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**LINGUISTIC CIRCLE** of  
**MANITOBA and NORTH DAKOTA**



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## LCMND HISTORY

The Linguistic Circle of Manitoba and North Dakota began in 1959 as a joint initiative of University of Manitoba and University of North Dakota faculty members to provide a cross-border forum for scholarly exchange. Since its founding, the LCMND, which now includes the University of Winnipeg (1980), North Dakota State University (1985), and Minot State University (1988), has conducted forty-seven annual conferences in the Canada and the United States.

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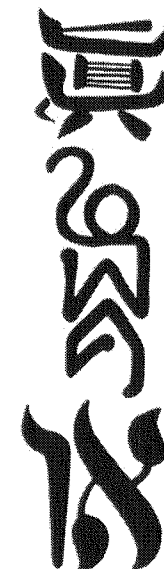
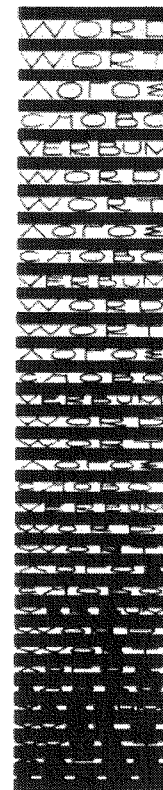
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PROCEEDINGS OF  
THE  
LINGUISTIC  
CIRCLE  
OF MANITOBA  
AND NORTH DAKOTA

**The Forty-Seventh Conference  
of the  
Linguistic Circle of Manitoba  
and  
North Dakota**

**October 23-34, 2004  
The Holiday Inn South  
Winnipeg, Manitoba**

**University of Manitoba  
Host**

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**“ALURING SIREN, FLATTERING CROCKODILE”: AUTO-  
FEMINIZATION AND IMPOSED SUBJECTIVITY IN  
DRAYTON’S “PIERS GAVESTON”**

*Sarah Aleshire*

In their book *Theorizing Gender*, Rachel Alsop, Annette Fitzsimons, and Kathleen Lennon claim that “[w]e mould our bodies and bend our behavior in accordance with the [...] people we take ourselves to be—but are, in fact, turning ourselves into” (82). Additionally, they posit that “the process of becoming gendered cannot be separated from other aspects of becoming” (81). Using the ideas presented in *theorizing gender* as a framework, it is my argument that in Michael Drayton’s historical poem, “Piers Gaveston,” the character Gaveston voluntarily feminizes himself, both through his actions and through the discourses to which he prescribes, until he essentially becomes a female subject. As a result, he is left vulnerable and unprepared for the fallout when forces existing outside of his own mind impose roles on him that are contradictory to the ones that he has imposed on himself. Also, in focusing on the development of his gendered self, Gaveston ignores the other important aspects of his development as a public persona, leaving him open and vulnerable to outside intrusions. This ultimately ends in his destruction when all the incongruent pieces of who he is becoming—both through his own desires and the desires of others – cannot naturally exist within the person that he is.

*Minot State University*

**IN MEMORIAM**

**HAROLD J. SMITH - 1940-2002**

Harold J. Smith, who served as president of the Linguistic Circle from 1994 to 1995, died July 2002, at his home in Metairie, Louisiana. He was then serving as Director of the International and Intercultural Center at Xavier University of Louisiana. Professor Smith was born in Kalispell, Montana, in 1940 and earned degrees in English and Comparative Literature at Amherst and the University of California Berkeley. His wife, Stephanie, also held the Ph.D. in French.

Following studies in Paris in 1967-68, Dr. Smith taught French at the University of Wisconsin from 1968 to 1973. He and Stephani both taught French in Nigeria from 1974 to 1984. In 1985, Dr. Smith joined the foreign language staff at Minot State University, where he taught French and served as Foreign Language Coordinator until resigning in 1998.

During his tenure as president, the Linguistic Circle held its first conference outside the Red River Valley, at Minot, November 3-4, 1995.

**JRALEXIS: A PROGRAM TO CREATE LEMMATIZED GLOSSARIES  
AND CONCORDANCES OF TEXTS TO FACILITATE LEARNING  
VOCABULARY ON AN INDIVIDUAL BASIS**

*John Robin Allen*

Sixty-five years ago, in 1939, Vannevar Bush first described an idea for making a machine that could organize and make accessible vast

amounts of data stored on microfilms. At that time, years before the invention of the computer, the transistor, magnetic tape or the Internet, he anticipated in a crude fashion much of the technology we now take for granted. He called his device the Memex, and if built, it would have been the size of a large desk and would contain the equivalent of a small library that could retrieve data in much the same way as today we use Google to scan the Internet.

Bush kept improving his design as new technologies were developed. His plan to use microfilm for storage, for example, soon changed to use magnetic tape instead. He never built his Memex, and today, of course, a laptop computer is vastly more powerful and yet smaller than what Bush had envisaged.

I mention the Memex simply to suggest that sometimes the dissemination of an idea about a possible tool can lead to the creation of something more powerful than what was first envisaged. Bush envisaged his device to solve a specific problem: how scientists could manage the flood of newly-published information in their respective fields. The goal of the ideas presented here is much smaller: to simplify and improve upon language learning on an individual basis. Bush's conception was based on prior work he had done on mechanically solving differential equation problems. My proposal is based on knowledge gained from programs to solve certain linguistic problems.

Five years ago at this conference I described a program that can analyze a play (or any piece of writing) and then generate a spreadsheet that shows in the leftmost column all the words used in that work. The names of all the characters who speak those words occupy the top row. The table itself then shows how many times any character said any word. Another table in the workbook shows the locations where each word is spoken and a third table shows in which act, scene, chapter or any other time period within the work the different words appear. In addition to tracking words, the program can also track specific themes such as conflict/peace, happiness/sadness, each correlated to the different characters, locations and time periods.

In another vein, two years ago at this conference I described a method for solving a problem first proposed by John Kenneth Galbraith: which economist, Adam Smith or William Paley, had the greater influence on Thomas Malthus's *Essay on Population*. The program achieved its goal by detecting "memes," i.e., basic units of thought, to detect similarities between such phrases as "all men are animals" and "man is an animal,"

even though no word in those two phrases matches any other word there. The program tabulated thousands of such memes (while ignoring trivial matches) to determine that Smith's *The Wealth of Nations* had by far the greater influence upon Malthus.

Both those presentations described programs that had already been written. In this presentation I will describe *jraLexis*, a program that will not be finished until next year, a program to help students learn vocabulary on an individual basis. [In order not to infringe on the copyright of the word "Lexis" my initials form part of that name.]

Most language learners know the prime importance of vocabulary in learning a language. It is also true that words are better learned in context rather than in isolated lists. *jraLexis* helps students learn vocabulary in any context they desire. The program acts like a normal word processor. One loads a document into the program which displays the text in a window. However, *jraLexis* has two other windows. A long narrow window to the right of the main window instantly displays an alphabetical list all the words that occur in the document, along with their frequency of use and, more importantly, their lemma. In other words, all the variant forms of a word in the document are gathered under one heading. The program will make occasional errors, as it initially does its work without having any knowledge of the language in question. However, once a mistake is corrected, the program remembers the error and does not make the same mistake with subsequent texts. The vocabulary list can be sorted by word, lemma, or frequency of use. As the program learns more about the language, it starts adding parts of speech to the word and thus can distinguish between homographs. For example, is "saw" a verb or a noun in English? The program can tell in the same way we do: by the context in which the word appears.

A third window stretches along the bottom of the screen and it is initially empty. (Users can adjust the size of each window as desired.) If a user reads the text (or the word list) and does not understand a word or lemma, a click on the item will automatically make all occurrences of that word in the text window appear in bold face, underlined letters, while the third window at the bottom of the screen displays a concordance of those occurrences of the word in context with the word still underlined. One can click on as many words or lemmas as desired to highlight their appearance in the original text and to add to the concordance in the third window. After the user has clicked on, say, about fifty words, he or she can use the alphabetized concordance listing to look up the unknown

words. The alphabetization makes that a relatively simple task. Typing the definition into the concordance makes the definition also appear in the word list window. The student can then memorize the meanings of those words and then re-read the passage again to see whether there are other words that should also appear in the concordance.

In a similar fashion, words can be removed from the third window and un-highlighted in the text window by clicking on them again. Similar to all Windows programs, the contents of any of the windows can be copied and pasted into other documents.

Although Vannevar Bush never built his Memex, his ideas influenced the development of computers for decades. *JraLexis* is a minuscule contribution to knowledge compared to the Memex, but has one major advantage over the Memex: *JraLexis* will be realized. This paper describes how the concepts presented above can be achieved using technology that exists today.

University of Manitoba

#### ACHIEVED HARMONY: IMAGERY AS STRUCTURE IN ROBERT BROWNING'S "MEETING AT NIGHT" AND "PARTING AT MORNING"

Ben L. Collins

That Robert Browning took great pains with structural technique is apparent in much of his poetry, but nowhere is this technique more readily demonstrable than in "Meeting at Night" and "Parting at Morning." Although the poems took their present titles in the collected edition of 1849, they were first published in *Dramatic Romances* (1845) under the common title of "Night and Morning," and they have since been considered companion pieces, if not absolutely inseparable.

The theme of the poem(s) is the need for the dual life: neither the life of love nor the life of activity is sufficient in itself, or, as Browning says of the male persona, "It is his confession of how fleeting is the belief (implied in the first part) that such raptures are self-sufficient and enduring—as for the time they appear. Browning did not state this theme quite so simply in the poem, however, but created his meaning

through imagery and stanzaic pattern.

The key to literal understanding lies in the final line: "And the need of a world of men for me." Yet the reader is able to discern in transit the circular or cyclic structure—cyclic in that the persona is seen to have completed the circle of his activities, and Nature to have completed Hers. The man goes from the world of man to the world of love and back; Nature makes Her diurnal change from day to night and back. pattern begins here, for *day* and its images represent the world of "men" and *night* and its images represent the world of "love." Simultaneously, water and land pick up the same pattern, and so at the outset, the man is in the transitional position between water and land and in the transitional period between day and night; and each adumbrates the other. To illustrate: "As I gain the cove with pushing prow,/ And quench its speed i' the slushy sand" place the poem in a point in time—the word *speed* is temporal—between *work* (day) and love (night), sun and *moon*. For the "pushing prow" has landed on the "slushy sand" which is both land and water, male and female. In the same way, the *boa itself—prow* is the metonymy for boat—is both phallic and utilitarian as used here and represents love and work. The "fiery ringlets" also follow this pattern: *fiery* suggests both *sun* and *passion*; *ringlets* suggests *hair*, *ring*, the *moon*, and the *cyclic* but is part of the water imagery. It is clear that each image incorporates both aspects of Browning's theme.

In keeping with the above, it will be noted that the moon is a half moon and that the sun, looking over the mountain rim is a half sun. The halves of the sun and of the moon converge in the reader's mind to make concrete the idea of the dual life; the images come together to form the whole and to make clear Browning's meaning. Alone, each represents half of the full life, like "the two hearts beating each to each." The hearts are individual hearts, capable of merging in "joys and fears" at the appropriate times, but cognizant of the fact that such "raptures" do not constitute the entire occupation of man. Therefore, the moon representing love and the sun representing the world of affairs are halved to show that no one aspect of existence is the whole of it.

The need for the two-faceted life is further emphasized by other pairs of opposition and by the stanzaic pattern and the rhyme scheme of the poem. The opposed *pairs—speed-arrest, male-female, light-dark, cove-cape, mountain-beach, joy-fear, yellow-gold, sun-match*—seem strongly to suggest Browning's attempt, and the fact that the poem is actually *two* poems (and that the first is divided into two parts) may enforce the

idea that this symmetry is used to enhance meaning. Although it may be impossible to paraphrase a rhyme scheme, even this appears to communicate as part of the symmetry. The *abccba abccba abba*—the *a* and *b* lines denoting the duality, the *c* lines denoting perhaps the transitions—does retain the orderliness of the imagery and appears to strive mutely to communicate.

In short, Browning has placed his images in ironic opposition to each other to create a tension which culminates in the reader's having to make the necessary synthesis. He has thereby "earned" his poem and has achieved harmony by the happy manipulation of his imagery, which imagery *becomes* the structure of the work.

*University of North Dakota (Emeritus)*

[RE]KILLING CACCIATO AND [RE]WRITING  
*GOING AFTER CACCIATO*  
*Bill Cosgrove*

Tim O'Brien's third novel, *Going After Cacciato*, won the National Book Award for fiction in 1978. From the first it was recognized as one of the best books to come out of the Vietnam War era. Critics have celebrated O'Brien's use of imagination in melding his personal experiences as a foot soldier in Vietnam with the larger events and meanings of that divisive war and warfare generally. The protagonist Paul Berlin, often identified as O'Brien himself by critics, uses imagination to cope with his combat experiences, which is what O'Brien the soldier did himself during the war and what O'Brien the writer is doing in the book. "Soldiers are dreamers," the author tells us in the epigraph, and in an interview he has equated Berlin's dream of escaping from the war with his own dream of writing the novel:

What Berlin is doing is what I do with a typewriter: I'm half living in a rational world and half living in a kind of trance, imagining. Berlin's process in the observation post was meant, at least in part, to echo my own process of imagining that book—not dreaming it and not just

controlling it, but a trancelike, half-awake, half-alert imagining. (Napersteck 11)

Paul Berlin's primary use of imagination to help him survive the war is his fantasy pursuit of his fellow soldier Cacciato, who presumably leaves the war and heads to Paris in one of three plot lines in the novel. Most critics agree that a second plot deals realistically and graphically with the deadly search-and-destroy operations of his squad in the rice paddies and countryside of Vietnam before Cacciato goes AWOL. A third plot line functions as a kind of baseline and is set in an observation post during one night in which Berlin imagines his pursuit of Cacciato in the first plot and remembers past events before and during the war in the second. This single night of remembering and imagining while on overnight guard duty occurs approximately one month after the squad's disastrous attempt to capture the deserting Cacciato, which is only partially narrated at the end of chapter one. These three plots are developed in separate chapters spread throughout the novel, though they occasionally overlap and leach into each other in intriguing and revealing ways.

My contention is that, contrary to what the plot appears to indicate and virtually all readers and critics have assumed, Cacciato does not simply outwit and elude the pursuing squad and continue his flight to Paris. Rather, I want to suggest that Paul Berlin unintentionally kills Cacciato during the storming of his camp that ends chapter one and that the details revealing this are deliberately left unnarrated until chapter 46. Only a few critics have mentioned such a possibility. An early one dismisses the possibility "that Cacciato is killed, even that Paul Berlin kills him" in a footnote as "willful readings" (Vannata 245). The most recent mentions it only in passing—"Cacciato . . . either escaped or was killed"—declaring that "Neither Paul nor we can know just what happened to Cacciato" (Heberle 109, 123). I contend, however, that we can know what happened to Cacciato by examining the original text as well as looking at some of the changes made in the 1989 revised edition. Moreover, by the accidental murder itself, by not giving the details suggesting it until the end of the novel, and by presenting them surrealistically and leaving Cacciato's fate somewhat ambiguous and uncertain, O'Brien more powerfully serves his many purposes of commenting on war, fear, courage, the power of the imagination, and even the nature of reality.



O'Brien's imaginary pursuit of Cacciato which he conceives of in chapter two and carries out through 21 fantasy chapters during the long night on watch duty in the observation post is, I contend, actually Berlin's attempt to keep his accidental victim alive through the power of the imagination. And it serves perfectly what O'Brien tells us is Paul Berlin's own goal, his "only goal": "to live long enough to establish goals worth living for still longer,..." (24). How better to begin than to keep alive by the power of his imagination the soldier that he has accidentally and unintentionally killed just a month earlier, and to keep himself alive by escaping from the war depicted in the other two plots.

We can also know what happened to Cacciato by drawing upon what critics of O'Brien and *Going After Cacciato* seem to have minimized, missed, or ignored in recent years: the silent changes O'Brien made in the 1989 revised edition of the novel. Very few, if any, of these changes have been investigated or even mentioned by critics and none have attempted to use the revisions to support the radical reading of Cacciato's fate that follows. Virtually all of the additions and deletions in this revised edition, which range widely from the minor to the substantive, reinforce Paul Berlin's imaginings, the interplay they establish among the three plot lines, and the uncertainty if not the unreliability of his narrative. And they further suggest, I believe, that the author wants to reaffirm the importance of the observation post chapters and Paul Berlin's fantasies there as the fulcrum of the narrative of the novel. Unfortunately, few of these changes in the revised edition have been identified yet much less applied to interpretations of the novel.

*North Dakota State University*

#### ALL IN THE SAME BOAT: THE LONG JOURNEY OF AN IDIOM

*Elizabeth Dawes*

In the latter part of the 20<sup>th</sup> century, the Anglo-American idiom *to be in the same boat* became a pan-Europeanism, widely attested in diverse languages including Czech, Russian, German, Dutch, Rhaeto-Romanic and Spanish, to name a few. Frequently used in political

discourse, this idiom often appears in conjunction with other nautical expressions such as *the ship of state* or *to rock the boat*. Political nautical metaphors have a long history extending back to Antiquity and serve to express ideas of community, interdependence, solidarity and the common good.

First appearing in a letter by Cicero, the Latin *in eadem es navi* was recognized as an idiom by Erasmus in 1530. By the end of the 16<sup>th</sup> century, various formulations of the metaphor had appeared in French and English. However, as Dietmar Peil (1986) aptly points out, one must be careful not to confuse freely formulated versions of a metaphor shared by those with a humanist education with occurrences of the modern idiom. Wolfgang Mieder (1990) argues that English was the only language to borrow the expression directly from Latin during the Renaissance period, that it was only in the 19<sup>th</sup> century that it became widespread in English and that its transmission from English to other European languages occurred in the years following World War II.

What escaped both Peil and Mieder in their respective investigations of this idiom is that in Italian, its modern form is already attested in the 16<sup>th</sup> century whereas in English, it is not attested until the 18<sup>th</sup> century. Furthermore, the earliest lexicographical representations of the idiom appear in 18<sup>th</sup> century dictionaries of Italian. In this paper, I will attempt to determine whether Italian has played a role in its transmission to other European languages or whether its transmission has been solely due to the influence of English, particularly American English.

*University of Winnipeg*

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**SLAVI TRIFONOV OF BULGARIA AND MYTHIC MASCULINITY  
AND *SLAVI'S SHOW* AND THE PLEASURES OF BEING BULGARIAN**  
*Kathleen Dixon, Neli Gogovksa, Daniela Koleva,  
and Iskra Velinova*

Trifonov is a late-night TV talk show host of one of the most popular shows in Bulgaria, and in turn, he is perhaps the most popular figure in that country. We examine mass-mediated images and other expressions of Slavi's multiple persona through the lenses of myth and gender studies. We argue that he offers Bulgarians a gendered myth, a modified trickster figure, for how to survive in a wild capitalist, post-Communist world. Both on and off the show, in various celebrity venues and persona, Trifonov and his creators shape a "Slavi" so hypermasculine—as when the skinny Slavi of early days bulks up to become a muscle-bound "mutra" (mafia body guard)—and so capitalist—as when "Slavi" is seen by Murdoch's Balkan News Corp as an infinitely expandable commodity—that he partakes in the trickster's typical gesture of overreaching. In the trickster cycles, this is how the trickster, who always tricks others, turning the social order upside down (as Slavi does in the show's political satire), also gets tricked himself. The temptation to infinite expansion is doused on the show by the occasional inclusion of Temenushka, Slavi's "wife." Vital and animalistic and full of unregenerate desire, Temenushka bustles ineffectually around the irritable Slavi, almost literally holding him back whenever they appear together. Both her name and attire are redolent of village life. In fact, while Slavi could be seen as a postmodern trickster in a virtual, mass-mediated body, Temenushka is a reminder that even in this moment of globalized, late capitalism, the entrepreneurial trickster has a body, and a history—in this case, a history as a peasant people. She seems to say that neither "Slavi" nor Bulgaria can escape its past. Alternative readings of this myth suggest either a derogatory feminization of "backwards" peasant Bulgaria, or a carnivalesque appreciation of what Bulgaria has to offer that the First World does not. Or both at once.

**Being Bulgarian**

In this textual analysis of a representative episode of *Slavi's Show*, a late-night television talk show broadcast nationally throughout Bulgaria,

we create two strands of argument. One generalizes to all other talk shows; the other specifies the uniquely Bulgarian characteristics of the show.

First, we wish to show that analysis of ideology alone—the route other talk show studies have taken—is insufficient to explain a show's popularity. People watch such shows to see the performers (including "ordinary people") speaking well. Thus, there is an aesthetic quality, borne out in formal properties (e.g., a speaker's selecting the appropriate genres for the occasion) and performance concerns (how well the speaker actually speaks). If one is interested in possible uses of democratic discourse on the mass media, this concept is crucial, for non-celebrities must either learn how to produce, or be a "natural" at producing these genres in order to get the air time they need to say what they want to say. On *Slavi's Show*, most of the performers are professionals and/or celebrities, but "ordinary people" do sometimes appear, and the studio and home audiences also participate in various ways.

*Slavi's Show* fairly showcases Bulgarian culture, history and language in a highly-scripted first half hour that is almost wholly political satire. Here, high and popular culture commingle and mixed genres are born, e.g., a satirical journalistic poetry comprised of rhyming couplets. The second half favors self-help and other informational genres, with a call to communality at the end in sacred forms (proverbs, benedictions)—at least in this episode. The second half is usually communal in its audience invocation if not sacral in tone; indeed, often the genres are those belonging to the *kritchma*, the Bulgarian village institution of the café/tavern.

We think Bulgarians at least at times feel as if they are taking part in a *kritchma* when they're watching the show, and that they feel proud of Slavi's linguistic dexterity, and uplifted by the show's second half, where their real-life difficulties are addressed, and where they are quite directly invited to participate in the show. It is interesting to note that in this episode, members of the studio audience held up a sign for Slavi with a message written in rhyming couplets—their attempt at reproducing a genre popular on the show.

*University of North Dakota*

FPG'S LETTERS TO ANDRÉ GIDE IN THE UM ARCHIVES  
(GREVE/GROVE) COLLECTIONS

Gaby Divay

More than twenty-three years after Frederick Philip Grove's death in August 1948, D. O. Spettigue of Queen's University discovered that the allegedly Anglo-Swedish author was really born and raised Felix Paul Greve in Hamburg, Germany. In his autobiographical books of 1927 and 1946, Grove had claimed rather immodestly that he had been the closest of friends with the French author and Nobel Prize Winner André Gide in the 1890s [when Greve would have been ca. eleven years old]. Grove even invoked, rather hyperbolically, the archetype of closeness by comparing their rapport with the soul-twins Castor and Pollux of Greek mythology!

In the British Museum, where Spettigue researched Grove's well-known allusions in October 1971, he noticed that one of Gide's German translators signed his prefaces with the initials "FPG," just as Grove liked to do. Now in possession of Grove's REAL name Felix Paul Greve, each and every detail of Spettigue's pursuits fell into place. Within a scant two years, Spettigue amassed an enormous amount of documents for his book *FPG: The European Years*, which was published in the fall of 1973.

In it, he drew an accurate, if sketchy, picture of Grove's formerly enigmatic origins. Of particular interest here are Greve's letters to Gide which spanned the period from December 1903, when Greve served a year in Bonn prison for fraud, to 1909, when he eclipsed himself from the Berlin scene with a faked suicide.

Spettigue's research papers were acquired by the University of Manitoba Archives in 1986, but they did not yet contain Greve's Gide letters. The correspondence files in this collection show that Spettigue tried more than once to obtain copies of these letters from Gide's heir and daughter Catherine Gide. Finally, around 1990, he succeeded, and the letters became part of the FPG Collections in January 1995, along with Greve's correspondence with Karl Wolfskehl, O.A.H. Schmitz, and lots of material concerning Greve's lover and wife, the later notorious dada artist Else von Freytag-Loringhoven.

Copies of Felix Paul Greve's fifty-five letters and a few drafts in Gide's hand make up the priceless documents in this second installment

of the Spettigue collection. Some are short, some are long, but all are in French, and demonstrate Greve's gift for languages. While his French is good for somebody who acquired it informally—via numerous translations of Balzac, Lesage, Dumas, Murger, and above all, Flaubert!—it is not as good as Greve and Grove think. As always, FPG proves an accomplished IMITATOR, who faithfully reflects the style of the writers he translates. His talent lay squarely on the Form side of the dialectical form/content dichotomy, a fact that none expressed better than Else in her autobiography of the 1920s when she addressed their collaboration of the "Fanny Essler" complex. Greve's plans to publish an anonymous autobiography as well as poetry by an author of that name are detailed in a long, confessional letter to Gide in October 1904, so that the two accounts bridging some twenty years allow an interesting comparison of what must be considered a joint pseudonym today.

The distribution of the fifty-five documents is very uneven. The year 1905 carries the heaviest load: no less than thirty-one letters stem from that period. The first half of that year, the Greves spent in Wollerau, near Zürich, in Switzerland. The second half of 1905, they settled in Paris-Plage on the French Channel Coast. This latter location is not far from Gide's luxurious country estate in Cuverville, near Le Havre. Gide, who still sported a definitely decadent dressing style in ca. 1905, had become interested in Greve because of their respective essays on Oscar Wilde. Gide had known him personally, while Greve chose Wilde as his first idol. As Freytag-Loringhoven so aptly puts it with regard to Greve's second idol Flaubert, Greve identified with his admired models to such an extent, that he not only wanted to LIVE like them, but tried to BE like them. His Wilde-imitation landed him in prison, where he thought it wise to turn around the decadent priorities of Art over Life 180 degrees by adopting the austere master of symbolic realism Flaubert.

Much of the correspondence addresses Greve's translations of *L'Immoraliste* and *Paludes*. Gide's comments show an astonishing grasp of German, however, it is possible that he got help from his brother-in-law, Marcel Drouin, who was an accomplished Goethe scholar.

More interesting are letters soliciting Gide's help in finding other translation work for Greve, or a suitable French location in Normandy, "by the sea," but cheap enough to match Greve's meager means.

Most interesting are, however, the letters in which Greve expounds his own creative plans or literary projects—such as publishing a combative essay called "Kritik und Kunst: eine Kampfschrift," founding

a political and literary weekly journal, working on two novels about Else's life, or writing a satirical play called "Der heimliche Adel." In these letters, Greve is often confessional, but more often, he is boasting and bragging. He also readily implies that his social position and prestige are equal to Gide's, when nothing could be further from the truth.

In his attempts to impress Gide, Greve already displays the manic tendencies one later finds in Grove's Canadian correspondence: at times, he is overflowing with clever plans, one bigger than the next. A few weeks later, he is in a downward cycle, and none of his creations are worth anything. Like Virgil, he threatens to burn them all—but unlike Virgil, he never does.

Another proven method to impress is names dropping: influential authors, theater directors, journalists or publishers abound in the upbeat letters. If mentioned at all in the morose ones, the same influential people are, in more or less paranoid ways, depicted in a much darker light: they are mean, they are hostile, they go out of their way to harm Greve, and they deliberately malign him.

Here some typical examples of the characteristics outlined above:

From Wollerau, Greve announces euphoric plans in February 1905. We find some names dropping, as well as megalomaniac translation plans:

I would love to translate the *Immoraliste* into ENGLISH!! What do you think about this? A publisher? It would not be impossible that my friend Reginald J. Smith (of Smith, Elder and Co, the publisher of Browning). . . [the three thoughtful dots are Greve's, not an indication of text omission! gd] Now, I am translating my essay on Wilde into English; probably, I shall translate my novel *Fanny Essler* as well.

No English translation of any of Greve's own works, nor of Gide's, ever materialized, which is not too amazing, since translations are invariably carried out by native speakers of the target language.

In June 1905, from Paris-Plage, Greve suggests that his translation of Gide's play *Saül* has excellent chances of being staged by the great Max Reinhardt in Berlin: "Do you want me to approach Reinhart? He knows me . . ." With noticeable narcissistic pride, he goes on to talk about his first novel, *Fanny Essler*, which describes Else's life in Berlin in the mid-1890s: "I have been reading the manuscript again . . . the book is not great, but really, there are some admirable chapters; and when it works out, it is astounding how good it is. I'm admiring myself."

In August 1905, Greve experiences one of his euphoric highs: he will have his own weekly journal, with the rather ambitious title *Das Einundzwanzigste Jahrhundert* [*The 21st Century*]: ". . . as soon as I will have established my journal (a political and literary weekly)—I hope to publish the first issue in April 1906 and I'm counting on you! The literary collaborators will come from all nations—I shall break with Bruns [his main publisher at the time, gd] for good . . ."

A new novel about himself, called *Der Sentimentalist*—the title is an obvious cross of Gide's *Immoraliste* and Meredith's comedy, *The Egoist*—is progressing well; *Fanny Essler* has nearly 600 pages, and is in the process of being printed—this novel surely will be a huge success. Greve furthermore proudly declares, that he continues to mystify the German literary public: "A certain book by SOMEBODY will be called "Lieder eines Irren" [=Songs of a Madman, gd]. . ." he says, and he includes a sample in his letter, which unfortunately has not yet been found. The title is a barely veiled reference to Greve's currently admired model Flaubert and his "Memoires d'un fou" [ca.1835].

A good example of Greve's paranoid tendencies is his feud with Franz Blei, who translated Gide's play *Le Roi Candaule*. He was to come close to having it staged on Reinhardt's theatre, but ended up with a performance in Vienna instead. Greve, still in Paris-Plage in December 1905, claims that Blei has harmed him TWICE: "I am in conflict with Mr. Blei, who has robbed me (in literary terms) for the second time. I shall have him prosecuted. Mr. Blei defends himself with indiscretions. He invokes the dead and the living: you and Mr. von Poellnitz [of Insel Publishers, gd] . . ." Soon afterwards, Greve threatens to disclose in Court certain unflattering remarks Gide has made to him about Blei. Early in 1906, the Greves return to Berlin, where Greve now can pursue his battles in person.

In early 1907, Gide himself becomes the target of Greve's wrath: he had dared come to Berlin for preliminary rehearsals of his *Roi Candaule* in Blei's translation, without notifying or seeing Greve! Worse, Greve had just detected a new rival translator, when he thought to have exclusive rights to Gide's current and future writings: ". . . I really don't quite know what to make of your conduct. You visit Berlin without letting me know, and you change your opinions like your clothes. If you prefer the Mr. Bleis and Singers as translators, well, then I shall withdraw the interest I had in your books." Notably the beginning of this irate

letter displays an entirely inappropriate tone, being akin to scolding an immature schoolboy.

How complete is the Gide correspondence in the UM Archives? It must be admitted, that it is far from covering the period from 1903 to 1909 evenly or adequately. An informative example is the following: Spettigue missed two of the most important letters Greve ever wrote to Gide, simply, because they hadn't been among the copies he obtained. They had been separated by Gide himself, who placed them into a folder with copious notes recording impressions of his first meeting with Greve in early June 1904. Gide did not publish these notes as "Conversation avec un allemand" until 1919. Only in the far more revealing original version is Greve openly named. Along with the missing two 1904 letters, this pivotal source of Greve-Gide contacts was published by the eminent Gide-scholar Claude Martin in the October 1976 issue of his *Bulletin des amis d'André Gide*. Since 2001, it is also available, in French & English, at the following University of Manitoba archival website: <http://www.umanitoba.ca/libraries/units/archives/collections/fpg/etexts/>.

In the two 1904 letters, Greve describes an astounding scheme regarding the "Fanny Essler" complex. The name is a joint pseudonym for Felix Paul Greve and Else Endell, and their respective contributions are as follows:

Greve is responsible for the truly accomplished FORM of the seven poems in the Petrarchan tradition. In their arrangement, they imitate a medieval wing-altar: there are two historic flanks, one narrating the scandalous pair's affair in Boldixum on the North Sea island Föhr in October 1902; the other, is set in Palermo in 1903, after Greve has left for Bonn. The common theme is the absence of Fanny Essler/Else's lover. As centrepiece, three static and timeless sonnets describe in turn the unnamed lover's icy blue eyes, his brutal hands, and his lying mouth.

The CONTENT is entirely based on Else's experiences, as is the perspective, or narrative viewpoint. At the same time these poems were published in three installments in *Die Freistatt*, the novel *Fanny Essler* was published [1905]. To Gide, Greve writes that all parts are his very own. In typical, manic manner, he says: "Je sommes trois: [Greve, Else Greve used for Flaubert translations, and Mme Fanny Essler]. Else von Freytag-Loringhoven was to set the record straight some twenty years later: she had actually written poetry about her infatuation with Greve, and she had "dictated" the novel to him. In other words, we know today,

that Greve appropriated far more than her material in his German creative writings!

Without the confessional information in these "missing" 1904 letters, the truly excellent poetry cycle of 1904/5 by 'Fanny Essler' would NEVER have been found, as Spettigue's discovery of Grove/Greve's identity depended on a concrete name, the discovery of these poems was hinged on the pseudonym Greve revealed in his letter to Gide in October 1904.

In conclusion, it is clear that the correspondence in the UM Archives is only the tip of the iceberg. Major clusters of letters before Greve fled to North America—notably, those concerning Greve's simultaneous translation of Gide's *La porte étroite* in 1909—must exist somewhere. Spettigue had missed two of Greve's most important letters, because they hadn't been among the copies he obtained. It is more than likely that Gide removed other parts of Greve's correspondence to keep them with specific projects, where they await discovery to this day.

*University of Manitoba*

#### SOME OBSERVATIONS ON THE PORTRAYAL OF RHETORIC IN PLATO'S *GORGIAS*

*Daniel N. Erickson*

Rhetoric was an important part of Greco-Roman education, for it enabled politicians and others who spoke in public to persuade their audiences in an efficient and effective manner. However, there was (and still is) a danger associated with this art because, like any powerful tool, it can be misused. Just as a virtuous person can employ it to accomplish good, so can an evil one use it to do the opposite. The nature of rhetoric was of interest to Plato, and he wrote about it in the *Gorgias*. The focus of this paper is on what Gorgias, Polus, and Socrates say about the subject in this dialogue and the insights concerning its essence and proper use that can be gained therefrom.

*University of North Dakota*

### ANXIETY OF INTERIORITY IN EARLY MODERN SPAIN

*Enrique Fernández*

This presentation explores the problematic relationship between modern subjectivity — also known as the Cartesian self, the bourgeois individual self, or the private self— and the awareness of interiority in Early Modern Spain. By interiority I mean both the metaphorical belief in an autonomous, inner private self protected from external scrutiny, as well as the awareness of the existence of inner anatomical spaces inside the body, such as the innards or the heart. The first kind of interiority, the metaphorical or symbolic interiority of the modern subject is, if not created, at least fostered by the modern states of the period, which needed private selves to police and control. The second type of interiority—the enhanced awareness of the body as having an inside— was the product of the anatomical science of the period, which carefully mapped the innards through the dissection and dismemberment of dead bodies, most often the corpses of those executed at the scaffold. In Early Modernity, state and science created psychological and physical interiors that were under the threat of being destroyed by the same processes that constructed them. This threat of being literally and metaphorically anatomized is what triggers the anxiety that can be detected in many texts of Early Modern Spain.

Cervantes' "The Glass Licentiate" is a good example of the kind of text that shows the anxiety of losing the opaqueness of one's inside, of becoming transparent and readable from the outside. Equally, the glass licentiate's fear of being smashed to pieces exemplifies the anxiety of being punished by authority at the scaffold, of becoming an executed corpse offered to the anatomists for further dissection. Both his first name and family name—Tomas and Rodaja—show the dissective nature of the story. In Spanish the word Tomas resounds of "anatomy," from the Greek "tomos" meaning "cut" or "slice." "Slice" is curiously the meaning of his family name, Rodaja.

The glass licentiate is a good candidate to develop a modern form of selfhood. His studies and life experience traveling through several countries made him very aware of the contradictions of the society he lived in. When Tomas Rodaja is given a love potion to change his inner feelings towards a woman, the results are quite different from what she

expected. A complex interior made up of bookish learning and personal experiences surfaces in the form of highly critical discourses, full of contradictions and irony. His answers to public questions during his insanity are full of cynical disenchantment with the society that surrounds him. However, his answers do not confront directly the social order or the established power of the period. His targets are quite safe for the most part. Unlike Erasmus in his *Praise of Folly*, Cervantes plays it safe with the truths his insane character reveals. The glass licentiate's answers, although very critical, are made up of a mixture of traditional discourses of authority, such as Latin authors or well known popular proverbs. As in Greenblatt's famous statement, the glass licentiate's answers create an "other" who is marked for attack and shares elements of authority and an alien. Justice officers, lawyers and Jews —often the same person in the period— are many times the target of the glass licentiate's attacks. However, even after the glass licentiate is cured by a monk of Saint Jerome, his life becomes very difficult since wherever he goes he is followed by a group of curious people expecting to witness a spectacle of self-display.

*University of Manitoba*

### RAGE AND GRIEF IN SHERMAN ALEXIE'S "DO NOT GO GENTLE"

*Ron Fischer*

"Rage and Grief in Sherman Alexie's 'Do Not Go Gentle'" studies the way in which Sherman Alexie's stories explore the "post-modern" Indian. Alexie's stories depend upon the absurdity and humor he finds when Native Americans live urban lives while holding onto Native ways. Humor and that paradox have led Alexie to define the writer's role in terms of Coyote, the Native American trickster. In becoming the storyteller as Coyote, Alexie makes us laugh, yet teaches us in the moment of laughter to re-think what we value and hold sacred. In his role as a subversive Coyote, Alexie's short stories present two challenges. He challenges Natives to extend long-honored practices into modern life. Yet, because he clearly sees the ways in which the attitudes and

values honored by the dominant culture are incompatible with Native values, he invites those imbued in dominant culture to re-think their long-honored traditions.

*Minot State University*

#### CLASSIFICATION AND SOCIAL ROLES OF JUDEO-SPANISH MUSICAL AND LITERARY TRADITIONS

*Jesús Ángel Miguel García*

On March 31, 1492, the Catholic Sovereigns of Spain, Queen Isabella and King Ferdinand, issued the edict by which all Jews then residing in their realms were given four months to leave the country. Many remained and converted, by it is estimated that about fifty thousand Jews left Spain. The exiles spread out through Portugal (which also soon expelled them), North Africa, the Low Countries, and especially the eastern Mediterranean region, which was then part of the Turkish empire. From that time forward, the Sephardim, or *sefardíes*—that is, Jews descended from those 15th-century exiles from Sepharad, as they themselves called Spain—have managed to preserve numerous Hispanic cultural traits, channeling these through the medium of Judeo-Spanish, their own variant of the Spanish language. In this way they have faithfully maintained traditional Spanish themes and motifs that have come down to us as moving proof of their constancy and their abiding historical memory. Judeo-Spanish musical traditions are part of that historical memory. They are the expression of political, social, economic relations and mental processes in daily life. This paper studies the classification of the three main genres of the Judeo-Spanish poetic-musical repertoire: *el Romancero*, *el Cancionero* y *las Coplas*, analyzing the criteria used to define them as far as their text, music and context is concerned.

The songs are divided according to their themes and their functional role in relation to the different cycles and periods in a person's life: life's cycle (birth, wedding and death) and the annual cycle of the festivities of the Jewish calendar. Every single function in the Sephardic

society and individuals has a specific musical and poetic repertoire. Some examples will be shown to illustrate this.

The Sephardic tradition has preserved many *romances antiguos*—early Spanish ballads or songs having specific structural and thematic characteristics— which subsequently disappeared from the Peninsular oral tradition; but the Sephardim, in their diaspora, have been syncretically receptive not only to Spanish ballad forms of a later epoch but also to new creations and adaptations of Central European texts. Thus, Sephardic communities renewed some features of the language, oral traditions and music to react and adapt to the constraints, contradictions and realities of a changing world, resulting in variations.

The words to songs changed or were reset to local tunes. New romances or ballads were born; the instruments were different, as was the music, but the Spanish language persisted, side by side with Hebrew. Unquestionably the greatest interest of the creativity of the Spanish Jews in both literary and musical terms lies in their capacity to assimilate and combine their own tradition with what they inherited, with renewing contributions.

The incorporation of aesthetic principles, whether Moroccan, Balkan or Oriental (the main areas of Sephardic settlement following their banishment) in their original forms led to an identity transcending beauty and, by extension, enlarging the profound Hispanic substance.

The recent reconstruction of Sephardic music, especially by Spanish youth from the 70s, translated it into the musical language of the times. Such reconstruction reflects the evolution and adaptation of the musical and literary Sephardic traditions. Contemporary generations have reworked the music of exile choosing freely between fidelity and experimentation, which leads to different versions of the same theme.

The Sephardic legacy is an example of the syncretic capacity of the Spanish Jews to transmit it from generation to generation and the need to study such legacy from a diachronic and synchronic perspective to fully understand it.

*Spanish Institute of Manitoba*

**THE MYTH-MONGERING OF HUNTER S. THOMPSON:  
IMAGES OF THE TRICKSTER IN  
*FEAR AND LOATHING IN LAS VEGAS*  
Jane Huenneke**

Literary critics often focus on the classification debate surrounding Hunter S. Thompson's *Fear and Loathing in Las Vegas*. Is it accurately labeled "New Journalism," as it purports to be a non-fictional novel about real events, or is it completely fabricated, consisting of a series of fragmented and only semi-lucid drug-induced hallucinations, strung together in an elaborate fiction devised to deflect Thompson's inability or unwillingness to deal with reality? Although Thompson has, on separate occasions, confirmed and denied both scenarios, his own personal classification identifies the book as occupying a solid position in the American literary canon, being "as good as *The Great Gatsby* and better than *The Sun Also Rises*" (qtd. in McKeen 109). While that placement continues to be debated among literary scholars, others who study the work prefer to focus on the possible interpretations of meaning that can be derived from this admittedly unorthodox specimen of American writing.

Although there are possibly as many interpretations as there are readers of *Fear and Loathing*, I am most interested in an archetypal critical reading that focuses on the images of the Trickster that I believe Thompson successfully integrates and emphasizes in the work. In a quintessential American "melting pot" mode, Thompson invokes and fuses the mythological and psychological trickster archetypes, merging these images with one of their mortal incarnations, the literary nineteenth-century American confidence-man. Thompson's use of these figures creates an antihero whose "savage journey to the heart of the American dream" reveals a culture whose values are in an advanced gangrenous state. To wade through this morass of decay, Thompson must allow us to observe from a "safe" distance, and he accomplishes this through his employment of the satiric parody associated with the archetypal Tricksters and their human counterpart, the con-man.

*Minot State University*

**VISIONS FROM THE EAST: AN ISLAMIC PHILOSOPHER, A CHINESE  
GODDESS, AND THE REDEMPTION OF POUND'S SYSTEM OF  
SPIRITUAL AESTHETICS IN THE 1940S  
Robert E. Kibler**

Ezra Pound's early readings in Gilson, Cavalcanti and others helped him develop a philosophy that at one and the same time combined beliefs concerning the spirit with those concerning art or beauty. In essence, what Pound developed for his own purposes was derived from the 12<sup>th</sup> century Islamic philosopher Averroes interpretation of Aristotle's "Book III" of *De Anima*. Both works understood spirit and beauty as the subsequent result of a process involving perception, cognition, and ultimately, the creation of divine and beautiful forms of all sorts. This process is foundational to Pound's belief that he would one day create an earthly paradise fraught with such forms. Yet for reasons great and small, he is often considered to have failed in his bid to do so, and indeed, in the 1930s and 40s, arguably moved his creative energy in the opposite direction.

The net result for his *Cantos* was its increasing movement toward incoherence, and for the poet, a stint in a cage among the "death cells" of a military detention camp set up just outside of Pisa in 1945, near the end of the war. There, in his darkest days, Pound wrote some of the most inspiring verse, and for the first time in decades, invoked the image of Kuonon, Chinese Goddess of Mercy and Patroness of those who travel by sea. I will suggest that her introduction to Pound's pantheon of deities as written to form in the "Pisan Cantos" serves in many ways as a confirmation of his long-held philosophy of spirit and art, and as such, also helps redeem the merit of Pound's disintegrating long poem and to some degree, the disintegrating man.

*Minot State University*



**TEACHING WITH VISION: USING DIGITAL MEDIA  
TO BROADEN CULTURAL UNDERSTANDING AND  
IMPROVE THE FOUR SKILLS**  
*Kristin Lovrien-Meuwese*

My presentation will demonstrate the integration of second language acquisition theory and practice, and will offer teachers of foreign languages a model for combining the four skills of language learning with cultural exploration. Teachers of foreign languages put much consideration into how to offer students practice on reading, writing, speaking and listening. It is equally important for language teachers to be thoughtful about how culture is integrated into their lessons. A very effective manner of granting students access to the foreign language culture is via the Internet. However, students easily become overwhelmed by the amount and difficulty of the input and therefore cannot fully benefit from the easily accessible cultural information. Teachers, too, are often at a loss as to how to take full advantage of the online information.

In order to effectively use the Internet as a learning tool, students and teachers alike need a more controlled environment in which to work with the cultural information. The Digital Media Archive (DMA), as developed at the Language Acquisition Resource Center at San Diego State University in San Diego, California, is such an environment. This archive consists of short video/audio clips with accompanying activities for use in the classroom or by an independent learner.

The DMA modules are useful supplements to classroom instruction, both in language and content courses. The materials offer students an interactive view into various aspects of the target language culture, something that is not always available through traditional textbooks or other learning materials. The DMA also offers a set of guidelines for effective use of these materials for language and cultural learning.

In this presentation, I will briefly discuss the theoretical second language background to the DMA, as well as the idea of culture in foreign language learning. Finally, I will demonstrate the use of a sample DMA module and share information on using the DMA to create new modules.

*San Diego State University*

**A "DEADLY SILENT GAME": SEXUAL/TEXTUAL MASOCHISM AND  
EROTIC MISERY IN *THE AGE OF INNOCENCE***  
*Christopher Lozensky*

In this paper, I combine queer reading and close reading in an effort to answer this question: "Why is Wharton's protagonist, Newland Archer, *so* profoundly miserable and unhappy?" Drawing on Karmen MacKendrick's work in *Counterpleasures*—especially her distinctions between sexual masochism and textual masochism—I argue that Newland is a pseudo-masochistic character in a pseudo-masochistic narrative. These pseudo-masochistic performances, both sexual and textual, generate, not erotic pleasure, but erotic misery—for both character and reader. I argue that Newland's erotic misery results, in part, as a dire consequence of his detrimentally artistic, Romantic, and "old-fashioned" (masculine) imagination.

Though he thinks of himself as holding the trump cards in the "silent deadly game" of extra-marital passion he is playing with Ellen Olenska, his self-immolating beliefs and behaviors ultimately leave him a ! pathetic "loser." Newland's immaturity and perpetually frozen desire is ultimately pseudo-masochistic and thus makes for a reading experience that is similarly cold and pseudo-masochistic. My purpose in writing this essay is simply-stated: art teaches "us" how to love—and by analyzing what has made literary figures unhappy even in the narratives that tell their stories, perhaps we can expand the plane of intelligibility to make more space in our extra-literary lives for erotic pleasure and less for erotic misery.

*Minot State University*

**TRANSLATING ENGLISH TO ENGLISH**  
*Alan MacDonell*

The use of English in Québécois literature is a wonderful and manifold thing. Its various meanings and strategies become most clear when we attempt to translate the novel into English, for then a series of

problems arise. Let me give examples of levels of difficulty. First, we may have a simple English word used in a French text, but with a different meaning from the one it habitually has in English. "Partir sur un nowhere," found in *Salut Galarneau!* by Jacques Godbout certainly can't be translated as "To go off on a nowhere." But what then should the translation be? The actual translation by Alan Brown is, "She was on a 'Nowhere excursion,'" which is weak to the point of being incomprehensible, although the overall quality of his translation of the novel is quite good. This is a case for what has been termed an equivalence, that is to say the translation of an idiomatic expression in one language by an equivalent idiomatic expression in the language into which one is translating. "J'ai d'autres chats à fouetter," for instance, would be translated by "I have other fish to fry" and not by the literal "I have other cats to whip." It is obvious that the same principle should hold when one translates from English into English, as the meaning of the English expression used in a French text is quite different from the one it would have in an English text. Also, it can be seen that the use of the simple English word in the French expression introduces ambiguities, for though there is no really good French expression for what the author is trying to say, the expression is not English, although one of the words used is. Nor would the expression be recognized by a French French speaker since although the latter uses many English terms in his French, he doesn't use the same ones as a Québécois speaker of French. The proper translation of the expression would therefore be something on the order of "to go bar-hopping" ("to go pub crawling" would be just as good, although perhaps in a British English context), and this translation depends to a great extent on knowing the context of the novel, in which it is obvious that the female characters are out for a few drinks and possibly hoping to meet young men. The point is that even the simplest use of English in French poses problems for the translator which are quite unique.

If we go from the relatively straightforward to the complex, the use of English word play in a French text, the complications are multiplied. In the same novel by Jacques Godbout we find "mes patates sont grasses mais ce sont de vraies french fried." The actual translation by Alan Brown is "My chips are oily, but they're real French fries." Let's count the problems. "Patates" cannot be translated as "potatoes" since we would have a problem of level of language. "Spuds" would be good, "chips" is probably the best you can do. "F/french fried" contains a mistake in

English, whether intentional or not, and the translator is faced with the problem of correcting or not correcting this mistake. In this case he has improved the English, while at the same time subtly changing its meaning. But most importantly the problem of the irony of the expression is without doubt impossible to translate. During the sixties in Quebec, the time of the writing of the novel, Québécois were seen as doubly victims of linguistic and cultural colonization, coming from both the surrounding sea of Anglophones and from metropolitan French, seen as limitation of the creativity of the Quebec writer. "F/French fried" manages to take a poke at both colonizers, while at the same time creating a brain cramp for the reader and an impossible dilemma for the translator.

*University of Manitoba*

#### WORDS FROM CLASSICAL MYTHOLOGY

*Caitlin McIntyre*

Every word has a story: an ancestry in languages no longer spoken, or a derivation from a foreign language. Some words in our language are even the products of actual stories told more than 2000 years ago by the ancient Greeks and Romans. Even various commonplace nouns such as *syringe* arise from the myths of the ancients. The aim of this paper, therefore, is to tell the story behind certain words that derive from classical mythology. Only when one knows the full story behind the words that we use everyday does the true depth of meaning become clear.

One will notice that many of these words have had a wide spectrum of meanings over the course of the development of the English language. Further, many of these words have or have had scientific meanings in English, probably due to the fact that Greek and Latin were used as the "languages of science" during the Renaissance.

Many of these words have Indo-European roots; these roots often indicate verbs or commonplace nouns. It is possible that, over time, either the semantic content of the verb or noun underwent an apotheosis, or the story was created to explain the origin of the concept. The Indo-

European roots also often expose unusual or unexpected relatives to the mythological words. For example, who would have expected that *venereal* is related to other words like *veneration* and *venison*?

Other words perhaps stem from different language families, presumably languages that would have been spoken in Western Asia and Eastern Europe during the times of the ancient Greeks and Romans. The Greeks and Romans would have interacted with other cultures for the purposes of trade and war; the words themselves in our language represent even today the meeting and blending of different ancient cultures.

*University of Winnipeg*

#### CAR ADVERTISEMENTS: A BAROMETER OF CULTURAL STEREOTYPES

*Karen Malcolm*

In the past I have quite enjoyed using car advertisements as texts when introducing students to various type of linguistic analyses. Unusual lexical collocations and marked phonological patterning become quite clear when analyzing the texts, and make for some interesting discussions concerning register, communicative purpose etc.

However, it is not until recently that I have begun to realize the extent to which car advertisements serve as a barometer of the ever changing cultural stereotypes prevalent in our society year after year. In a sense, it is no news, we know how much money goes into marketing research in advertising agencies, and we know how vulnerable consumers are to the very specific information that advertising agencies have and use to manipulate the consumer and persuade him/her to buy their product.

Still, linguistic analysis, specifically phasal analysis and the visual analysis of Kress and Van Leeuwen, show how thoroughly cultural norms are encoded in printed car advertisements. Not only do these analyses show evidence of how cultural stereotypes contrast from year to year,

but also how they are directed to specific readers. In women's magazines, a particular car is advertised in one way; in men's magazines, another. In science magazines, certain features of a car are selected to appeal to that decoder; in golf magazines, other features are selected to appeal to another type of decoder.

The net effect is that car advertisements play an important role in creating, maintaining and perpetuating the cultural stereotypes, that many of us wish they had transcended long ago.

*University of Winnipeg*

#### STEVEN GRAHAM JONES'S *THE BIRD IS GONE*: A SURPRISING BREAKTHROUGH IN AMERICAN INDIAN LITERATURE?

*Tom Matchie*

Though some claim "there is nothing new under the sun (Eccl. 3:15), American Indian author Stephen Graham Jones is his new novel, *The Bird is Gone* (2003), may have come close to something very original. Sherman Alexie says Jones has "a whole new aesthetic and moral sense" embodied within a text that "doesn't sound like any of the rest of us." If this is true—that the novel is aesthetically and morally new—then Jones has made a breakthrough in American Indian Literature.

That can be very important, for literature and for Native Americans, who have much to say about our land, but are often stereotyped, or simply used by white America, usually for profit. On the other hand, is it possible to do something new in literature? What I'd like to do here is to point out ways Jones's novel may be significantly new, and then, by reference to other Native works, suggest ways in which it is not.

What is clear, however, is that the novel is basically satiric, and not easy to read. One critic says Jones "keeps meaning out of reach," that his writing "chases meaning and resolution," often leaving the reader "dissatisfied and disappointed" (Schabe). It is my thinking that the book is meant not so much to be understood as to be interpreted. What I will try to do, as I grapple with the book's originality is interpret where I

think necessary, and in this way unveil at least a tinge of that “meaning and resolution” so as to avoid any major “disappointment” for the reader.

*North Dakota State University*

#### ARTIST AS HERO: VICENTE HUIDOBRO IN THE AVANT-GARDE

*Debra Maury*

The path of the hero in literature, both ancient and modern, manifests a rich history and the literary concept of the heroic has been taken to great heights and the darkest depths, as the Chilean poet Vicente Huidobro once wrote. While some romantic novels of the nineteenth century had questioned the success of its protagonists, the hero of mid-twentieth century literature would seem to suffer even further demise, having been described as disintegrating, demolished and even vanishing. Huidobro, one of the undisputedly prominent and most controversial members of the Hispanic Avant-Garde era, was well aware that by the early twentieth century the notion of the hero was endangered, having been reduced to a reflection of the values of the bourgeois class. As Joseph Campbell observed, the trajectory of the hero in art and literature had gone from reflecting beliefs in classical and religious mythologies to those of a shared economic-political organization.

It was precisely the birth of this middle class antiheroic milieu that gave rise to the rebellious mindset typical of the Avant-Garde. The days of inexplicable miracles and superhuman powers of deities were long past. The artist had to rise above his ordinary surroundings and proclaim himself a superior individual. He would have to accept the modern and civilized realization that he would never be a god, but could he be content when great creative possibilities now seemingly offered him the potential to shatter the very limits of what had always been considered to be art? Could not anyone with an innovative theory, no matter how idealistic, then declare himself to be an artist? The great paradox for Vicente Huidobro and his contemporaries in the Avant-Garde was the reality that the hero ultimately resided both inside and outside of the very society for which they had such contempt. As

mediocrity became the enemy of the new art, a self-imposed alienation from society into aristocratic groups of artists became the benchmark of the Avant-Garde.

The proliferation of artisticisms that followed reflected aesthetics which in many cases existed in and of themselves as artistic productions. The focus shifted from the work of art produced to the method which was used to create the finished product. The view in general of the Avant-Garde moments as a collection of abstractionist movements led to the characterization of this art in 1925 as dehumanized by José Ortega y Gasset in his celebrated essay, “La deshumanización del arte.” By then Vicente Huidobro would have already spent most of his career in the quintessential vanguardista search of what he perceived as the loftiest of human abilities: the use of the intellect to create independent entities. For Huidobro, this very competency made the artist unique yet all the more human. In his *ars poetica*, Huidobro urged the poet to become the *pequeño dios* or small god, a creator in his own right. Mere representation of the object was naive and myopic for the new poets. Huidobro, in line with his cubist counterparts in the visual arts, alleged that the poem existed as the veritable act of creation.

Most readers of Huidobro are familiar with this god-like poetic posturing in the anticipatory genesis-poem *Adán* ( Adam ) and his poetic masterpiece *Altazor*, which concludes in an ecstatic decomposition of language into its recognizable yet unintelligible components. Somewhat surprisingly however, it is in Huidobro’s relatively uncelebrated works of prose that we find his clearest expressions of this dual and contradictory existence of the artist-hero within society. Although the blending of artistic genres was a frequent practice during the Avant-Garde era, one in which Huidobro himself participated with his painted poems, prose poems and the aphorisms of *Vientos contrarios*, there seems to be a distinct thematic unity in Huidobro’s works of prose. While most studies have concentrated on his poems in an effort to understand the ideals of his *creacionismo*, Huidobro’s prose works depict humanistic characters unlike the mythical figure of the biblical Adam and the man-bird of *Altazor*. More importantly, these works offer an almost literal depiction of his artistic principles and obsessions. Most evident are the nearly ubiquitous themes of the hero, his place in society and his privileged relationship to the workings of the universal cosmos.

While Huidobro struggled with communicating these common denominators of his aesthetics, his alliance with other members of the

Hispanic Avant-Garde proved to be an uneasy one. His desires for autonomy and comradeship are evident in most of his prose writings as well as in his real life. He was considered an outcast by the Spanish poets of his time and was conspicuously absent from Guillermo de la Torre's *Literaturas europeas de la vanguardia* (1925), a supposedly comprehensive tome of the important Hispanic poets of the Avant-Garde. Huidobro often spoke sardonically of his own famosa egolotría and was well aware that his fellow Hispanics had kept him on the fringes. Nonetheless, he was actually the first Hispanic to collaborate with painters such as Pablo Picasso and Juan Gris. As a result, he was the first poet writing in Spanish to perceive the intrinsic relationship between verbal and graphic space, a fundamental realization that served as a point of departure for the Avant-Garde schools of aesthetics that followed the early movement of Futurism.

By the 1930s, the paternity of Huidobro's poetic school of *creacionismo* was called into question and the matter had become a heated topic of debate. He failed to exonerate himself in the Spanish press and became, by consequence or his own design, a true outcast. Perhaps it is not a coincidence that this was Huidobro's most prolific prose period. These works would testify to the evolution that cubist aesthetics had undergone. They provided evidence of the lasting effect that this supposedly abstractionist movement would have on the notion of the hero in literature throughout the 1930s and arguably well beyond. Huidobro's prose exemplified an attempt to incorporate the hero into society as he fought against the mediocre, constantly seeking to raise the level of humanity to its most exalted.

*University of North Dakota*

« VOIX DE JACOB, MASQUE D'ÉSAÛ » LECTURE  
D'ADULTE D'UN CONTE D'ENFANTS : *LA FILLE*  
*DE L'EAU DE SARANG SECK*  
*Joseph Nnadi*

Cet été, j'ai fait la connaissance d'une femme écrivain guinéenne bien distinguée, Hadja Sarang Seck. Inspectrice de l'enseignement

primaire, elle s'adonne à écrire des contes pour enfants. Et, en collaboration avec Yves Pinguilly, elle en a publié quatre depuis 2001. Puisque je ne me connaissais pas à la littérature pour la jeunesse, il n'en était pas question pendant l'interview qu'elle m'a accordée dans son bureau. Pourtant, elle a fini par m'offrir un exemplaire de ses quatre contes. C'est ainsi qu'elle a fait naître en moi l'intérêt que je porte actuellement à ce genre littéraire qui chatouille autant la naïve crédulité des jeunes que les réflexions circonspectes de leurs parents et même grands-parents. En effet, on peut dire que dans ces récits de Seck, si « la voix est celle de Jacob, les bras sont ceux d'Ésaü », à l'instar de l'aveugle ancêtre biblique, Isaac : (Genèse, 27, 22). Dans l'intrigue de ces contes, le lecteur ne peut s'empêcher de déceler des préoccupations d'adulte, quelque déguisées soient-elles. C'est ce qui me permet de proposer, dans cette communication, une lecture d'adulte d'un des contes de Sarang Seck : *La fille de l'eau*.

Ce conte déborde des idées reçues associées à la « déesse de la mer », dont le mythe est répandu dans les régions maritimes de l'Afrique occidentale. Le trait principal de cette divinité, c'est sa beauté éblouissante par laquelle elle capture le cœur de ses élus pour les emporter, vivants, dans son royaume sous-marin. Selon les différentes versions du mythe, certains élus de la déesse disparaissent pour tout jamais dans les gouffres sous-marins. On les imagine comblés de bonheur pour toute l'éternité. D'autres font la navette entre la terre des hommes et les profondeurs de l'eau, jouissant ainsi d'une sorte de double vie et de double personnalité, cohabitant tantôt avec les humains tantôt avec les dieux et déesses de la mer. À cause de cette double appartenance, ces derniers sont les plus redoutables et les plus redoutés aux yeux des simples mortels. Mais, en fin de compte, tous les élus de la fille de l'eau sont divinisés, d'une manière ou d'une autre.

Ainsi, la particularité de *La fille de l'eau* de Seck est d'avoir humanisé la déesse de l'eau, l'arrachant à son royaume sous-marin et lui donnant sur cette terre un pauvre paysan comme mari. Contrairement à la mythologie traditionnelle, c'est elle qui fait la navette entre mer et terre. Ainsi pendant de nombreuses années, elle vit la condition féminine de l'Afrique noire, contemporaine, sans pourtant renier à ses pouvoirs magiques et divins. On ne s'étonne pas que ce soit elle qui mène la barque dans sa famille.

La portée féministe du conte se renforce par le portrait pitoyable de Djibril, le mari de la déesse. C'est un homme au grand cœur, un

romantique invétéré, inguérissable. Et c'est là son plus grand mérite : son amour inconditionné pour Aïssatou, sa femme. Mais il s'avère, aussi, tragiquement poltron, obéissant à son épouse, « au doigt et à l'œil. » D'emblée, ce Djibril paraît simplement subjugué, voire, ensorcelé par la déesse de l'eau !

Il aimait sa femme, il aimait ses enfants et il savait bien que sa vie serait aussi fade que de la sauce sans sel si sa chère Aïssatou venait à lui manquer. (27)

Le projet féministe du conte atteint ici son point culminant, renversant ainsi le statu quo de la condition féminine, qui fait des épouses les perdants en cas de divorce.

Véronique Tadjou, écrivaine ivoirienne d'une grande réputation disait ceci de son choix de thèmes pour la littérature destinée à la jeunesse :

En réalité, quand j'écris pour les enfants, j'écris aussi pour les futurs lecteurs qu'ils seront... Pour moi, un bon livre d'enfants est un livre que l'on a encore plaisir à lire des années plus tard. Je m'inspire de la tradition orale qui fonctionne sur plusieurs niveaux de compréhension. Au fur et à mesure que l'on 'grandit', le message prend une autre dimension. (Interview proposée par Jean-Marie Volet, mai-septembre 1999)

Les contes d'enfants de Sarang Seck me frappent comme une préparation, voire une véritable initiation à la vie d'adultes.

*University of Winnipeg*

### WORDSWORTH'S SENSORY METAPHORS

*Terry Ogden*

In his preface to *Lyrical Ballads*, William Wordsworth objects to figurative language used mechanically simply to elevate the style of a poem. He rejects personification and other poetic diction that he finds have become gaudy and inane, arbitrary and capricious. Instead he seeks a natural language that he finds in "the language of conversation in the middle and lower classes of society"—in "the very language of men" rather than in the artificial language of poets.

Wordsworth accounts for his own poetic style in an unusual way: "I have at all times endeavored to look steadily at my subject." What looking at his subject has to do with style becomes clearer when we see how he develops this act of looking in his autobiographical poem *The Prelude*. Recounting childhood experiences of boat-rowing, skating, trapping birds, and rock climbing, he represents the child's acts of vision and hearing as a source for metaphor. The child projects his own motions and emotions onto the landscape, so that he then sees his own motion or fear or pleasure as existing in a separate form independent of himself. Such an act of looking creates a metaphor in the sense of the word's etymological meaning of *transfer* or *carry-over*, as the child's feelings are transferred to forms in the landscape. For example, while rowing a boat that he has taken without permission, the ten-year old Wordsworth suddenly sees a mountain peak rise up and stride after him (*Prelude* l.357-400). The boy has transferred his own motion to the peak in what we can explain as an optical illusion, while his sense of guilt has evoked a natural-supernatural form to punish his act of stealth. The boy, however, is unaware of his mistake and sees the peak as actually rising up and following him. The metaphor gains its full effect by being concealed.

In this way poetic language has its foundation for Wordsworth in what he calls "the language of the sense" ("Tintern Abbey"). By this means Wordsworth creates a figurative language that is unobtrusive yet profound in its physiological and psychological origins.

*University of Manitoba*

### DIVERTISSEMENT AND THE SILENCE OF THE WORLD:

PASCAL AND THE *LIBERTIN* IN DIALOGUE

*Mark Rosner*

In this paper, I determine how through Pascal's sustained critique of the nature of the individual person and their relation to the world, the *libertin*, or worldly freethinker, is forced to make a basic choice about his condition. This fundamental decision to reject his contradictory

nature in favour of turning towards an empty and silent world constitutes the tragic character of existence.

This existential predicament is first characterised by a confrontation with infinity. The *libertin*, as well as Pascal, through their various scientific endeavours, come to understand their disproportion with an infinite universe such that they understand that all points are equidistant to infinity – that is, no point of reference is open to them; thus they reside in a silent, infinite world. A complete knowledge of this world is severed by our inability to grasp infinity. Epistemologically, man can no longer reach certain foundations for knowledge, and this points towards a more basic tear in man's condition.

Now that a brighter light has been shone on man's existence as a subjective knower and his place in the world, it becomes clear that the more man examines himself, the more he comes to understand his contradictory nature. Thus the dignity of man, expressed by the "*roseau pensant*" subsists in the same person as his duplicitous, treacherous and hollow heart. Through the observation of man in all his various forms, Pascal then determines that man's essential quest in life, the pursuit of happiness, remains impossible to accomplish on his own. Epistemologically and ontologically, because of the fall of man, we are cut off from the truth and hence happiness of religion.

This realisation on the part of man causes the *libertin* to turn in horror from his own contradictory self; these people then throw themselves into the worldly realm: "*Divertissement*." Having been unable to cure death, misery or ignorance, men decided to make themselves happy, to not think about these things" (*Les Pensées* 133-134, Lafuma). A fundamental choice has been made by the *libertin* to reject his nature for the sake of a fleeting happiness in a thoughtless world. Interestingly, from the perspective of the *libertin*, there is no other possibility for happiness. Unfortunately, Pascal has shown that his endeavours, whatever they may be, are destined for failure; yet, it remains up to the *libertin* to decide what to do. Pascal's observation, description of the origin and critique of this phenomenon known as *divertissement* constitute then the first half of the apology known as *Les Pensées*.

*University of Winnipeg*

### THE DREAM OF COMING OUT ON TOP: QUEER DESIRE, COMMERCIAL REPRESENTATION, AND NBA BASKETBALL

*Michelle M. Sauer*

The Spring 2004 Playoffs brought with it some unique commercials. Presumably meant to illustrate the players' overwhelming desire to win the NBA World Championship, instead, these commercials demonstrated the implicit queer desires present in the all-male world of NBA basketball.

This series of commercials portrayed the most prominent and popular players that ESPN could coerce into doing a promotion spot as ardent lovers in hot pursuit of the NBA trophy. The trophy was both sexualized and feminized as it became the object of lust. Yet, it had to undergo a gender-bending experience itself in order to make this palatable. In other words, while the commercials were queered, the cup was heteronormatized. The NBA trophy's official name is the Larry O'Brien Trophy, a male name. Presumably it celebrates a man. Yet it is the object of men's desire. The cup is also feminized: it is the object of male desire; its shape is curvy, with an aperture; it is "dressed" in a variety of feminine garb.

Within these commercials, all the classic signs of courtly love are exhibited: the men are all pining away for the female, becoming feminized themselves; the cup/woman is the object of lust and desire that passively awaits the outcome, yet subtly controls the men's destinies; the cup/woman is an object to be taken, won, and fought for; the cup/woman herself fades in importance as the lust for winning, and thus the competition among the men, becomes the most significant set of relationships.

*Minot State University*

### LA PRÉOCCUPATION EXISTENTIALISTE DE CAMUS DANS *LA CHUTE*

*Vincent L. Schonberger*

Albert Camus apparaît comme l'une des gloires des plus incontestables du XXe siècle. La nature et la réussite de son art sont, en

grande partie, déterminées par sa vocation de philosophe. En tant que philosophe, Camus était constamment préoccupé par les problèmes essentiels de la conscience et de l'existence. Animé d'un désir éperdu de clarté, de franchise de injustice, et d'innocence, Camus remarque que ces vertus ont disparu de notre monde. Il découvre qu'elles ont été remplacées par le mal affiché en forme de vices: tels la luxure, le mensonge, l'hypocrisie, la méchanceté, la violence, l'indifférence, l'irresponsabilité etc. Elles ont été réduites à une apparence, à un masque.

Un examen attentif de l'oeuvre de Camus nous démontre bien que jusqu'à la publication de *la Peste*, en 1947, le mal existentiel semble venir du dehors. Par contre, à partir de *la Chute*, en 1956, le mal semble être resitué à l'intérieur de l'homme. C'est précisément l'intériorisation et les techniques de dramatisation de ce mal existentiel, que nous nous proposons d'examiner dans *La Chute*. Née d'une intention polémique contre les intellectuels existentialistes, *La Chute* signale un renouveau moral dans l'évolution de la pensée de Camus. Ce qui est certain, c'est que Jean-Baptiste Clamence, ce prophète qui annonce la loi nouvelle du procès et que l'Évangile désigne de l'expression: "*Vox clamans in deserto*," traite dans son récit satirique à la première personne d'un problème qui préoccupait beaucoup Camus: celui de la "bonne conscience," de la fausse honorabilité, de la duplicité, de l'angoisse et de l'innocence perdue. À la date de la composition de *La Chute* en 1956, Camus était particulièrement préoccupé par le problème existentialiste de la lâcheté aussi bien que par la recherche incessante de la vérité. Il était également très sensible à l'univers tragique et douloureux de Dostoïevski, poussant à la limite les problèmes de l'inauthenticité, de l'injustice et de la culpabilité, problèmes existentiels qui sont à la source de l'angoisse et de la souffrance humaines. En effet, *La Chute*, c'est le drame existentialiste d'un homme qui agit lâchement. Dans un bar louche (Mexico City) d'Amsterdam, Clamence raconte comme au théâtre, sous forme de monologue dialogué, l'histoire d'un bourgeois intellectuel quadragénaire en situation impossible qui, après avoir entendu le bruit d'un corps s'abattant sur l'eau de la Seine, aussi bien que le cri plusieurs fois répété d'une jeune femme en train de se noyer, s'arrête, sans retourner, sans lui porter aide. Ce refus d'aider cette "mince jeune femme habillée en noir" cette nuit-là en novembre, après minuit, sur la rive gauche du Pont Royal, un choix agonissant d'irresponsabilité crée chez Clamence une angoisse existentialiste qu'il ne pourra jamais effacer, ni modifier. Ce simple événement de noyade,

de la "Chute," marquera la chute d'une conscience, celle de son âme. Pour dramatiser ses préoccupations philosophiques, Camus recourt à une technique médiatisée et oratoire. Il abandonne la conduite du récit à Clamence, son protagoniste. Le récit de *La Chute* est supposément celui de son personnage-narrateur et non de Camus qui paraît n'en être que la scribe ou l'interprète. L'emploi de cette technique dialoguée permet à Camus de se servir de la fonction conative du langage, de s'adresser en même temps et à son personnage et au lecteur pour les faire examiner à leur tour leur propre conscience. Clamence incarne la duplicité de tout homme, le Tartuffe que nous portons tous en nous. Camus explore dans *La Chute* un mal essentiel de notre condition: La haine secrète de soi-même, qui est au plus profond de toute vie - l'impossibilité d'être soi, d'être honnête. C'est à tous les hommes qu'il en veut de n'être que ce qu'ils sont: des christes sans amour et sans pardon: de jouer la comédie du bien, d'être des lâches satisfaits, d'être des égoïstes heureux. De *La Peste* à *La Chute*, Camus déplace le mal de Dieu vers l'homme et c'est l'homme désormais qui se trouve mis en question. Ce n'est pas seulement contre le mal existentiel que Camus se révolte, c'est également contre l'homme car le mal est dans l'homme. Clamence est témoin d'un mal qui est dans la conscience. L'homme est donc irrémédiablement voué à sa duplicité, sans aucun espoir de salut. Camus dénonce également le procédé des systèmes de justice des régimes totalitaires où l'on a remplacé la liberté par l'esclavage (p. 51) et la servitude, où l'on a substitué le dialogue par le communiqué (p. 51). À la manière d'un Orwell dans *Dix-huit cent quatre-vingt-quatre*, Jean Baptiste en veut à l'humanité entière: à la façon dont elle est organisée, aussi bien qu'à ceux qui en sont responsables, c'est-à-dire, à tous ceux qui ont permis toute cette misère dans notre monde où l'on essaie de préserver l'illusion de son innocence à tout prix, même par la méchanceté et par la fausseté: "La seule parade, "dit-il," est dans la méchanceté. L'innocence a bien disparu de notre monde. Elle a été remplacée par le mal affiché. Dévoilant la misère de son époque, Camus lance un appel d'aide. Il nous invite à réformer le monde, à y supprimer le racisme, l'oppression, l'exploitation: injustices qui ont rendu la vie des hommes si misérable. Il condamne la complicité des humains dans le mal, la solidarité de tous dans la défaillance de l'amour.

En racontant la parabole de sa propre chute, le protagoniste de *La Chute* retrace la nôtre. La chute de Clamence est notre condition tragique et universelle. Comme pour ce juge-pénitent, il n'y a pas de solution



facile entre l'indifférence aveugle de notre bonne conscience égoïste et la découverte lucide de la perte de notre innocence. Selon Camus, égoïstes, vaniteux, hypocrites; avarés ou généreux, respectés ou méprisés, contents ou désespérés, conscients ou inconscients, nous sommes tous également coupables. Par l'auto-critique ironique et mensongère de Clamence, aussi bien que par l'éloge pompeux et cynique des artifices de notre civilisation, Camus nous invite à une meilleure prise de conscience des artifices de notre civilisation infernale, à la dénonciation de notre mauvaise-foi, à la recherche d'une vie plus authentique, à la prise en charge de notre responsabilité dans le monde aussi bien que dans la vie des autres. En conclusion, l'on pourrait constater que la préoccupation principale de Camus dans *La Chute* est une préoccupation ontologique. Il y démontre de façon allégorique que ce n'est qu'en détruisant son image, ses masques et ses idoles que l'homme pourra atteindre une plus grande lucidité possible, qu'il pourra vivre un nouvel accord avec son être profond et avec les autres. Ce n'est qu'en reconnaissant la culpabilité de tous, qu'en dévoilant son imposture qu'il pour repasser de la mort absolue à l'innocence, de la méchanceté à une existence plus authentique.

*Lakehead University*

**THOSE CRAZY GREAT PLAINS: VESTIGES OF INSANITY  
IN GREAT PLAINS' MEMOIRS**

*Margaret Sherve*

When O. E. Rølvaag presented prairie pioneers in his fictional *Giants in the Earth*, 1926, the prairie landscape demented Beret; we watch as this poor woman dips in and out of insanity. Although critics now doubt that she was a valid portrayal of pioneers on the prairie, evidence of insanity also abounds in non-fictional accounts of settlers who immigrated to the Great Plains. This paper will briefly familiarize readers with Great Plains settlement tales and their references to or foci on pioneers' slide into insanity and tries to make sense of the accounts

From Rølvaag's *Giants* to *Mamie's Children*, biographies, memoirs, and letters casually mention insanity as part of "normal" pioneering experience. While illness is sometimes identified as cause of insanity, more often it is overwork, isolation, fear, and loneliness or homesickness that push pioneers to the brink of sanity. Although one critic claims that isolation, fear, loneliness and homesickness are closely related, at the same time he attempts to distinguish between the three.\* Generally, critics have overlooked illness and overwork as instigators of insanity. I will show that illness and overwork go hand in hand with fear, isolation, and loneliness. In order to understand immigrant's insanity we must look at the entire picture left us in memoirs.

*Minot State University*

**Notes**

\* Carroll D. Laverty claims that fear is the result of isolation and isolation can be broken into differentiated loneliness located in time, in space, and in separation from social activity ("Rølvaag's Creation of the Sense of Doom in *Giants in the Earth*." *South Central Bulletin* 27.4 (1967): 45-50.)

**THE USES OF IN-DIRECT SPEECH AND THE FIRST PERSON  
PRONOUN IN MO YAN'S NOVELLA, *RED SORGHUM*:  
AN ANALYSIS OF NARRATIVE STRUCTURE**

*Xiaoping E. Song*

Mo Yan is a most translated and internationally best known Chinese writer. His representative work *Red Sorghum Saga* (1986) is adapted into film by the world renowned Chinese director Zhang Yimou, a landmark masterpiece for China's contemporary filmmaking. Mo Yan's *Red Sorghum Saga* consists of five chapters. It is about the dislocated grandson (a contemporary first person narrator) who re-connected with his grandfather and his heroic past.

"The Young Horse Crosses the Marsh," on the other hand, is a short story virtually unknown by readers and taken little notice by critics. Published shortly before *Red Sorghum Saga*, the theme of the story is also about inter-generational connection, communication and the genealogical continuation of a race of people who descend from a distant

past and glory. This short piece has laid a foundation both thematically and structurally for Mo Yan's soon coming masterpiece.

The structural approach to literary works may have been long out of fashion. When applied to the in-depth analysis of Mo Yan's short piece, however, Genette's theory of narratology turns out to be a powerful instrument which anatomizes its intricate narrative structure and lays bare how Mo Yan succeeds in tracing the first person narrator's first pair of ancestors and establishing the genealogical linkage between generations through thousands of years.

According to Gérard Genette, There are four variants in iterative (repetition) narrative: 1) Narrating once what happened once; 2) Narrating n times what happened n times; 3) Narrating n times what happened once; 4) Narrating one time what happened n times.

And there are three degrees of narrative distance: 1) Narrated speech, the most distant degree as in "I informed my mother of my decision to marry Albertine"; 2) Transposed speech, the indirect style as in "I told my mother that I absolutely had to marry Albertine"; 3) Reported speech, the most mimetic form as in "I said to my mother: 'It is absolutely necessary that I marry Albertine.'"

"The Young Horse Crosses over the Marsh" is a legendary account of the very first pair of ancestors with a grandfather as the story-teller and a grandson as the listener. The first pair of ancestors, an orphan boy and a young female horse, started a race of descendants with webbed feet and hands, the seeds of incest between a brother and a sister.

The story begins with the core layer of story telling where Little Bastard raises a series of annoying questions while listening to the dark man's narration about the legend of the orphan boy and the young female horse. The third paragraph of the story echoes the first with the same series of questions asked this time neither by Little Bastard, nor by any one specific grandson, but grandsons of his descendants. The narrative discourse makes a dramatic proleptical shift from the remote past "then" to an ambiguous, yet a timeless "now". Since no one particular generation is pinpointed here, the act of raising annoying questions can be identified as an iterative narrative whereby the same act is repeated again and

again. In this case, the same questions have been asked repeatedly, by one generation and another, by countless little fellows with "an all-consuming thirst for knowledge and impatient temperament", interrupting their grandfathers' narration of the story.

Amidst the multiple-layer act of story-telling, another pair of grandfather and grandson, the very last pair in the story, is singled out to carry on the narration of the story. The ending of the story implicates that there will be endless generations of grandfather and grandson yet to come. The story of "The Young Horse Crosses over the Marsh" is narrated alternately by the very first pair of story-teller and listener and the very last pair.

The story is narrated by the story-tellers of various generations either in direct speech style or in the indirect speech. The speakers indicated before each utterance lay out the different temporal schemes in the narrative structure. That is where the interplay of proleptical and analeptical narratives and their anachronic variants occur. Sometimes, the time-zone layers are distinctly established, with clear descent or ascent from one generation to another. Oftentimes, however, the voices of the story-tellers are blended into one, despite temporal discrepancies. The narrative voices from different generations chase one another and always succeed in catching up with one another at a certain point. The grandson from the last story-telling pair wants to find out what the dark man and Little Bastard were doing when they told stories. Since the same question has been asked by the grandsons from all generations, the indicated questioner is not identified as any particular grandson but a series of grandsons. The indicated questioners are presented by a run-on sentence: "Grandfather had asked his grandfather I asked my grandfather my grandson asks me".

The chasing narrative voices, sometimes separated and sometimes converged, manage to catch up with one another at the end of the story and join together into one powerful voice saying: "Ma!" (In Chinese, the sound "ma" can mean "horse," which happens to be the homophone to "mother"). This obviously alludes to the first female ancestor of the herbivorous clan. The word "Ma" has become "a great secret code," "a totem of ideal, and a symbol of love." The narrative voice of story-telling and question-asking becomes eternal.

*University of Manitoba*

UN APERÇU DE LA MYSTIFICATION LITTÉRAIRE  
EN EUROPE ET EN FRANCE  
*Vina Tirvengadam*

Le mot *mystification* apparaît pour la première fois dans la littérature française en 1768 dans un conte de Diderot s'intitulant "Mystification ou Histoire des portraits" On la trouve dans la locution "tour joué par une société de mystificateurs." À partir du dix-neuvième siècle ce mot signifie entre autres "supercherie littéraire." *Supercherie* provient de l'italien *seperchieria* qui veut dire un "affront excessif" ou une tromperie par rapport aux livres. *Mystification* suggère aussi un rite de passage ou une épreuve qui permet à l'initié d'accéder à une connaissance non accessible aux profanes. Une fois cette épreuve subie, l'initié appartient à un groupe secret d'élus et peut devenir, lui aussi, mystificateur.

Depuis assez longtemps le mot mystification comporte un élément de fraude et de tromperie dans le monde des lettres et, effectivement, de nos jours, personne ne met plus en doute que le but essentiel du mystificateur est de tromper ou de duper les autres en abusant de leur crédulité. Quoique les dictionnaires et les éditeurs aient tendance à classer ensemble toutes les supercheries littéraires, la mystification existe sous plusieurs formes. Elle apparaît sous les formes du canular épistolaire, de l'écrit apocryphe ou anonyme, du plagiat, du pastiche, aussi bien que de la parodie (*Don Quichotte* est une parodie des romans médiévaux). Mais de toutes les formes de mystification, le pseudonyme, est sans aucun doute le plus répandu. Cette pratique qui existe depuis longtemps s'est surtout développée à la Renaissance lorsque des personnages célèbres prennent des noms autres que le leur.

Dans cet exposé je me propose donc d'aborder le sujet de la mystification littéraire en France et ailleurs, et cela, en regroupant les divers types de mystificateurs et en classant par catégorie plusieurs genres de mystification. Grâce à un survol historique composé de cas de supercheries et mystifications célèbres, tirés surtout des corpus littéraires français, je m'attarderai sur les supercheries et mystifications littéraires les plus courantes. Ceci nous permettra de mieux comprendre l'impact de ces pratiques sur le champ littéraire et à identifier et de différencier des concepts souvent confondus (par exemple, pseudonymie, hétéronymie, cryptonymes, plagiat et pastiches et oeuvres apocryphes).

*Athabasca University*

INDIANS BY ARTHUR KOPIT AND *BUFFALO BILL AND THE INDIANS*,  
OR *SITTING BULL'S HISTORY LESSON*, BY ROBERT ALTMAN AND  
ALLAN RUDOLPH: ONSTAGE AND ONSCREEN  
IMAGES CONSIDERED  
*Andrew B. Trump*

The 1969 play *Indians* by Arthur Kopit and the 1970s Robert Altman film version based upon Kopit's work, entitled *Buffalo Bill and the Indians*, dramatize the unique moment when the "old West" died and a "new" version was rising. The Native Americans' cultures, societies, physical survival, and time were increasingly on the wane. William "Buffalo Bill" Cody's own West was being transformed, while he directly helped bring about the end of the West's most enduring symbol, the native American people's and their unique cultures. "Showmanship" is the fate of the characters in the play *Indians*—native and white.

The action of Arthur Kopit's play takes place in an expressionistic setting (a constant element onstage) to become a wild west show, the White House, a congressional inquiry venue (which highlights the gap between white official culture and Native American expectations about treaty rights and agreements), and a number of other places throughout Buffalo Bill's life as scout, hunter, guide, and finally showman.

Theatricality dominates in *Indians*, due to stage necessity and the visual that it becomes: a false West merely there for entertainment. Buffalo Bill and other people "ride" onstage with fake stage horses' heads and bodies attached to themselves. White and native persons recount their experiences with Bill as a scout, hunter, and showman. Bill's attempts to negotiate among the tribal people he knows and the government are dramatized. Moments of Bill's life are recreated as both the native Americans' time and Bill's, pass by. Elements of the Wild West Show hover upon the events onstage.

Historically, Cody "preserved" the West he "knew" with his wild west show that toured with many of the actual people who took part in the "taming" and "civilizing" of the West: well known white Americans (Anne Oakely and Wild Bill Hickcock), native tribal leaders and tribe members (Chief Joseph and Sitting Bull), stagecoaches, U.S. Cavalry "soldiers", real buffalo, and other artifacts which represented what took place just a few years before the show's heyday in the 1880s and 1890s.

The show entertained Americans throughout the major cities of the United States plus people caught up in the “western lore” myth in Europe when it traveled overseas.

*Indians* uses this as a backdrop and departure point in which to set Kopit’s story of the conquering and oppressing of the western tribes. The reality of the show is only referred to or faked onstage. Cody’s own “time” and “show” are also shown in their decline. The play is a “dying” of two cultures and peoples—those who “found” each other with the white man’s arrival in the West—and the West’s continuing change into something new.

The film version, co-written by Robert Altman and Allan Rudolph, preserve the Wild West Show visually throughout and make no attempt to disguise it. The film’s locale is an empty Wild West Show venue out in the middle of a vast and lonely western setting—“Fort Ruth”—where Buffalo Bill’s Wild West Show takes up residence.

The splendor of the geographic West dominates with sweeping locale shots in the opening sequence of *Buffalo Bill and the Indians or Sitting Bull’s History Lesson* and throughout the film contrasted with the wind-blown and tawdry aspects of Bill’s show business life are highlighted. Buckskin-covered and interconnected tents filled with useless bric-a-brac barely stay on the ground in the exposed location. The action of the film is continuous with persons of Bill’s life present in a cavalcade of entrances, brief to long appearances, and random-seeming exits. A continuous rehearsal of all the acts of the Wild West Show take place in constant motion as Bill tries to piece together a fake west show, eventually to be shown to an audience soon to appear. Except for Buffalo Bill and a couple of other persons (white and native), the people seen in the film are completely different from those in *Indians*. Dramaturgically, the film contrasts with the play as well. However, the film keeps to one place, similar to the necessity of the stage play.

This paper is to analyze the deliberate theatricality of Kopit’s play and compare/contrast the visual elements of Altman’s film. What is the West of Buffalo Bill, Arthur Kopit, and Robert Altman? William Cody, a historical personality from an actual period in America’s past, reinvented himself to enact a new self, thrust into the popular consciousness of the dime novel and his Wild West Show in the latter part of the 19<sup>th</sup> century. Kopit reinvented the man and the myth allegorizing the time and events of the late 19<sup>th</sup> century in a mid-20<sup>th</sup> century play reflecting what he observed taking place in Vietnam. Altman

reinvented once again the man and myth alluding to the play and playwright only in the credits of his film a few years later. How has the story of the West and its myths been enhanced in this play-to-film progression? Through citing of scenes from Kopit’s play and playing from video a couple of scenes from Altman’s film as well as the beginning of a segment about William Cody from *The West* (a recent PBS documentary), this paper and its presentation aims to explore alternative representations of distinctly American West images and persons by Kopit and Altman.

The presentation of this paper will include stills from a production of *Indians* by Arthur Kopit (shown in the hardcover text of the play). There will be the first few moments of a segment on William Cody from the PBS series *The West*, and finally a scene(s) from *Buffalo Bill and the Indians, or Sitting Bull’s History Lesson* directed by Robert Altman.

*North Dakota State University*

**APPENDIX: CONFERENCE PROGRAM**

**Saturday, October 23, 2004**

**8:15-9:00: Registration and coffee**

**9:00-9:15: Welcome by Dean Richard Sigurdson, Faculty of Arts,  
University of Manitoba, and by Enrique Fernandez, LCMND  
President**

**9:15-10:45**

**Session 1A: Myths and Narratology:**

**Chair: Tom Matchie (NDSU)**

Kathleen Dixon (UND): Slavi Trifonov of Bulgaria and Mythic Masculinity.

Jane L. Huenneke (MSU): The Myth-mongering of Hunter S. Thompson: Images of the Trickster in *Fear and Loathing in Las Vegas*.

Xiaoping Evelynne Song (UM): Uses of In-Direct Speech and the First Personal Pronoun in Mo Yan's Novella *Red Sorghum*: An Analysis of Narrative Structure.

**Session 1B: Littérature d'expression française.**

**Chair: Elizabeth Dawes (UW).**

Vina Tirvengadam (Athabasca U): Un aperçu de la mystification littéraire en Europe et en France.

Vincent L. Schonberger (Lakehead U): La préoccupation ontologique et existentialiste de Camus dans *La Chute*.

Joseph Nnadi (UW): Parole d'adulte, masque d'enfant dans la littérature pour la jeunesse (exemple de Sarang Seck).

**10:45-11:00: Coffee Break**

**11:00-12:30****Session 2A: New Technologies.**

Chair: Joseph Nnadi (UW).

Gaby Divay (UM): FPG (Greve / Grove)'s Correspondence with André Gide, 1903-1909: On the French / English eEdition From the UM's Archival Holdings.

Kristin Lovrien-Meuwese (LARC at San Diego SU): Teaching with Vision: Using Digital Media to Broaden Cultural Understanding and Improve the Four Skills.

John Robin Allen (UM): *jraLexis*: a Program to Create Lemmatized Glossaries and Concordances of Texts to Facilitate Learning Vocabulary on an Individual Basis.

**Session 2B: Representing Native Americans.**

Chair: Robert Kibler (MSU).

Andrew B. Trump (NDSU): *Indians* by Arthur Kopit and *Buffalo Bill and the Indians, or Sitting Bull's History Lesson* by Robert Altman and Allan Rudolph Onstage and Onscreen Images Considered.

Ron Fischer (MSU): Rage and Grief in Sherman Alexie's "Do Not Go Gentle."

Tom Matchie (NDSU): Steven Graham Jones's *The Bird is Gone*: A Surprising Breakthrough in American Indian Literature?

**12:30-2:00 Lunch****2:00-3:30****Session 3A: Rereading American Literature.**

Chair: Terry Ogden (UM).

Bill Cosgrove (NDSU): [Re]Killing Cacciato and [Re]Writing *Going After Cacciato*.

Margaret Sherve (MSU): Those Crazy Great Plains: Vestiges of Insanity in Great Plains' Memoirs.

**Session 3B: Lexical Issues.**

Chair: Daniel N. Erickson (UND).

Caitlin McIntyre (UW): Words from Classical Mythology.

Elizabeth Dawes (UW): All in the Same Boat: the Long Journey of an Idiom.

Alan MacDonell (UM): Translating English into English: A Canadian Problem.

**3:30-3:45 Coffee break.****3:45-5:15****Session 4A: English Literature.**

Chair: Elizabeth Dawes (UW).

Terry Ogden (UM): Wordsworth's Sensory Metaphors.

Eric Furuseth (MSU): Raising Cain: Performing Byron's "Closet Drama."

**Session 4B: Rhetoric, Old and New.**

Chair: Enrique Fernandez (UM).

Daniel N. Erickson (UND): Some Observations on the Portrayal of Rhetoric in Plato's *Gorgias*.

Karen Malcolm (UW): Car Advertisements: A Barometer of Cultural Stereotypes.

**Sunday, October 24, 2004****9:00-10:30****Session 5A: Gender in Media and Literature.**

Chair: Gaby Divay (UM).

Michelle M. Sauer (MSU): The Dream of Coming Out on Top: Queer Desire, Commercial Representation, and NBA Basketball.

Sarah Aleshire (MSU): "Alluring Siren, Flattering Crocodile": Auto-feminization and Imposed Subjectivity in Drayton's "Piers Gaveston."

Christopher Lozensky (MSU): A "Deadly Silent Game": Sexual/Textual Masochism and Erotic Misery in *The Age of Innocence*.

**Session 5B: The Poet's Task.**

Chair: Enrique Fernandez (UM).

Debra Maury (UND): The Artist as Hero: Vicente Huidobro and the Avant-Garde.

Robert Kibler (MSU): Visions from the East: An Islamic Philosopher, a Chinese Goddess, and the Redemption of Pound's System of Spiritual Aesthetics in the 1940s.

Ben L. Collins (UND): Achieved Harmony: Imagery as Structure in Robert Browning's "Meeting at Night" and "Parting at Morning."

**10:30-10:45 Coffee break.****10:45-12:15****Session 6: Early Modern Europe.**

Chair: Chandice Johnson (NDSU).

Enrique Fernández (UM): Anxiety of Interiority in Early Modern Spain.

Jesús Ángel Miguel García (Spanish Institute of Manitoba): Classification and Social Roles of Judeo-Spanish Musical and Literary Traditions.

Mark Rosner (UW): Divertissement and the Silence of the World: Pascal and the *Libertin* in Dialogue.**12: 30-2:00: Lunch, Business meeting.**

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**LIFE MEMBERS**

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Gaby Divay  
Rory Egan  
Roberta Harvey  
Jim Simmons

Ursala Hovet  
Tim Messenger  
Michael Moriarty  
Donna Norell  
Bernard O'Kelly  
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