple or meaningful complex. Whether consciousness names or means is a function of understanding experience as a single thing or a group of things. Anything being at least conceptually infinitely divisible, it can be understood as either a coherent set of things or a single thing. Considered as a set, it is meaning; as a thing, it is named.

Meaningful complexes are composed of simples and relationships, the latter in turn constituting logic. Logic is ways of understanding things, relationships immediately occurring in consciousness. Meaning can be unique, occurring at a moment and never again. Alternatively order can be brought into experience by rules defining how phenomena of a certain sort (immediately occurring simples and complexes) are to be understood. All other phenomena in such circumstances are peripheral, directing attention toward what is relevant as Herbert Dreyfus points out.

Language is an instance of meaning occurring when conception is determined in this way. Rather than comprehending experiences uniquely, similar experiences are comprehended in the same way. Diversity is sacrificed for consistency in order to facilitate functioning in life. With set members interchangeable, language is inherently symbolic, an instance representing the whole. This is synecdoche where every member is a sign of all by analogical extension. Of course an instance may not be immediately available to represent a class, which can be dealt with by a more easily elicited artificial symbol such as a definition or description, a mental image, or an abstract sign.

Meaning in language is constructed in a process of reductive conjunction. Distinguished is something common to all of the classes in which it is to be understood as a whole. This is what constitutes a subject. Basic here is separate sets having the same member. Different sets can have a mutual member without all members being the same because constituents of each set are understood differently. Something can be a member of different sets by considering different characteristics. Sets are linked in this instance where there are common members, conjunction occurring when the same thing is understood to have both characteristics. What is shared in this procedure constitutes the subject. Those sets in which it is shared constitute the predicate. Meaning of the construct is location of the subject in the predicate sets, understanding something in diverse conditions at the same time.

Determination of an encompassing set requires contiguous sequencing of conjunctive sets. Constituted is a sentence that is a Boolean series identifying meaning by a sequence of mutually overlapping sets continuously narrowing the range of the composite membership. Each set element must conjoin or share members with the subset constituted by the overlapping conjunction of every preceding set element in a continuous process of refinement.

Conjunction is understandable as the basis of all syntax in this way, commonality in the sets constituting meaning, whether in whole or in part. Either these sets must share common members or be members of a common set. Unrelated they are incoherent or incomprehensible, meaningless because they do not go together. Syntax is determined by the sequence in which sets are joined. As components of an encompassing set it makes no difference in what order they are considered, whether this and that or that and this. But sharing common members it does, different elements being in common in different sequences. That sequence necessary to express a particular meaning determines the syntax of the expression. Language is not constituted by structural rules governing the use of symbols. It is a collection of basic meanings which can be joined by commonalities to form new meanings.

This is as true of more complex constructions such as a paragraph or section or chapter or book as it is of a sentence. Each sentence or larger construction constitutes a meaning linked by internal conjunction to contiguous constructions. What is linking is a mutual subject, an instance common to all elements. Different themes with different subjects are possible of course. Sense can be made of these only by linking passages implicitly or explicitly conjoining the themes. Either an object with characteristics of all subjects can be identified or subjects can be expressly indicated to be understood together. In either case different subjects are identified as sub-sets of a common subject.

HARRIET JACOBS AND MOLLY HORNIBLOW: SELF-RELIANT BLACK WOMEN ANCESTORS

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In "Harriet Jacobs and Molly Horniblow: Self-Reliant Black Women Ancestors," I argue that Harriet Jacobs and her grandmother, Molly Horniblow, exhibit the quality of self-reliance even though they also gain strength from the black community in the typical African-American tradition. Moreover, I argue that these two sources of strength are not mutually exclusive, but complementary to one another.

One of the tenets of American literature and in the American mythos is the idea of self-reliance. Unfortunately, the ideals of self-reliance usually have been applied to men, not to women. As keepers of home and hearth, women did not have methods of flamboyantly demonstrating their own self-reliance. However, I would argue that American women were really as self-reliant as men. They had to be to survive the hardships in the New World, and that tradition has not changed. Two American women of the nineteenth century who do rather flamboyantly flaunt their self-reliance are Harriet Jacobs and her grandmother, Molly Horniblow.

That Harriet Jacobs must use her community to help her in her escape to freedom is certainly not indicative that she is not self-reliant. Rather, the important criteria are that she does what she knows she must do in order to save herself–and, more importantly, her children–from the slavery that is destroying their lives. It is this ability as well as her motivation to achieve her goals that allows her to escape from the South and free herself and her children.

Harriet Jacobs develops her self-reliance because of the strength of her community, and in particular, the strength of her ancestors. Jacobs takes from her ancestors what is needed to approach every situation in the best possible way. In so doing and in writing her autobiography, she makes herself, as well as her grandmother, ancestors who serve as exemplary models for the generations of African-Americans that come after them.

FROEBEL EDUCATION: ITS IMPACT ON MODERN ARCHITECTS F. L. WRIGHT AND LE CORBUSIER

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University of Manitoba

As the debate about pre-school education (Montessory-Froebel, etc.) continues at public levels, recent research concerning the "Kindergarten" training of the two renowned Modern Architects, Wright and Le Corbusier, both trained under Pestalozzi-Froebel programs, emphasizes the value for an advanced pre-school education. Forebel's concept of "Learning by way of Creative Play" vs. recent computer programs is summarized below.

Friedrich Froebel (1782-1852), a German pastor's son, studied philosophy, science and arts before practicing architecture and teaching design. With his romantic-holistic philosophy however, broadened by Pestalozzi in Switzerland, he opened the first Kindergarten in 1840, a program soon to be adopted in Europe, USA (Watertown, Wisc., 1856) and Canada. John Dewey's American Pragmatism supported it as ". . . the greatest single stroke of genius in educational theory . . .", with speedy adoption in USA, 1856/80 and in Canada, 1870/1900, (Ontario 1870/80), Manitoba 1892.

Just as Pestalozzi's program reflected an increasingly liberal society, Froebel's concept integrated humanities, arts and sciences, with a particular focus on architecture. Influenced also by theories of the French-Revolution-Architecture, Froebel opposed the historical styles in favour of science, math, and geometry-related toys (cube, sphere, piramid) as pre-school influence on the new architecture. And as Durand taught architectural design on engineered grid patterns Froebel's Kindergarten program included the "playing" of house, barn , school, church, town hall, and city park, by arranging cubes, squares, and piramids as volumes and spaces on checkered tabletops. A wide spectrum of structures ranging from functional to universal and beauty-oriented play of creative games, related to speech, poetry, music, dance, in-and-outdoors, with subsequent influence also on Dickens, Frank Lloyd Wright, Le Corbusier and the Modern Movement in art, architecture, and industrial design.

F. L. Wright, recalled years of his minister-father's piano lessons with Bach and Beethoven, as well as exhaustingly pumping his father's organ bellows, "with streams of music filling the church up to walls, ceilings and stained glass windows." It was an acoustical-visual-tactile experience, as his father had also taught him to perceive a symphony as architectural design, a training soon to be followed-up by mother's inspiring Kindergarten of 1876/9.

"MY MOTHER, FREDERICK FROEBEL, ADLER & SULLIVAN" (Wright's early employers) WERE THE MOST INFLUENTIAL PEOPLE OF MY LIFE." Wright gave Froebel his life-long credit, ". . . with the white maple blocks in my fingers up to this very day," he recalled his visual-tactile experience as "Form became Feeling" while his creative mind arranged blocks on his gridded table tops.

After years of farm life as a boy and young man in his uncle's bank barns in the rolling hills of Wisconsin, Wright's imaginative "breaking the box" of grandfather's barns occured soon by replacement with his own design for the aunts' "Hillside Home School" and Kindergarten, in their Welsh-Unitarian "Valley of the God All-Mighty Joneses." "Breaking the box"; just as Froebel's games proceeded from cube and square

to "wing spread" patterns, creating his flexible "Open Plan," deeply rooted in the adjustable spacing of barns and stables: a celebrated concept of Wright's "Organic Architecture, Taliesin, Prairie and Natural House."

"THE IDEA OF ORGANIC ARCHITECTURE, THAT THE REALITY OF THE BUILDING LIES IN THE SPACE WITHIN TO BE LIVE-IN . . . CAME TO ME NATURALLY FROM MY UNITARIAN ANCESTRY . . . AND THE FROEBE-LIAN KINDERGARTEN . . .". While Kenneth Frampton (an architectural historian) refers to "Wright's Edenic point where culture and agriculture become inseparable, the natural home for the natural economy, the warp and the woof of a transhistorical time."

As the young apprentice worked on model studies for Sullivan's Architectural Ornaments, he recapitulated his rather related childhood games. As an experienced designer however, planning Chicago's "Midway Gardens" he recalled Froebel's games where ". . . the straight line, square, triangle and circle I had learned to play with in Kindergarten were set to work in this developing sense of abstraction, by now my habit, to characterize the architecture, painting and sculpture of Midway Gardens. . . ." The project became the test ground for his Imperial Hotel of Tokyo, where Froebel's experience was fused with his European experience, Vienna's Secession, with Mexico and Japan.

There is little debate about where the computer may help to prepare compositional grids (of Froebel, Japan, or Le Corbusier's MODULOR), or how the computer may also block an imaginative-creative process. Wright's sensitive mind, as "Form became Feeling" fused his wide spectrum of rational, measurable and anthropometric-structural components of volume, space and time. With Bach's "Well Tempered Clavier" or Beethoven's "Ninth" also envisioned as architectural design, Wright said, ". . . I might have been a musician as well. . . ."

The Swiss-French architect LeCorbuiser (1887-1965) is at this point of particular interest. Before art school he was enrolled in Froebel's program of Neuchatel, Switzerland (1891/5), where he experienced Froebel's creative play with toys, cubes, and weaving patterns on gridded table tops (compare with this "Modulor"). He recalls, "La palpation . . . est une forme seconde de la vue," i.e. "the sense of touch as a second form of sight (and/or) vision," be compared with Wright's "form became feeling." Both phrases were recalled by them as artistic Kindergarten experience of visual-tactile qualities evoking speech, poetry, song and play.

Le Corbusier's "Modulor" and Wright's "Tartan Grids" also reflect Froebel's concept of integrated BEAUTY (proportion/expression), UNIVERSALITY (math./geometry) and USEFULNESS (human dim./constr.). With their quantifiable elements synchronizable by computer, its keyboard experience, however, will be hard pressed to replace Palladio's, Rodin's or Wright's experience of space and structure. Le Corbusier's architectural sculpture would likewise be impossible in the sense of "LA PALPATION QUI EST UNE FORME SECONDE DE LA VUE".

As the computer internationally enters the Kindergarten under concepts like "Education by way of creative play" (!?), the heritage of the two internationally famous Architects and their influence from Europe to USA and Canada may serve for advice.

LE DISCOURS METADIEGETIQUE
DANS *ALEXANDRE CHENEVERT*

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Alexandre Chenevert (Roy, 1979) est la preuve d'une excellence atteinte une fois dans la vie d'une écrivaine. C'était l'auteur elle-même qui avait dit qu'elle était la moins fâchée de l'avoir écrit. Loin de rompre avec la perspective de la production littéraire antérieure de Gabrielle Roy, cette oeuvre paradoxale s'inscrit parfaitement dans le cycle de ses romans protestataires à narrateur externe. Elle se fonde sur les mêmes interrogations concernant l'existence humaine, sur le même espoir de paix et de fraternité universelles, sur la même aspiration à un monde meilleur, à un monde plus juste. Gabrielle Roy exploite dans son *magnum opus* les mêmes problèms de l'existence humaine que dans son premier roman, mais d'une manière différente. Dans son premier roman <<miroir>> misérabiliste, toutes les composantes du texte tendent à représenter une réalité montréalaise urbaine et tragique. On ne voit que très peu de tension dans le rapport que le texte entretient avec la réalité <<reflétée>> (Dällenbach, 1977).

Dans *Alexandre Chenevert*, c'est la tension inverse qui prédomine. Gabrielle Roy remet en question le code narratif de son premier roman <<miroir>> qu'est *Bonheur d'occasion*. Elle se sert des éléments de la représentation pour dévoiler le fonctionnement du texte, afin de nous montrer que le texte n'existe pas à l'avance, qu'il est production de sa propre réalité. En effet, il ne s'agit pas tant dans *Alexandre Chenevert* de la création de l'illusion d'une réalité objective que de l'exploitation des éléments de l'histoire pour bloquer cette référence initiale à la réalité, pour poser <<à l'intérieur du texte le problème même de son fonctionnement>> (Van Rossum-Guyon, 1972: 415). En vérité, ce n'est pas l'anecdote qui fait défaut dans ce roman réfléchi et <<existentialiste>>. L'histoire tragique et pathétique de ce pauvre caissier d'Alexandre est représentative d'un assez grand nombre de personnes. Ce sont plutôt son caractère de certitude, sa tranquillité et son innocence qui sont mis en question. A l'opposé de *Bonheur d'occasion*, la romancière renonce dans son grand roman protestataire à accréditer l'idée d'une plénitude du sens et d'une signification totalisante du monde. Elle n'hésite pas à récupérer, au profit du texte et de son exploration les éléments de la représentation, à percevoir le texte comme un travail d'écriture.

Gabrielle Roy se sert de cette même stratégie d'hybridation, de ce même effacement des frontières entre le discours du narrateur et celui du personnage, de cette même équivocité d'accents, dans la démythification du discours socioculturel cité. Sa technique de dédoublement du discours citationnel consiste soit à agglutiner le discours du narrateur à la parole des autres, soit à substituer son discours à celui d'un sujet anonyme indéterminé, soit à supprimer le discours de l'autre par l'emploi des points de suspension. Se servant des valeurs poéticonarratives des points suspensifs, l'auteur recule devant la formulation de la fin d'un message. Elle invite ainsi le lecteur à interpréter correctement son code polysémique et indéterminé, à poursuivre une réflexion, à examiner ses propres conceptions du monde.

La technique parodique et subversive de Gabrielle Roy vise la transgression de l'homologation des valeurs institutionalisées, soit esthétiques, soit idéologiques. Etant de nature intertextuelle, elle présuppose la coexistence de deux formes, de deux voix

incongruës, à l'intérieur d'un même texte. Tout en faisant appel à la répétition, à la contradiction et à la différence, ce procédé de distanciation et de transgression souligne la dichotomie ressentie entre la forme et son contenu. Le parodié est donc un autre texte, un autre code.

Pour résumer, on pourrait dire que le *magnum opus* de Gabrielle Roy est autre chose que son histoire même. Il est à la fois signe d'une histoire tragique et résistance à cette histoire, un acte de protestation contre le <<terrorisme>> du code monosémique et coercitif de tout langage autoritaire. Son opération contestatrice s'effectue à l'intérieur d'un discours dédoublé, polycontextuel et polyphonique où l'acte locutoire se manifeste deux fois, une première fois, dans l'énoncé mimétique argumentatif du discours social cité et, une seconde fois, dans le fonctionnement de l'énoncé de son énonciation narrative. Ces deux valeurs argumentatives, c'est-à-dire ce que dit l'énoncé de son énonciation et ce que cette dernière dit d'elle-même, se contestent et se contredisent. Il y a alors paradoxe argumentatif entre le réel idéologique et le réel sémiologique. L'énoncé commente constamment sur le mode représentationnel. Il se présente comme un argument en faveur du récit, alors que l'énonciation se commente comme un argument en faveur du nonrécit. Incontestablement, il s'agit dans ce grand roman socio-réaliste et existentialiste d'un travail de désémiotisation et de resémiotisation. Ce travail contestataire et subversif aboutit à une relativisation due sens initial, à un dépassement de l'<<histoire>> d'Alexandre par une hybridation des structures discursives dont la fonction principale est l'exploration du sens et de l'existence. Cette recherche du sens se déroule dans la zone ambiguë, problématique et précaire des silences, des réflexions et des interrogations. Privant le langage ordinaire de son rôle instrumental, la romancière instaure un espace apparemment neutre entre les formules socio-culturelles stérotypées et leur sens, un décalage où apparaît une mutation entre le sens nommé et le sens suggéré du déjà représenté, écart qui empêche l'identification directe du lecteur avec la réalité foncièrement tragique du monde kafkaesque d'Alexandre. Loin de se contenter de mimer la dimension référentielle du texte, le mimétisme graphique d'*Alexandre Chenevert* devient un supplément du texte, dédoublant ainsi son processus de production, de structuration et d'actualisation. Tout en se repliant sur lui-même, le texte met en cause l'illusion de sa referentialité. Que la mise en abyme scripturale concerne la fiction, la narration ou l'écriture, le lecteur est amené à mettre en cause le statut de tout ce qui se fait passer pour le <<réel>>. En se démasquant pour ce qu'il est, c'est-à-dire un *artefact* humain, le texte pluricodique d'*Alexandre Chenevert* souligne la seule réalité qui compte en littérature, celle du langage, y compris ses capacitées productrices ses limites mimétiques.

AN ANALYSIS OF LANGUAGE, SYMBOLISM, AND POWER IN SUSAN POWER'S *THE GRASS DANCER*

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This paper consists of an analysis of how the linguistic exchanges of some characters in Susan Power's novel *The Grass Dancer*, such as Anna Thunder and Herod Small War, both express symbolic power and reproduce ascribed power. One aspect of symbolic power is authorized language, which "concentrates within it the accumulated symbolic capital of the group which has delegated him [or her, an individual] and of which he [or she] is the only authorized representative" (Bourdieu, 111). Power and language are intertwined; the act of calling out a name, such as "Bernadine" by Anna Thunder, who is an authorized agent, has the effect of drawing that individual to her. However, in the linguistic exchange between Bernadine Blue Kettle (Dina) and Anna Thunder, the complexity of the notion of power is revealed:

"Could she [Cuwignaka Duta or Red Dress] really control people?," asks Dina.

"That's what they say. But it didn't do her any good. She spelled one too many, and he killed her," responds Anna.

The analysis draws from the theoretical framework that Pierre Bourdieu developed and that he calls theory of practice. Although some areas of linguistics (such as speech act theory), literary analysis, philosophy, sociology and sociolinguistics have produced theories and analyses of language,

> what is missing from such perspectives is an account of the concrete, complicated ways in which linguistic practices and products are caught up in, and moulded by, the forms of power and inequality which are pervasive features of societies as they actually exist. (Bourdieu, 2)

Bourdieu's theory draws from the objectivity of formal theory and the analytical attention to formal and discrete elements and takes into account that language is "the product of a complex set of social, historical and political conditions" (5). It does not disregard the social conditions which shape the use of language and under which linguistic expressions occur. Moreover, all indviduals acquire dispositions in the process of acquiring language because this acquisition occurs in particular contexts (or "markets"; e.g., school, playground). Both the acquired linguistic knowledge and practices and the antecipation of how the linguistic product will be received in other contexts are governed by such dispositions. For example, bodily hexis, is a "permanent disposition, a durable way of . . . speaking . . . a way of feeling and thinking" (13). As Anna Thunder calls out to Bernadine, her "head buzzed with her name, the syllables filled . . . [her] throat . . . [her] teeth clicked her name" (Power 214).

Because the linguistic exchanges are historically grounded (the stories of the characters' lives are set in different time periods, ranging from mid 19th century to recent decades), the analysis will also be situated historically. The availability of revised, multicultural histories, such as that of Ronal Takaki (*A Different Mirror: A History of Multicultural America*), which include details of the personal lives from which the history is constituted, help situate language in a politico-cultural milieu where the

hegemonic views of the social structure in which the characters' lives are inserted are not prevalent. Thus, the political question, "What shall we do with the Indians?," posed in 1867 by someone who wrote for *The Nation* (Takaki, 101), synthesizing the expansion of railroads and the concomitant incursion of non-Indians in Indian land, interacts closely with the personal reflective statement, "I am at war," by nineteenth century Cuwignaka Duta (or Red Dress). It is simultaneously a war with those outside oneself and one within oneself, for a social profit (such as having land, propertied for non-Indians, non-propertied for Indians), and for a personal profit (freedom, cultural integrity), a complex state of affairs understood by Cuwignaka Duta, who knew that "it [the statement] was more complicated than that"; she "was also at war with" herself (Power, 244).

FORM AND FORCE IN THE WRITINGS OF JACQUES FERRON

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In this paper I look at the ways in which ideology comes into play in the short stories of Jacques Ferron, (Quebec Author, 1921-1985, Governor General Award Winner). I likewise refer my discussion to the essays he wrote in a book called *Du fond de mon arrière cuisine* (1973). The discussion centers around the fundamental ideologies of the Quebec 1960's: nationalism, a kind of populism, and an aesthetic based on personal liberation of the self.

However, such a study must not reduce Ferron to a propagandist writer of books "à thèse," but rather take account of his artistic importance as a magnificent storyteller. Furthermore, even his political thought often contained an iconoclastic bent, subtly veering from the fashionable revolutionary beliefs of his time, which is born out by his founding of the Parti Rhinocéros.

Still, it is in the form of short story which Ferron adopted that we find the most coherent political message. There is an ideological stance, of which Ferron himself was acutely aware, in the notion of "conte"–"short story," but also "folk tale." Quebec culture has often felt the threat of extinction–particularly through isolation as a result of spoken "joual" and a minority status in predominately English speaking North America. "Le pays sans nos contes retourne à la confusion," he writes in "Martine". With Quebec seeking a new international legitimacy as a culture, Ferron's folk tale is the site where oral tradition meets legitimate, durable literary tradition. Through his writing Ferron hopes to redeem Quebec's past and help it forge a place in a literary future.

THE FAULTY DICK

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In this paper, I discuss various examples of detective fiction–as wide ranging as *Heart of Darkness, Tinker, Tailor, Soldier, Spy* and *The Bottomliners*–under the aspect of the faulty investigator.

Detective fiction is like psychoanalysis. Ideally the detective/analyst presses back in time to the moment when the fault-line sprang open. From a new beginning he proceeds to reconstruct the new present on the basis of secrets revealed. It may be important for the subject to recognize the truth at last. If not recognize, then be free to accept the consequences.

The detective/analyst may himself be faulted. Not necessarily, of course. Crime fiction is full of perfect PI's. In the hands of the better sort of writer, they have human foibles (drinking and smoking too much, suffering with alienation, isolated from others by the horrors they have seen). Conrad's Marlow is the archetype of these, forever a wisdom-shriveled outcast on mysterious seas after his freshwater voyage to the Heart of Darkness. A younger Marlow (in "The Secret Sharer") has an intuition of this existential condition when he describes the calm sea at night where life is a will o'the wisp, a momentary phosphorescence.

There is a school of crime fiction–often produced by women (such as Agatha Christie) where the story is a puzzle–a "whodunnit" to be solved by the eccentric but essentially faultless detective. These tales are as interesting as puzzles may be to those who like to solve puzzles.

But there is an opposing school where the interest lies in the personality of the detective and the perpetrator if any. Even the crime itself may be of no importance. Sometimes the dick denies his faultiness (Parker's Spenser would be a good example of this), but these self-congratulating types are of little interest. Courage is a quality that the dick must sometimes demonstrate (as with Dick Francis's modest heroes who always endure a severe beating before discovering a clever means to fit the punishment to the crime).

The tone may be satirical as in L. A. Morse's send-ups of the hardboiled LA school (e.g., *The Old Duck, Sleaze*, and *The Big Enchalada* in which the italicized passages of truly sleazy pulp fiction are given over not to pornography ("and then he/she ripped his/her bodice . . .") but to the sensuous consumption of highly spiced foods. Hot stuff, indeed!

THE CELTIC ELEMENTS IN KATHERINE KERR'S WESTLAND NOVELS

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Katharine Kerr's Westland novels, like most fantasy novels, utilize a medieval setting to give the story both a familiar and an unfamiliar feel. She also incorporates Celtic history, social structure, and spiritual beliefs, particularly reincarnation. Building a fantasy world around a geography that resembles the areas of Europe and the British Isles, the areas of Celtic influence, allows Kerr to focus on the story rather than having to spend much time on creating a whole new world. Like the Celts, the Westlanders have a violent history of territorial takeover by war and they both take and display the heads of their enemies. Kerr creates many words to give the feel of a familiar, but different, world using words from time.

Kerr's Westlands resemble the Celtic world in social structure. First there is the dun, the fort of the lord, and the broch which resembles the manor of the Celtic chiefs in both structure and role. The "lord" is a manager for the area. He provides leadership and serves as a judge to help the people settle their differences. His dun provides the freemen with a marketing place to sell their products and a place to wait in safety when others attack the area in wartime. Several duns are supervised by a gwerbret whose role is similar, but superior, to that of the lord. The gwerbret is accountable to the king whose role is also similar. Over the years these roles have become hereditary.

The Westland world has a social structure which resembles the Celtic world. In both, the bard has a place of honor in the broch, the lord or gwerbret's home, and the king's castle. He is supplied property, a place at the head table with the lord or king, and the freedom to speak even if he disagrees with the lord. Women are respected and cherished. They wield power in the man's stead when he is busy elsewhere or when he is dead, and they are occasionally allowed to rule on their own when there is no son or other close male relative to do so.

For the most part, the lord, the gwerbret, and the king "rule" or supervise free men, not feudal subjects. These free men own their own land, but pay taxes for the services that the lords, gwerbrets, and king provide, and owe allegiance. Part of the payment or allegience owed is men for military activity. The Westlanders—particularly the lords, gwerbrets, and kings—are fond of war, and they are fierce warriors. Some among them are berserkers who once they are in battle take great risks.

The lords, gwerbrets, and king are honored not only for their management and the security offered to the people by their duns, brochs, and castles, but also for the security offered by their role as judges. The judgments are usually determined by laws and the compassion and wisdom of the judge.

Finally, Kerr uses known religious elements of the Celtic world and magic in the Westland novels–the sacred oak of the Druids and reincarnation.

These elements are familiar enough to the reading public to give the novels a realistic, familiar feel which makes reading them relatively easy. The elements are also sufficiently historic and primitive that they give the story a strangeness that allows the fantasy to be "fictional" for most readers.

ACCRUING AND DIVESTING: POWER IN *LEAR* AND *HENRY IV*

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Early in this paper it is stated: "One can here trace the reverse images on how power is a part of a process of declining and rising, in the two plays considered here [*Lear* and *Henry IV*]. . . . Lear, through divesting his power, makes himself an empty king, victimized, going mad, losing his status plus the one daughter he loves through captiousness, exile, and death. Henry (Prince Hal) lives a life of dissipation, but progressively reforms himself, takes up leadership, and kingship–accruing power. Power cuts two ways: for an old tired man who is excessively proud, only to lose everything. For a young man power can be exhilarating, uplifts him from his past, carries him from one success in battle and politics to the other, and makes him an outreaching king."

Throughout its discussion, the paper looks at the two Shakespeare plays as the portrayal of two characters and situations at the opposite ends of rise and fall. There are two different intents here, as well. One character has sunk low, experiences life as no one born a king can, only slowly but surely taking up the roles assigned to him: Hal sports with Falstaff, but leads men into battle when called upon, spurning those he has previously celebrated with, and eventually assumes kingship, to gather up his glories in other plays, *Henry IV* Part Two and *Henry V*.

The other character and situation is of a king, very tired, yet not bringing himself to shed the signs of power, divides his kingdom and allows his grasping daughters and sons-in-law the actual temporal power, leaving him dependent on them. He loses his real and perceived power, goes mad, but does gain insight on the desperation that all people in one way or another but contend with. However, the kingdom is divided, Lear and others are banished, and his actions bring disaster on himself, his kingdom, plus the ultimately unbearable loss of the daughter who loved him most truly and most honestly.

Youth and age, gaining and losing. These two plays are analyzed for a look at one of Shakespeare's primary concerns. Power, the kingdom, and the very real dangers that the entity and the people who run them are subject to. *Henry IV*, Part One, and *King Lear* are concerned with periods of instability. Henry is the heir to a shaky kingship which must establish its legitimacy; Lear is a legitimate kingship that destroys itself. This study emphasizes the opposites in development and direction with the characters and situations. With *Henry IV* there will be ever rising and gathering of glory and strength; with *Lear* there is surface decline of kingship and politics, some insight as to the frailties of oneself, but no respite from suffering. The distinction is clear in Shakespeare's work–stability and success through unification, battle, and tending the wounds of past division or disaster through division, civil war, and excessive pride.

CROSSES INTO SWORDS: RELIGIOUS LANGUAGE AND IMAGERY IN THE POETRY OF GEORG HERWEGH

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In 1841, the German poet Georg Herwegh (1817-1875) stated: "The revolution is the religion of our time. It is, at the very least, my religion." With these words Herwegh clearly established his rejection of orthodox Christianity and his profound commitment to bringing about radical social and political change, a commitment that would dominate his work throughout the 1840's. In the fight for a democratic and unified Germany, Herwegh believed that poets had a special role to play and that change could indeed be fostered through poetry. His work of the early 1840s was characterized by use of language and symbols borrowed from the religious sphere to help articulate his political message.

The application of religious language in a secular context was intended not solely to elevate the political message or speak to the masses in a language they could understand, as some critics have suggested, but instead to help Herwegh's poetry be a more powerful and effective call to revolution. Moreover, Herwegh's use of religious language indicates the intensity of his belief in the need for political and social restructuring in the Germany of his day.

Influenced by David Friedrich Strauss' *Life of Jesus*, which argued that the Gospels possessed only a small core of historical truth, Herwegh had by the early 1840s moved away from orthodox Christianity. However, in his theoretical writings and in his very successful first volume of the *Gedichte eines Lebendigen (Poems of an Alive Person)*, Herwegh postulated a god of freedom who would support attempts to bring about revolution in Germany. Instead of completely discarding the existing Christian framework, Herwegh chose to replace the religious content of certain religious symbols and images with secular meanings. By doing so, he created, in a sense, a parallel religion.

In this religion, freedom became the new messiah. Spring, an image common in political poetry of the period, was the holiest symbol, signifying that freedom is eternal and can never fully disappear. In addition, the poets assumed the role of the clergy, and poetry became their sermons. Herwegh also established a close link between poets and the people, whom he saw as his source of inspiration.

In Herwegh's poetry the religion of freedom is perhaps best evidenced in the poem "Zuruf" ("The Call"). Numerous parallels are drawn between the new messiah, freedom, and Jesus. Like Christ, who drove the buyers and sellers from the temple, Herwegh's messiah is no prince of peace. Instead, he comes to do battle for the cause of freedom. In "Zuruf," Herwegh also develops a theme that appeared numerous times in his work of the 1840s. He associates Christianity with passivity and the desire to maintain the status quo, whereas his own messiah is one of action, motivated by the desire to radically change the existing order.

A similar reversal of Christian imagery and belief is found in "Das Lied vom Hasse" ("The Song of Hate"). Here Herwegh advocates abandoning love in favor of hate, though only when the hate is directed at tyrants. The Christian concepts of love and "turning one's cheek" are equated with continued acceptance of oppression. Clearly, hate is not portrayed as a negative force, but rather as a very positive one–the desire to fight against tyranny.

In the poem "Aufruf," ("A Call to Action"), Herwegh focuses on the central symbol of Christianity: the cross. Here Herwegh calls upon his fellow Germans to tear the crosses from the ground and turn them into swords. This poem, which is perhaps Herwegh's most discussed, also contains some of the most powerful imagery to be found in his work. Herwegh transforms the cross, the symbol of Christ's death and suffering, into a weapon itself capable of inflicting death and suffering. However, as one critic has pointed out, Herwegh's sword is not merely an instrument of death, it is a tool of the battle for life. Again, as in other poems, Herwegh reverses the images he borrows from Christianity. The cross, associated with inaction, is contrasted with the sword, a symbol designed to evoke images of glorious battles in the fight for a just cause.

In his poetry of the early 1840s, Herwegh maintained the Christian framework, while at the same time secularizing and reversing the imagery he had borrowed. By doing so, he also delivered an indirect rejection of Christianity and Christian concepts and symbols. Despite this, Herwegh's usage of religious language and symbols remained primarily positive in that it was intended to strengthen his political message.

Within just a few years, however, Herwegh's attitude towards religion changed dramatically. The second volume of his *Gedichte eines Lebendigen* appeared in 1843 and was almost completely devoid of the positive use of religious symbols. Instead, Herwegh began to deliver biting criticism of Christianity and particularly of the alliance between church and state. The fervor of the first volume had given way to disillusionment and the belief that revolution was even farther away than before.

Although he remained dedicated to fostering a democratic revolution, Herwegh no longer believed that poetry had the power to move people to radical action. Despite the failure of the Revolutions of 1848 and 1849, after which many of his contemporaries made their peace with the victorious conservative forces, Herwegh remained a poet of the people. His poetry, however, would never recapture the spirit or the popularity of his work of the early 1840s.

REALIDID VIRTUAL Y ALTO MODERNISMO LATINOAMERICANO: BORGES-CORTAZAR

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De lo que se trata es de suspender la credulidad narrativa desde la narrativa. Los personajes, las interacciones, los tiempos, los espacios les comunican a los lectores–y a otros interactantes narrativos–que todos y todo son realidades discursivas inexistentes fuera del texto.

El aparato escritural, en la reflexiva cita paródica de su escritura, enuncia las téc-

nicas y el ilusionismo de los procesos de la *écriture*. Y el autor, como dice Benjamin, produce una escritura que se piensa en el proceso de producción.

Viene al caso una narrativa de estilo internacional y univesalizador: la *écriture* auto-reflexiva latinoamericana del alto modernismo, de la que Borges y Cortazar son maestros.

El gran valor artístico de estos dos escritores estriba en que sus narrativas son–notable-mente–invenciones de alusiones que "descalifican la realidad". Así, el nexo de *medios* y comunicaciones inventa mundos artificiales. Y, como alusiones auto-reflexivas que analizan los artificios de sus constructos diegéticos, dichas narrativas son–sobre-salientemente–subversivas. Son narrativas que obligan a sus lectores a reflexionar sobre los procesos, las técnicas y el *medio* con los que sus textos son enunciados; liberando, de tal manera, "al" pensamiento de sus nostalgias de identidades.

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"WE SEE THROUGH A GLASS DARKLY": METAPHOR IN DONNE'S SERMON XXIII

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Metaphor is Empson's first, or simplest, type of ambiguity, "a word or a grammatical construction effective in several ways at once" (*Seven Types of Ambiguity*). As a point of departure, this definition allows us to describe and account for the use of metaphor as part of the *discordia concors* nature of Donne's Metaphysical style in Sermon XXIII, Folio of 1648, preached at St. Paul's on Easter Day, 1628. As a skilful preach-er, however, Donne has mastered the art of transference which is essential to all metaphor; a descriptive term is transferred to a referent different but analogous to that to which it is properly applicable. In the sermon examined here, the metaphor of the mirror or glass provides Donne with a fascinating and complex pattern of metaphoric possibilities around which to structure his argument. Moreover, since the sermonic form is rhetorical and embodies the emotive skills of oral presentation, feeling and imagi-nation become important to the cognitive process. As Paul Ricoeur puts it, imagina-tion and feeling "both *achieve* the semantic bearing of metaphor" (*The Metaphorical Process*). Thus Donne, with metaphor, moves his audience by engaging their imagi-nation through the images of the Biblical text; and then by stimulating the senses, he can awaken the feelings till the Scriptural truth is absorbed, and the listener is stirred to active obedience and a vision of God. Donne, like Augustine with the faculties of the soul, can integrate all the senses into one (sight) and draw the devotee to "see God in everything" (Sermon XXIII 79).

Taking his cue from his sermonic text, 1 Corinthians 13:12, Donne constructs con-trasting dualities which are characteristic of his poetry: there is a juxtaposition of time frames: "*nunc* and *tunc*, now and then, now in a glass, then face to face, now in part, then in perfection" (78). From this counterpointing of terms and situations, Donne

transfers his concept to the macrocosm; the antithetical terms become the figurative basis on "which one designs the whole age of this world from the creation to the dissolution thereof" (78). Eventually the metaphor of seeing becomes a way of portraying a twofold vision of God and a twofold knowledge of God. Donne then evokes imagination and feeling to convey his truth by alluding to the miraculous healing of the blind man in the gospels.

The listening congregation experience at this point a kind of schematization, which, as Ricoeur would put it, is "a mixture of 'like' and 'unlike' proper to similarity" (432). They then become included in the process as knowing subjects. They feel like what they see. In the Kantian sense, the members of the congregation experience "poetic feeling" which abolishes the distance between the knower and the known "without cancelling the cognitive structure of thought and the intentional distance which it implies" (433). Feelings then complement and coexist with imagination as "picturing relationships" (Ricoeur 433). Through this process we share the experience of the blind man whose eyes are opened; we see darkly at first, then realize, as Donne puts it, that "all sight is blindness . . . and knowledge ignorance till we come to God" (79).

EDITOR'S NOTE

Papers presented at conferences of the Linguistic Circle are chosen on the basis of abstracts submitted in response to calls for papers. For many years, conferences have been held in October, and after any particular conference a period of months elapses before the abstracts of its papers are sent to the printer. Hence, the opportunity exists for authors to revise their abstract, either because the original abstract took the form of a proposal, or because it was rather skimpy, or because it made points substantially different from those made in the actual presentation.

The Editor welcomes revised abstracts, but would prefer to receive them by the first week of January of the year following the conference. The heading of the abstract should consist of a title, written in full capitals, centered as a first line; the author's name, underlined, centered two lines below; and two lines below that, the name of the author's institution, centered and underlined.

All material should be typed, double spaced, in manuscript form, using standard manuscript type. No footnotes, please. Try to incorporate citations into the body of the paper. Try to keep the paper to three pages in length. Script other than Roman should by typed or drawn very carefully. The Editor and the printer will try to preserve all diacritical marks. M.L.A. style is preferred.

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