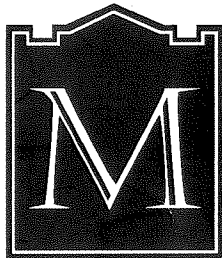


The Linguistic Circle of Manitoba and North Dakota



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**LINGUISTIC CIRCLE**

<http://www.umanitoba.ca/outreach/lcmnd>

ISSN 0075-9597



**DISSENT**  
and  
**DEVIANCE**  
**decadence**

The 48<sup>th</sup> Annual Conference

Minot State University

October 21-23, 2005

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

*October 21 & 22, 2005  
The International Inn  
Minot, North Dakota*

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## **LCMND Mission Statement**

(New Draft)

The mission of the Linguistic Circle of Manitoba and North Dakota (LCMND) is to perpetuate an international scholarly forum for discussion of a wide variety of topics in the Humanities. To this end, LCMND holds an annual conference and promotes the work of its members and others through a web-site, an e-journal, and its own juried Journal of the Linguistic Circle of Manitoba and North Dakota. LCMND has formal affiliations with the University of Manitoba, the University of Winnipeg, the University of North Dakota, North Dakota State University, and Minot State University, and is a member of the International Society of Learned Journals

## 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-eight annual conferences in Canada and the United States.

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**"Who Ain't A Nobody?": The Problem Of Identity  
In Melville's Israel Potter  
Bethany Andreasen**

For decades, Herman Melville's *Israel Potter: His Fifty Years of Exile* was regarded by critics as derivative, lacking unity, and of rather low literary quality. They argued that Melville had relied too heavily on his basic source, a pamphlet narrating the adventures of an actual American Revolutionary soldier who found himself trapped in England at the war's conclusion. They viewed the resulting novel, first published in nine installments in Putnam's *Monthly Magazine* between July 1854 and March 1855, as little more than a "pot-boiler" pandering to the masses and attempting to improve Melville's financial situation. More recent critics, however, have found much more creativity and unity in the novel, and have come to regard it as an important statement by Melville on the American character and American democracy. Perhaps in large part because of the growing sectional crisis within the United States of the 1850s, Melville seemed to greatly fear the ultimate consequences of the American democratic experiment.

This paper will examine the problem of identity for the common person, represented by Israel Potter, amid the promise of American democracy. Israel, the smallest character in his own story, encounters three giant historical figures who seem to be masters of their own identity: Benjamin Franklin, John Paul Jones, and Ethan Allen. Indeed, Melville stresses the many sides to the identities of each of these characters, some openly displayed and some carefully hidden, some natural and some artificial. Clearly these great men have no difficulty not only in maintaining their identities, but in manipulating them, and often Israel as well, in order to gain desired ends.

Israel, however, is continually confronted with the choice between identity and survival. When flight fails and danger threatens, he must deny or discard his own identity to avoid or escape imprisonment, either by friend or by foe. This problem is most clearly delineated in the chapter entitled "The Shuttle," in which Israel is accidentally abandoned aboard a British man-of-war and must convince the sailors that he is one of them, and in the numerous changes of clothing (and thus identity) that he makes throughout the course of the novel. In the end, Israel succeeds too well; his attempts to manipulate his identity have left him with none at all, as faceless as the bricks that he labors to make. Finally returning to his native land as an old man, he finds no recognition for himself or for the role he has played in creating the American nation.

*Minot State University*

**Performance, Growth, and Independence:  
Marjorie Westriding Yrarier in the Works of Sheri S. Tepper**  
*Sherry Stoskopf*

Sheri S. Tepper's novels *Grass*, *Raising the Stones*, and *Sideshow* offer an alternative universe which explores the role of women in modern society. In a future alternative universe, Tepper's character Marjorie Westriding Yrarier outgrows the traditionally subordinate role that is expected of her in her world into full independence as a woman and human being through her performances throughout the novels *Grass*, *Raising the Stones*, and *Sideshow*. These performances in *Grass* and her exploration of the larger universe in the novels *Raising the Stones* and *Sideshow* demonstrate at least one way that 20<sup>th</sup> century women have been perceived and how they can rearticulate those roles through their performances in their lives.

*Minot State University*

**Something Rotten in America: Decadence in Poe and Faulkner**  
*ShaunAnne Tangney*

The title of my paper is "Something Rotten in America: Decadence in Poe and Faulkner." The paper begins with a kind of review of the literature—or at least a review of the MLA Bibliography that suggests that there is no literature: there is evidently no scholarly work done on the idea that either Edgar Allen Poe or William Faulkner wrote Decadent literature. The paper then gives a brief explanation of Decadence, or Decadent literature, goes on to demonstrate how Poe and Faulkner employ the tenets of Decadence in their fiction, and concludes with an argument as to why reading Poe and Faulkner as Decadent writers is valuable.

*Minot State University*

**Ambiguous Gender and Obscured Sexual Identity in *The Sun Also Rises***  
*Jeanette Lardinois*

With the debut of Ernest Hemingway's premier novel, *The Sun Also Rises*, the young writer was instantly catapulted into international celebrity, not only as a promising new author, but also as spokesperson for an entire generation of "lost" American expatriates. Hemingway's popularity continues today, his place within the American literary cannon secure, although all of his work and especially *The Sun Also Rises*, is surrounded in extreme controversy with particular regards to his treatment of gender. Critics immediately noticed and commented on the "masculinity" of his writing, and Hemingway promptly developed a deliberate masculine, even a "chauvinistic," public persona. As a possible result, many feminist critics have grown to disdain Hemingway for his

apparently male chauvinistic attitudes. Ultimately, it can be determined—through an examination of Hemingway himself, and through the novel's main characters, Jake and Brett—that Hemingway actually attempted to blur the distinctions between male and female, masculine and feminine, rather than to impose one over the other, resulting in an ambiguous androgyny, which obscures traditional sexual identity categories.

*Minot State University*

**A Queer Eye for Chaucer/Chaucer's Queer "I":  
A Feminist Re-Vision of *The Book of the Duchess***  
*Christopher Lozensky*

My paper is a condensation of what I hope will one day be a book-length study of the first major work by the "Father of English poetry." In the paper, as in the larger project, I structure my argument around a central claim—that *The Book of the Duchess* (written c.1369-72 CE) is a queer text. That is to say that the text is "queer" in (at least) two senses of the term: first, it occupies an unusual position with regard to Chaucer's other major writings; and second, it dramatizes issues of gender, sexuality, and identity—all of which are of concern to present-day queer theorists. Thus, one of my main tasks is to articulate my conception of "Chaucerian queerness," an endeavor I aim to accomplish via a brief sketch of the poem's construction—critical, historical, aesthetical—as a queer text. This initial situating of *The Book of the Duchess* in current debates regarding "queer Chaucer" is, however, exactly that—a point of origin, but also, and just as important for my analysis, a point of departure and dissent, as well. Many critics have found cause to celebrate Chaucerian queerness in the present-day—and, admittedly, when I first read *The Book of the Duchess* several years ago, I included myself among them. After all, if Chaucer's writing is as timelessly and universally appealing as it is often credited with being, then reading representations of queerness in the late medieval fictions of Father Chaucer should be a self-affirming and subversive way to authorize one's own subjective position as a queer living in a more modern—but no less heterosexist—society. However, having devoted further thought to the political and personal implications of queer reading and identity formation, I find myself no longer able to assent to and accept what I now regard as not the dream, but rather the nightmare-vision of Chaucerian queerness. Intriguingly, though many (and often male) queer critics utilize the growing body of feminist scholarship on Chaucer to develop their own queer readings, they also distance themselves from the feminist (and often female) sources they cite. A great deal is then said about how conventional courtly triangulations of heterosexual desire are reconfigured in Chaucer to emphasize the queerly homosocial and potentially homoerotic relations between men, while nary a word is written to account for how these bonds are made possible at the expense of women and Woman. What demands and deserves further investigation is how, on the one hand—both in queer

Chaucerian fiction and queer criticism of Chaucer—male writers and readers find themselves able to occupy self-affirming queer subject-positions, while on the other hand, women are denied equal opportunity to subjectify themselves through such queer positionings, and are instead subjected to a doubly antifeminist and anti-lesbian positioning of silence and marginalization. By adopting a critical subject-position akin to Judith Fetterley's "resisting reader," I propose that Chaucer's queerly-antifeminist vision can—and, in fact, should—be resisted through a Chaucerian's queerly-feminist re-vision of *The Book of the Duchess*.

Though my first objective in writing this paper is to bring Chaucer's earliest dream vision into the queer critical conversation, my purpose for doing so is rather unorthodox. That is, I aim to critique both the position of "queer Chaucer" within medieval studies, and the politics of queer reading and identity formation through a feminist re-vision of *The Book of the Duchess*. To be sure, I acknowledge that Chaucerian queerness has an erotic valence, which needs to be more fully explored. Drawing from a wide arch of contemporary theories, I attempt to unveil how gendered and sexualized operations of masquerade, melancholy, and identity function in the construction of subject-positions available both to Chaucer's queer "I"—in this case, the Narrator of *The Book of the Duchess*—and to the Chaucerian's queer "I"—the reader who casts his or her queer eye to the Chaucerian text. Chaucerian queerness turns out to be just as antifeminist as the heterosexist structures that queerness is supposed to challenge, and that queer readings of Chaucer have yet to acknowledge this important discrepancy between what queerness is theorized to be and how it is dramatized in Chaucerian fiction and practiced by Chaucerian critics. Such a re-reading of Chaucer addresses, I think, important questions about how literary criticism and identity politics inform each other, and about how today's readers authorize their subjective identities as queers, feminists, and queer-feminists.

*Minot State University*

**Sardanapalus, the Man-Queen:  
Questions of Identity in Byron's Closet Drama**  
*Eric Furuseth*

Sardanapalus is a decadent king in the ancient Middle East. His luxurious lifestyle includes wearing women's clothing. He is primarily concerned with his individual desires. He is not completely solipsistic because he has taken Myrrha as a soulmate and her desires become, he says, just as important to him as his own. Still, throughout his is a wavering stance. He is separated by his individual perceptions from his community because he is in many ways a superior individual Sardanapalus, recognizing the flaws of the community, imagines that the superior solutions he conceives should win favor on their own. The division between his personal conceptions and communal standards causes problems. The division between himself and divinity causes another. Byron has another character describe the protagonist's basic problem in the opening scene.

Salemenes lists several of the dichotomous aspects of Sardanapalus's nature:

He hath wrong'd his queen, but still he is her lord; He hath wrong'd my sister, still he is my brother; He hath wrong'd his people, still he is their sovereign . . . . . In his effeminate heart

There is a careless courage which corruption has not all quench'd, and latent energies, Repressed by circumstances, but not destroyed. (I.i.1-3, 9-12) Of course, even in his gender identity he is divided as the "man-queen." Many of his actions are ambiguous and dangerous to the community because of this. He desires peace for the community but will not take the proper actions to ensure it. More importantly, he is divided over the question of his state of being. When Myrrha addresses him as "my lord," he argues that she should not, saying that "a cold sense of falsehood" pervades the name because it "represses feeling" (I.ii.448-49). Later, when his guests call him a god, Sardanapalus entertains the notion although not very seriously, saying "I seek to be loved not worshipp'd" (III.i.36)

My study will examine the ways in which this unusual version of the Byronic Hero is developed.

*Minot State University*

**Unhinging Gender & Unveiling Homoeroticism in Thomas Heywood's  
A Woman Killed With Kindness**  
*Melissa Harris*

Utilizing the theoretical work of Eve Kosofsky Sedgwich and Jacqueline Murray, I will express the importance of the male sexed body as an area of concern because in the Early Modern Era, there were many problematic aspects of the male body that should have received closer examination. Just as women's bodies threatened notions of purity and sanctity, so too did men's bodies challenge notions such as the primacy of reason, control of the flesh, and the masculine superiority of creation (Murray 9). I will focus on this problem using gender theory.

My purpose for examining Heywood's play is to reveal homoerotic desire through heterosexual relations surrounding a patriarchal position. Unhinged gender then must come to exist through heterosexual relations within a socially constructed patriarchal order. What begins as a homosocial bond between Frankford and Wendoll transcends into homoerotic desire and is only achieved through the body of Anne. She is unconsciously set up by here husband Frankford to fulfill his desires about Wendoll.

Instead of Anne Satisfying her role as a sexually manipulative woman, she becomes the victim through her husband's consumption of her as his own commodity.

*Minot State University*

## **Queer Virginity: Medieval British Representations of The Visitation**

*Michelle Sauer*

There's little doubt that Queer Theory, and now Gender Theories, have made a great impact on medieval studies, and that great strides have been made in the study of homosexuality in the Middle Ages. However, these studies, even those purportedly about same-sex relations in general, have tended to conflate "homosexuality" with male homosexuality. If queer theory, is concerned with investigating previously overlooked spaces, it stands to reason that studies of medieval lesbianism should be an increasing focus of sustained investigations. Regrettably, however, queer theory, which has done much to expand examinations of all non-heteronormative sexualities, has seemingly not advanced the state of lesbian studies.

Similarly, while queer studies have advanced to the point where scholars are making inroads into devotional literature, there still is a ways to go. We may have finally reached the point where it is becoming more common to discuss affective spirituality, mystical marriages, and the sexuality of Christ. These aspects, however, are still (for the most part, anyway) safely within the realms of heteronormativity. When queer inroads in devotional literature are broached, they focus almost exclusively on male-male relations, while lesbians are consigned to footnotes, passing references, and fleeting comments, or they are simply skipped altogether. Thus, as Jacqueline Murray points out, "medieval lesbians have been twice marginalized" (193).<sup>1</sup> That is, woman-identified women of the Middle Ages are erased by history and by modern scholarship.

In an effort of scholarly reclamation and queer investigation, I will examine two images from the deBrailes Hours (London, British Library, MS Additional 49999) that reflect scenes from the life of the Blessed Virgin Mary. These images, in conjunction with the manuscript context, clearly reveal a woman-identified Virgin Mary, particularly in The Visitation scene. Extending this scope further into an investigation of specifically English images of The Visitation, taken from extant contemporaneous church wall paintings, reveals a similar stance. I propose to further consider the concept of queer virginity as a distinctly British position, and to suggest the ramifications of this aspect of the intersection of medieval sexuality and spirituality, and further submit that the Virgin Mary provides the vehicle for this nexus.

*Minot State University*

## **Sexual Conservatism, Rape Myth Acceptance, and Preference for Temporary Relationships: Determinants of Men's Promiscuity**

*Shyamal Kumar Das*

There are numerous studies addressing why heterosexual men are promiscuous in sexual encounters, such as, buying sex from prostitutes and having multiple partners to do sex. These studies range from evolutionary psychological perspectives to structural and constructionist interpretations of men's sexual behavior and activities. While the Social Exchange Theory argues that sex is a resource for women while men want it, and thus men's seeking multiple partners for sex is a mere social exchange (Baumeister and Tice 2001), this approach does not address adequately the social-structural and cultural determinants in identifying the causes of men's promiscuity. I argue that when men's psychological constructs regarding their sexuality in relation to women is constructed by society (such as, sexual conservatism, various myths and stereotyping), this construction necessarily puts women under subordination in men's minds, and this is the core in men's thinking to explore temporary relationships or preferring short-term relationships to long-term ones. As a result, men may end up in buying sex and having multiple sexual partners. Thus, I contend that the sexual conservatism or progressive attitude towards human sexual practices may influence the construction and stereotyping of women's sexual behavior, and may also contribute to men's exploration of multiple sexual partners. In the present paper, I, therefore, try to establish connections among men's sexual conservatism, the social-psychological constructs regarding their sexual power reflected in their stereotyping of women in various myths (e.g. rape myths for the present paper) with their preferring multiple short-term relationships to relatively permanent ones, which results in buying sex and having multiple partners. Methodologically, I use Structural Equation Modeling (SEM) technique to test my hypotheses.

*Minot State University*

## **Suicide as an Act of Dissent Among The Naxi Tribespeople of Southern Tibet Province**

*Robert E. Kibler*

Confucius. He was the sage philosopher of 6<sup>th</sup> century B.C. China—the Asian equivalent of Socrates, Aristotle, and the host of other wise men from the classical Western world. He had many followers, and is identified with family, order, harmony, and a love of precise form. For better than two thousand years, his followers kept the flame of Confucian thought alive in China—and indeed, Confucianism began to dominate the Celestial Kingdom as Confucian scholars came to inundate the administrative and military ranks of Chinese government beginning in the 2nd century B.C., under Han rule. Yet the philosophy of the

ancient sage was not always interpreted in a positive way, and many of his followers used his words and principles as warrant for social abuses of all kinds. Nor did everyone accept Confucian wisdom. This is markedly the case with the Nazi people of Southern Tibet province, and they paid a heavy price for it.

The Nazi people even today are primarily shepherds who live freely, just below the snow range in the high mountains of southern Tibet province. When China first took control of the region in the 16<sup>th</sup> century, however, and sent Confucian bureaucrats to oversee it, trouble came to the Nazi. Chief among the reasons for this trouble were the matriarchal social structure and the sexually open nature of the Nazi. In both these ways, Nazi culture stood in dramatic cultural opposition to Confucianism. Confucian attempts to convert Nazi society to its value system thus resulted in a passive revolt by the Nazi against Confucian norms. Among young Nazi lovers, this revolt took suicide as its most dramatic and popular means of expression. Among the Nazi priests who performed expiation ceremonies over those suicides, revolt took the form of illegal and disordered rituals as opposed to legal and ordered ones.

As we shall see.

*Minot State University*

**The Thing about Girls and Their Horses:**

**Dissent in the Poems of Lisa Lewis**

*Cynthia Nichols*

The perplexing problems of language, agency, presence, and silence are common enough themes in lyric poetry, but the work of Lisa Lewis is distinctive for its relentless moral and social engagement with those problems. By silence I mean an ontological space, free and clear of language, mind, and culture; the infamous “outside” or “center” which we still argue with and about. And I mean also—very important in Lewis’s poems—the social silence that protects an abuser, any silence that conceals hypocrisy or harm, and the one so often imposed on those with little power over what gets heard. I’ve always been struck by Lewis’s ability to aggressively challenge those particular silences, even as she immediately submits to an interrogation of her own complicity in their damaging effects. Nearly every poem violates some unacknowledged, socially-enforced gag order; nearly every poem asks both writer and reader to locate themselves precisely in the social evils they would decry; nearly every poem locates the physical body, finally, as the ecstatic and agonizing ground from which we choose and act.

In this somewhat hybrid, academic-creative paper, I position Lewis among her contemporaries and explore the question of feminist transgression in recent lyric poetry. I draw on a rather quirky mix of performance, feminist, and postcolonial theory to investigate the ways in which Lewis both breaks and submits to silences of several kinds, and in the process problematizes the meaning of dissent.

*North Dakota State University*

**Dissenting with Dissidence: The Haiku Poetry  
of Fort Lincoln Internee Itaru Ina**

*Carolyn D. Baker*

The poetry of Itaru Ina, a World War II Japanese American interned at Fort Lincoln (Bismarck North Dakota) during 1945 and 1946 is a kind of witness poetry. Ina’s poetry is like other poetry of witness described by Carolyn Forché in her book *Against Forgetting: Twentieth Century Poetry of Witness*. His work is a “trace, [an] evidence” of what internship was like for at least one person<sup>2</sup>.

In a wrote as a dissident, someone who disagreed with the governmentally endorsed racism of his times, as one eventually forced to renounce his American citizenship. His personal dissent led the Government to intern him, a father of three and husband of one, for a total of four years in as many as six Japanese American internment camps: Tanforan Assembly Center near San Francisco; Topaz, Utah; Tule Lake, California; Bismarck, North Dakota; Santa Fe, New Mexico; and Crystal City, Texas.

He was relocated with his family to Tule Lake Internment Camp, home to 18,000 internees who lived beneath guns, guards, and searchlights in a constricted space—a place where many Japanese American internees were buried in a mass grave. Here he was later separated from his family and placed in a maximum security stockade designed for those considered particularly recalcitrant. Later, he was transferred without his family to Fort Lincoln in

Bismarck, North Dakota. It was here, as in other places, that he wrote haiku poetry. He wrote as a dissident responding to dissidence of yet another kind, the dissidence of his Country who allowed a long developed racism practiced within its borders since the late 1800’s to dictate its policies for its citizens.

In Ina’s poetry we have a dissident writing about a Country he believes has behaved with dissidence towards the basic human rights of its citizens. The haiku poetry of Itaru Ina helps readers understand how his personal suffering serves as a window for understanding those of others so interned.

*Mayville State University*



**The Tradition of "Bättruäf" of Central Switzerland:  
Disseminating Vocal Differences through the Reiteration of Performatives**  
*Barbara Hauser and Gustav Arnold*

In cantons where alpine agriculture is an integral part of their customs and mores (Nidwalden, Obwalden, Uri, for example), one must not be surprised to hear an archaically-sounding chant, which echoes throughout the mountains, on a mild summer night. This is the tradition of the 'Bättruäuf' (probably still the same as four centuries ago when it had been instituted for the first time) and is intricately connected to the life in the Alps, where, each summer, the local farmers bring their livestock to pastures located at higher altitudes. In order to understand this rural tradition, it is vital to provide some basic knowledge about the grazing lands and alpine farming to recognize the significance of the legends and myths associated with this tradition, of which the Bättruäf is one of its chief manifestations. The objective of chanting this archaic and, in many respects, linguistically complex song may serve the following purpose: first, the farmer is commissioned and authorized to bless the mountains, livestock and human beings, because he has spent many a summer in one of the remote locations, and because he comes from a family in which this tradition had been kept alive and passed down from one generation to another. Second, the act of chanting holds the function of a very specific speech act, which, in its performative nature, concretizes and materializes the semantic content of the song itself.

By the same token, this tradition only proves meaningful as long as the environment, in which this practice is performed and ritualized, recognizes it as an integral part of its culture. While certain members of the community vividly acknowledge its value whose effects, it is believed, bring piece to the people and closure to a day's work, others (in fact, the majority) not only fail to perceive the cultural value of the chant but also misconstrue the "reality" evoked by the performative ritual itself (a passage from the figurative to the literal). In this sliding of cultural values, the perlocutionary speech act, to use Austin's term, gets converted into an illocutionary speech act, one which is constative, and thus no longer holds the traces of its original purpose.

It is our understanding that the tradition of the "Bättruäf" proves indicative of the function of communication itself and its potential failure, as indicated above. When the farmer (locutor) addresses the members of the alpine community (interlocutor) by means of a specifically ritualized act (exposed on a hill with a funnel in his hand), he manages to disseminate the content of his speech act only if he assumes that performative nature of this very act effects what it semantically purports to hold, and only by taking it for granted that his speech act will be well received, recognized and interpreted accordingly. In fact, the members of the community usually respond to the "Bättruäf" in the form of a prolonged jodel-like shout, thereby legitimizing the practice of the performer and recognizing the vocal performance for what it stands.

*University of North Dakota*

**How Else Baroness von Freytag-Loringhoven met & wed Jugendstil  
Artist August Endell in ca. 1900**  
*Gaby Divay*

The New York dada artist Else von Freytag-Loringhoven (1874-1927) has her artistic roots in turn-of-the-century Germany. Though she never emerged with her own creations before her decade-long tenure in America, she was closely affiliated with a number of notable German artists and writers, and has recently been shown to have collaborated with them.

Foremost among them is the Jugendstil architect August Endell (1871-1925). As a young man, he spent eight years in Munich, studying mathematics, psychology, and philosophy. He decided to become an artist in a near-mystical encounter with Hermann Obrist (1863-1927), the leading local authority in the applied arts, in 1896. He knew and was appreciated by Kandinsky, some of whose theoretical writings bear a striking resemblance with Endell's. He also knew Rilke and Lou Andreas-Salome, as contemporary photographs demonstrate.

In Karl Wolfskehl's hospitable salon in the suburb of Schwabing, Endell gravitated towards the immensely influential group surrounding the reigning poet of the time, Stefan George. There, as Freytag-Loringhoven proudly recalls in her autobiography, he was already considered one of the "masters" when she met him in 1900. With a small inheritance, she had chosen the artists colony in Dachau (near Munich) to further her training in the arts, and Endell had become her instructor. The George Circle's utter dismay, the two married in 1901, then moved to Berlin where Endell designed Wolzogen's famous cabaret theatre, the "Bunte Theater." There were marital problems due to Endell's impotence, and by Christmas 1902, Else Endell fell prey to the charms of Felix Paul Greve (later the Canadian author Frederick Philip Grove), a would-be dandy à la Oscar Wilde whom he busily translated. A divorce was the result a year later.

But the main focus of this paper is on the art scene in Munich around 1900 in general, and on Endell's achievements in particular. Perhaps his most famous monument is the wing-like façade of the "Photoatelier Elvira" (1898) which is depicted in all art history books about the Jugendstil. A strikingly similar drawing by Obrist of 1898 attests to the latter's influence, which, to my knowledge, has not been linked specifically. Apparently, Endell's massive plaster creation was painted in bright green and purple hues, and it was certainly considered a prime example of decadent, "entartete Kunst" under the Nazi regime. In fact, a photo from the early 1930s shows an entirely cleansed, sober house front, with the party's flag jutting out triumphantly from a still unconventionally shaped window.

The typical organic forms of ornamentation were partly based on the popularized Darwinism of Ernst Haeckel, whose influence on the arts is common knowledge. Perhaps less obvious is the fact that as the non-representational, but also non-geometric metal inlays on Endell's furniture are surely inspired by Japanese models. The wide-spread "japonisme" of the time has been more

often noted in relation to print-making techniques, in which the Munich firm of Hanfstaengl excelled.

Another master-piece of Endell's is the sanatorium he built in 1898 for Dr. Gmelin on the North Sea island Föhr – ironically, Else would be sent there in the fall of 1902 for unconventional “woombsqueeze” treatment, when her unkind reactions to Endell's impotence were judged hysterical. The “Bunte Theater”, though built in Berlin, has its roots in the Munich cabaret tradition of which Frank Wedekind may serve as the most prominent example, and the city's strong satirical and anti-establishment – especially, anti-Kaiser – journals, such as the notorious *Simplicissimus*. On a more modest scale, Endell designed “arts & craft” objects ranging from book-covers and monograms – one of which Grove obliquely refers to in 1939 – to desks, beds, and armoires. The entire repertoire is wittily listed in Else's “Spottgedicht” about Endell (1923/4), which, as it turns out, had the rather sinister purpose of extracting monetary support from her husband of over twenty years earlier. The threat to have certain old Munich experiences exposed in public, no matter in what clever and funny form, may or may not have contributed to the untimely demise of the prominent director of the Breslau Art Academy [who almost had become Gropius' successor at the Bauhaus in Weimar!] at age fifty-four.

Else is acknowledged in Endell's 1901 correspondence as a competent collaborator, likely in monogram- and book-cover designs. Endell also tries to keep her out of harm's way by preventing contacts with Munich's most cherished muse, Franziska von Reventlow, and abstinence from Munich's wild, orgy-like carnival festivities. Later, only barely veiled references to “Fanny” Reventlow in Greve's and Else's “Fanny Essler” poems and novel (1904/5), and certain remarks in the correspondence of contemporaries like the graphologist and philosopher Ludwig Klages, suggest that the two unconventional women did in fact become acquainted to some extent.

When Else returned to Berlin in April 1923, it was at the height of the inflation. Titled, but penniless, she was forced to sell newspapers in the streets, and resorted to various blackmail- and extortion tactics of which prominent members of the illustrious Freytag-Loringhoven family as well as long list of old lovers and friends, including Endell, were the targets. By then, she was fully aware of her considerable artistic potential, which she had ignored when the main interest in her life had been relationships with men. While a long catalogue of Endell's turn-of-the-century creations can easily be found, only the most tenuous, indirect hints of her endeavours are available today.

*University of Manitoba*

### **Henry Hammond Ahl: “In the Shadow of the Cross”**

*Marilyn Baker*

The American artist Henry Hammond Ahl studied art in Munich (with Alexander Wagner and Franz Von Stuck) and in Paris (with Jean Leon Gerome) at the Ecole des Beaux Arts. He is identified most often as a landscape painter working in the Tonalist and Barbizon traditions. Consistent with and no doubt influenced by the heightened spiritual interests within late 19th century European and American art, he also painted religious panels as stand alone works and religious cycles for churches (Stations of the Cross). This paper focuses on his religious art and includes a discussion of his so-called “miracle” painting which was exhibited in Manitoba in 1910 at the Winnipeg Industrial and Agricultural Exhibition.

*University of Manitoba*

### **Kinshasa, Tales of the Invisible City: The Productivity of Degradation**

*Scott Sigel*

Not only is *Kinshasa, Tales of the Invisible City* (Ludion, Ghent-Amsterdam, 2004) one of the best books ever written on Africa, but like a mirror held up to discourse, it is also an affecting and revealing look at one kind of European thinking about the world today. The author of the written text is Filip de Boeck, Professor of Anthropology, Chair of the Department of Social and Cultural Anthropology, and Director of the Africa Research Center at the Catholic University of Leuven, Belgium. The book interweaves the photographs of Marie-Françoise Plissart, a Belgian artist renowned for similar visual/textual presentation in *Droits de Regards* (with Jacques Derrida, Editions de Minuit), *Right of Inspection* (Monacelli Press), and the film *L'occupation des sols* (The Occupation of the Earth).

Foucault's famous discussion of mirrors and perception in the first chapter of *The Order of Things* figures prominently in de Boeck's written text on the postcolonial reality of the capital of the Democratic Republic of Congo, and though Foucault's influence on this book's text and presentation is profoundly felt and recognized from the beginning, it is only near the end of the book that de Boeck quotes Foucault's writing on Velasquez' painting *Las Meninas*. A graceful manner of explaining one's intellectual debts, and one which provides plenty of “breathing room” for the reader to expand fully within this text. De Boeck writes clearly and well in English, though Dutch is his native tongue, and this is not a translation. One becomes used to his style and courage in creating a work that goes beyond the positivistic tradition of precursors in the field of social science (Margaret Mead, *Coming of Age in Samoa*; Oscar Lewis, *Children of Sanchez*) and reaches toward an explanation of the “crisis of meaninglessness” in (Congolese) society today. De Boeck is quick to point out that Foucault, as Bachelard before him, strove to explain the world in terms of perception of

space and language. De Boeck points out that their postulation of tangible, spatial heterotopias (street, theater, prison, hospital, museum) is an expression of desire to escape imposed order. Or more precisely, to argue that what we see coexists with what we perceive: "If, on the level of the general organization of the urban space, colonial Léopoldville was a heterotopia, it was certainly more of one for the Belgians than for their Congolese colonial subjects, for it allowed the colonizers to create a city that was "other," that was as perfect and as meticulous as the reality of the Belgian metropole was messy and unfinished." The creation of utopias and the impossibility of achieving tangible extension of temporal (what de Boeck terms oneiric) reality is at the heart of this (European, global) crisis. For France, still a colonial power, this provides one way of looking at Renzo Piano's airport in Pointe-à-Pitre, and his museum and cultural center in Nouméa. For truly postcolonial Belgium, it provides a mirrorwork for discussing the victories and mistakes of the past, as well as the hopes and strategies for today and tomorrow.

De Boeck is of course profoundly impacted by the misery of many who live in Kinshasa, and at the same time his discourse, founded on the preceding generation of European intellectuals, is not an architecture of utopia but rather of acute engagement with the (I resist the urge to use quotes) reality of the people he has known in Congo. Hunger, disease, true Obdachlosigkeit, abuse, and crime, these are some of the components of the reality which de Boeck's mirrorwork enables us as readers to see. "The riverbanks of Kinshasa reveal the stunning material decay which constitutes the physical life of crisis. At the same time, the boats' names reveal the local production of zones of desire, expectations and hope. Similarly, the myriad activities and the whole web of informal economies that have spun themselves around the river and the city as a whole, have given birth to multiple technologies of fixing and repairing. They form a constant reminder of the productivity of degradation and its capacity to invent new material structures and generate and moor social ties, even if these social ties are often marked by their harshness. Kinshasa is a pitiless city with no place for the weak. Infrastructures of lack and incompleteness rarely generate a great capacity for compassion." He does not attempt to place blame or point a finger at anyone. His thinking begs the question instead, How can we change their thinking, which is for many the central question facing Europe today: for it is no longer a matter of genetic difference that makes people love, hate, believe, but rather a matter of nous, of mind, of our belief in the power and validity of rational discourse to order our world. Without it, we will limp along toward eventual extinction. Without it, Theo Van Gogh and Ayaan Hirsi Ali will have struggled in vain. Without it, this book will have failed to deliver its courageous message.

*Minot State University*

**How pernicious is this commerce? Foreigners  
and smuggling in eighteenth-century Brazil**

*Ernst Pijning*

The paper will discuss the double standards in discourse on illegal trade. It is wrong when it is done by the other, but beneficial when it is done by the self. The paper is based on eighteenth-century travel accounts and Portuguese/Brazilian/English/French/Dutch diplomatic correspondence.

*Minot State University*

**Eye Candy: An Exhibition of Sexuality and Sensuality  
in the pre-Lenten, Trinidad Carnival.**

*Johnny Coomansingh*

It is said that seeing is believing, but sometimes the activities what onlookers sometimes behold during the pre-Lenten, Trinidad Carnival is difficult to believe. The world famous carnival staged in this tiny Caribbean state is indeed one of the greatest theatrical spectacles on the globe. It is the most photographed, most copied, and the most imitated carnivals of all time. Although ancient carnival celebrations began with the Egyptians in the festivities surrounding Isis and Osiris complete with bare breasted women parading the streets at night with torches, it was the French during the eighteenth century that brought the Pre-Lenten carnival to Trinidad. Historical records show that the carnival in Cournonterral, France was a lewd display of sometimes naked men painted in black exhibiting long and large fake phalluses singing in French: "We want to fornicate, we want to fornicate." Women would be sometimes chased into their abodes where such characters would gleefully urinate on them as an act of defilement. In Trinidad, large masked balls called fete champetres were held from Christmas to Ash Wednesday. Depicted in the carnival was a reversal of roles; slaves mimicked their masters, and masters mimicked their slaves. Over the years the carnival continued to experience cultural sanitization and metamorphosed into a festival that is totally dominated by skimpily clad women. Many of these women in their preparations leading up to the celebration attend gym workouts several months before the occasion just to have the physique and the stamina to "jump and wave" to the music of the steelband and calypso (SoCa), but not only that, they also "wine down the place" in an exhibition of sexuality and sensuality in the eyes of men who are more than delighted to behold such performances.

*Minot State University*

## Québécois Variants of French Proverbs

Elizabeth Dawes

This paper is based on a corpus of French proverbs contained in Attention, un proverbe peut en cacher un autre! (Quebec: Éditions Nota Bene, forthcoming). The book consists of approximately 3,200 sentence-length quotations each containing a parodied proverb, culled from issues of over 50 different magazines and newspapers published in France or Quebec.

Each of the 301 proverbs parodied was carefully researched in over 40 dictionaries and reference works. The variants of each expression are recorded with references. Wherever possible, each proverb is dated and its language of origin identified. The first known occurrence in French is given as well as later occurrences in the works of famous authors such as La Fontaine or Molière, in cases where the modern wording of the proverb was formulated by the author.

In this paper, I will examine a series of French proverbs with lexical or syntactic variants identified by lexicographers as Québécois. I will demonstrate that while many of the lexical variants are attested in France in earlier times, most of the syntactic variants are new and serve to bring the proverbs in line with modern standard French syntax by eliminating such features as ellipsis and inversion.

University of Winnipeg

### « QUERELLES DES ANCIENNES ET DES MODERNES »: dissidence, dissonance et décadence dans la poésie féministe ouest-africaine.

Joseph Nnadi

La venue de la poésie féminine en Afrique noire, francophone s'affirme, il y a, à peine, un quart de siècle. Et voilà que déjà elle se caractérise par une extrême diversité : variété de thèmes, de style et de ton. Les premières poétesses africaines (comme les premières romancières) se recrutent parmi les anciennes étudiantes de l'École Normale de Rufisque du Sénégal\*, qui y sont formées entre 1940 et 1945. Elles assument le nom de « Legoffiennes » en l'honneur de Mme Le Goff, femme française qui a dirigé cette École jusqu'en 1945. L'influence des « Legoffiennes » domine la poésie ouest-africaine féminine parue dans les années 1970 et 1980.

Par contre, c'est l'Histoire, le vécu quotidien de l'Afrique post-indépendance, qui détermine la voie de la poésie féminine de la décennie 1991-2000. Comme l'explique Marie-Léontine Tsibinda, Congolaise qui vient de publier son quatrième recueil de poésie : « Je dis la vie telle qu'elle se présente. Les assassins assassinent. Les écrivains écrivent. Et la vie continue. »\* Elle veut dire par-là, comme beaucoup de ses contemporaines, que l'artiste, poétesse ou romancière, ne fait que miroiter la société, le milieu. Il en est de même pour Véronique Tadjó—Ivoirienne—qui n'en revient pas encore du choc de sa confrontation au Rouanda (1998) avec « l'inhumanité de l'homme » vis-à-vis de ses semblables.\* Et

les voyages qu'Elizabeth Ewombe-Moundo, Camerounaise, chargée de l'UNESCO à Conakry puis à Accra—effectue dans les champs de bataille du Libéria, lui inspirent son recueil de poésie, dont le titre : *Le voyage abyssal\**, en dit long sur la thématique.

Étant donné le climat socio-politique de son inspiration, la poésie des « Legoffiennes » est avant tout « romantique »\* parce qu'idéaliste et passéiste, chantant la gloire de l'Afrique d'antan. Cette poésie est donc traditionaliste, suivant dans les pas des poètes de la Négritude. Par contre, la poésie de la dernière décennie du 2<sup>e</sup> Millénium passerait pour « réaliste »\* parce qu'ancrée dans les réalités sociales et politiques du présent. Force est donc qu'elle soit pessimiste ; rejetant rêve et idéalisme, elle est et anti-tradition, anti-Négritude.

L'on remarque donc une bipolarité qui s'impose entre ces deux générations de femmes-poètes ouest-africaines qui s'érigent comme deux « écoles » opposées dans leur esthétique littéraire. C'est cette polarité qui permet de percevoir des éléments de dissidence, de dissonance, parfois même de décadence, dans le discours féministe de ces poétesses. Car, entre les débuts et les plus récentes manifestations de cette poésie, on voit intervenir l'essor du féminisme ouest-africain des années 1980.

La présente communication se propose de relever les éléments de dissidence et même de décadence—quant au langage, aux argumentations et à la thématique abordée—dans la poésie féministe de l'Afrique occidentale. Et ceci, en s'inspirant principalement des poèmes représentatifs des deux générations. Parmi les « anciennes », on compte : Amina Sow Mbaye, « Éducation de base » ; Ndèye Coumba Diakhaté, « Afrique-Cœur » et « Libération » ; Véronique Tadjó, « Raconte-moi. » Et parmi les « modernes », : Marie-Claire Dati, « Boulots » ; Tanella Boni, « Cordes de femmes » ; Ndèye Coumba Diakhaté, « Jigeen reck Nga » (« Je ne suis qu'une femme »), « Jeune femme morte » et « Veuve ce soir » ; Elizabeth Ewombe-Moundo, « Femme » ; Véronique Tadjó : « Elle dit... »

L'on constate d'emblée que certains auteurs enjambent les deux époques, les deux écoles. Ceci s'explique d'une part par l'évolution socio-historique de l'Afrique noire entre l'euphorie et les déceptions des indépendances politiques, et d'autre part, par le développement esthétique des poétesses en question. Car, il y a parfois une vingtaine d'années d'écart entre les dates de composition de deux poèmes du même auteur. Certaines de ces poétesses—telles Ndèye Coumba Diakhaté et Véronique Tadjó—on ne peut pas les ranger rigoureusement dans une génération ou une autre.

University of Winnipeg

**French Letters and Youthful Dreams: The Secret Lives of Boarding School Families in Nineteenth Century France**

*Daniel Ringrose*

This paper explores an astonishing body of correspondence detailing the lives, aspirations, and concerns of three children from provincial France while they attended boarding school in Paris. It explores letter writing as a ritualized, distinctive cultural practice that bound families and their futures together in the nineteenth century. In particular, this paper explores how letters written by children reveal the evolution and formation of a life-long practice of intimate, "ordinary" writing that sustained complex social and family relationships even as bourgeois families found themselves geographically distant. At the same time, childhood letters reveal moments of independence, defiance, and the formation of distinctive personal identities. This presentation will include historical textual analysis, presentation of the actual letters in a high-resolution digital format, and an open-ended discussion of letters, childhood, and identity.

*Minot State University*

**Margaret Mead's Coming of Age in Samoa:  
Stories, Facts and Falsehoods in Ethnography**

*Jaqueline McLeod Rogers*

Once hailed as a foremother of ethnographic method in Anthropology, Margaret Mead has suffered a storm of critical attack, particularly in relation to the authenticity of her earliest study, Coming of Age in Samoa. Within her lifetime, she became a contentious rather than a shaping figure in her field; she went from being celebrated for her contributions to the method and knowledge-base of her discipline, to being scorned for descending to improper scholarly practices, involving misrepresentation of informants and falsification of evidence. To pick up the language of the conference theme, we could say that when she was criticized for deviant practice that she became a voice of dissent, trying to reclaim her reputation.

My presentation will reevaluate her rhetorical approach, establishing that her work has been mistakenly understood as belonging to what John Van Maanen calls the "realist" phase of ethnography, when in fact it is closer to his definition of the impressionist approach.

From her first evocation of sensual Samoa, she writes in a language that evokes kinesthetic and sensory response.

I will look the rhetoric of the attack against her, as well as at the content and ethos surrounding her performance of self-defense, examining how her voice at this stage-self-conscious and retrospective-adds to the poetics of her ethnographic writing practices.

*University of Winnipeg*

**The Shoshone Creation Story: Coyote's Medicine for Vagina Dentata**

*Ron Fischer*

This structural inquiry explores the Vagina Dentata Creation story told by the Western, Northern and Eastern Shoshone, how that story relates to the creation stories of the other Uto-Aztec tribes (the Cahuilla, Washoe, Mono, Paiute, Bannock, Comanche and Hopi), how it encodes the core values of Shoshone culture, and how it represents the unique culture that the Great Basin Shoshone developed.

*Minot State University*

**Documenting and Restoring Mandan Stories: The (Re)creation of Culturally Relevant Texts**

*Joseph Jasztremski*

This paper describes the work of the Mandan Language and Oral Traditions Preservation Project, an ongoing collaborative project of native and non-native educators and linguists utilizing multi-media technology to restore Mandan language stories as part of on-going efforts to further Mandan language acquisition and proficiency among a native community. In addition, the project seeks to document Mandan texts for further linguistic study and analysis. Working from the premise that texts collected by folklorists and others should be returned to native communities, the project involves (re)creating Mandan language texts that exist only in English translation. Specific activities include digitally videotaping Mandan storytelling events, creating linguistic transcriptions, and finally presenting captioned story events on DVD. The project contributes to the maintenance of a "sustainable environment" in which the Mandan language can be preserved and transmitted to a younger generation of native youth.

*Minot State University*

**Aschenbach's Reading--and Ours: Aspects of Decadence  
in Thomas Mann's "Death in Venice"**

*George Slanger*

"Death in Venice" is probably Thomas Mann's most widely anthologized and well-known work because it provides a rich context for exploring the relationship between art, myth, philosophy and decadence. Nietzsche's meditation on the tension between Apollonian and Dionysian forces in *The Birth of Tragedy* and Plato's exploration of the nature of love in the dialogue *Phaedrus* are explicit allusions and implicit structural elements in the story. The miasmatic cholera serves as a metaphor for the release from rational striving which has been the center of Aschenbach's life, so his obsessive pursuit of the young Polish

boy, Tadzio, appears to be both self-destructive and redemptive. The deep ambiguities of the story confirm the warnings of modern students of decadence, such as Camille Paglia: we should avoid too zealously normalizing all human behavior. The power of some forbidden human activities lies with their being forbidden.

*Minot State University*

**Mocking the Cultural Cold War, Dissenting from the 'Party Line':  
GDR Screenwriter Manfred Bieler's Banned Parody of the  
Hollywood Blockbuster Pillow Talk**  
*Maila Zitelli*

In 1965, GDR screenwriter Manfred Bieler offered a rare reading of the 1959 blockbuster *Pillow Talk* as a sophisticated parody of the American celluloid love story, one that mocks the constraining hand of producers, the censorship of artists, and the Cold War demands for conformity, while it renders the signature Hollywood heterosexual 'happy end' a ludicrous fantasy. *Pillow Talk* revolves around the central trope—an arch double entendre—of the abuses of the telephone “party line” which the protagonists, who otherwise have nothing in common, must share. It was director Michael Gordon's first film after having returned from an eight-year hiatus as a blacklisted, banned from the film industry for his refusal to name names before HUAC. The double entendre was not missed by fellow artists in the GDR working under the constraints of the “Party line” behind the Iron Curtain. While Rock Hudson (as Brad Allan) and Doris Day (as Jan Morrow) may have had only their party line in common, Manfred Bieler's *Das Kaninchen bin ich*, based on his suppressed novel written in the years just after *Pillow Talk* was shown in movie theaters lining the still open border between East and West Berlin, brings the two screenplays into that kind of oblique affinity that GDR parody could so subversively propose. Not surprisingly, the film was among a dozen others banned by the SED in December 1965 for their candid interrogation of repressive Party practices. The director, Kurt Maetzig, had to offer up a public “Selbstkritik” for “inadvertently” exceeding the expected parameters of self-censorship, or share Gordon's fate of banishment from the industry. A close examination of the intertextuality here at play allows me to read Bieler's screenplay, some 40 years after its completion, as a heretofore unrecognized parody—likely the most complex and brilliant among those he penned prior to his exile from the GDR.

*Minot State University*

**Jesus out of Babylon\*: A call for a melodic reformation  
of the institutional captivity of incarnation metaphor**

*Rick Watson*

From Paul on, western theological language has attempted to take the metaphoric, parabolic language by/about the person of Jesus of Nazareth and turn it into some sort of abstract, linguistic formulation of truth. Doctrine, creed, prayer, liturgy, are infected with this heresy.

This deviance (called heresy in the church) is a theological linguistic decadence of the most dangerous sort. It is the absolution of metaphor as abstract “Ideal” or information, supposedly verifiable to the faithful through piety, or to the scholar by historical method and linguistic research. This is a destructive decadence for orthodox Christianity as well as the civil Christianity of American culture.

So, I dissent, in the form of metaphor and melody. I sing out against the linguistic and pious spirituality of liberal Christians (The Jesus Seminar) and the sentimental, divisive language of American Evangelical work.

Here are a few samples of melodic, metaphoric broadsides of dissent, an attempt to help the human ear and heart recover the incarnation language of the man named Jesus. See these as fractured (broken open) parables in the tradition of lament,

Similitude, psalm, proverb and prayer. Whatever the incarnation intended to be, we must rediscover this: it was parabolic, experiential, and historical.

\*From Martin Luther, *The Babylonian Captivity of the Church*  
*Minot State University*

**Sentence Level Syntax and the complexity of the  
Alpha-Beta Clause Complex**  
*Karen Malcolm*

Communication Linguistics is a framework of linguistic description that was introduced in the early eighties by Gregory and Malcolm (Gregory 1985, Malcolm 1985). As in Halliday's systemics, language is seen as the process of intentionally communicative social behaviour that is manifested in a particular situation and culture in order to exchange meanings, negotiate status, maintain cultural values etc. Equally important in Communication Linguistics, language is also seen as a product of what the encoder knows and intends, as well as what the decoder knows and interprets. In order to describe both the social and cognitive aspects of language use, communication linguistics differentiates between planes of experience and language's realizatory code.

The planes of experience capture the actual communicative event as a dynamic instantial process. The central plane represents the discourse produced in the communicative event. The lower plane depicts the manifestation of the

sound waves or the visual graphs encode the discourse in the communicative event. The upper plane, the one that contextualizes the communicative event, classifies relevant features of the situation and culture from four different perspectives. The communicator's communicating context (CCC) describes the comparatively permanent temporal, geographical and social features of the culture that affect the communicative event. The generic situation (GS) characterizes the comparatively impermanent relationships between user and receiver involved in the communicative event as: experiential (field), interactional (personal tenor), medium (mode) and purposeful (functional tenor). The referential realm, the third aspect of the situation plane, describes the people, actions and objects that are available in the situation for encoding (cf. Gregory 1985/95 p.203). And lastly, the referential plot describes the chronological temporal sequence in which these people and actions take place in 'real life'.

The planes of experience, then, describe a communicative event as it happens in a particular time and place. But, there can be no communication without a linguistic code, one of several semiotic codes, that encodes real life happenings and that is shared, in a cognitive sense, by a situation's interlocutors. In Communication Linguistics, the gnostology is the theoretical abstraction which, in effect, includes the interlocutors' linguistic knowledge which is activated and manifested in a particular situation as discourse (Gregory 1985/95:283, Malcolm 1985, 2005).

Whereas, communicative situations and the discourses manifested within them are dynamic and instancial, varying considerably from one to the other, the knowledge represented in the linguistic realizatory code is comparably static and non-instancial, varying little from instance to instance. The realizatory code itself is described tri-stratally and tri-functionally following the example of systemicists and stratificationists, although the labeling of the strata varies to reflect somewhat different perspectives. In Communication Linguistics the non-instancial features of language are described in terms of three strata: the semological, morphosyntactic, and phonological or graphological (cf. Gregory 1985/95 p. 205-7, 234).

And at this point, I would like to zoom in to the morphosyntax to explore some of the most interesting aspects of the realizatory code. Although linguists have been well aware of the syntactic complexities of real life discourse for many years, as well as those of artfully written prose, still ways of describing the intricacies of the syntax seem to have lagged behind. Gregory and I introduced the sentence level syntax of communicative linguistics some time ago (Gregory 1985/1995, Malcolm 1985). However, at that time the construct we called the alpha-beta clause complex did not receive much attention.

In this paper I would like to revisit the alpha-beta clause complex by exploring a number of examples of this phenomenon, in order to flush out the intricacies of this complex pattern of interdependent clauses and their possible variations. I would also like to address the implications of using this syntactic construct in a variety of social situations.

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#### **"You Might be a Redneck If...": An Examination of Positive and Negative Dialect Prestige in Contemporary Films**

*Patti J. Kurtz*

Linguists have long known that speakers are judged by the dialect they use. Despite descriptivistic views that all dialects are equally valid varieties of a language, there's no escaping the fact that certain dialects have positive prestige associated with them, such as the Boston dialect or the deep southern dialect, which are often seen as "genteel" or "refined." Other dialects, such as Appalachian English and the nasal "New York City" dialect are viewed with negativity, and are often associated with lack of intelligence or viewed as "improper" or wrong. These attitudes, studied at length by linguists such as Dennis Preston in his perceptual dialectology research, are reflected not just in every day interactions between speakers but also in films, in the way dialects are used by the characters and in the choice of which characters speak a dialect.

Very often, dialects are used in the media as a "shortcut" for characterization. This means that certain dialects are slipped into the mouths of lower class or comedic characters as a means of conveying information about that character's social standing, education or prestige in the film. One thinks of the "gangster" films in which the New York City dialect appeared in the mouths of the "bad guys." On the other hand, prestige dialects are often given to characters to emphasize their higher social and economic status in the film, such as the refined southern speech of Vivian Leigh in *Gone With the Wind*. These films present implicit attitudes about speakers of certain dialects that both mirror and shape the attitudes of viewers towards "real life" speakers of those dialects.

Thus, the media can serve to both create and reinforce dialect prejudice, positive or negative, which can in turn contribute to the suppression of those dialects.

This paper will examine the use of dialects in a few representative films in order to bring to light the ways in which a character's use and rendering of the dialect conveys either positive or negative prestige. Awareness of these linguistic stereotypes in the media is important in order to understand how the films reflect, reinforce and shape our attitudes about language varieties.

*Minot State University*

(Footnotes)

<sup>1</sup> Murray, Jacqueline. "Twice Marginal and Twice Invisible: Lesbians in the Middle Ages." In Vern L. Bullough and James A. Brundage, ed. *Handbook of Medieval Sexuality*. New York: Garland, 1996: 191-222.

<sup>2</sup> Forche, Carolyn. *Against Forgetting: Twentieth Century Poetry of Witness*. New York: W.W. Norton and Company, p. 30.

## APPENDIX: CONFERENCE PROGRAM

Friday October 21

Welcome Dinner

Candlelight Room, International Inn

7:00 - 7:30 P.M.: Cocktails

7:30 - 8:30 P.M.: Dinner

### SATURDAY OCTOBER 22

\*Shuttle from Hotel to Conference every 15 minutes, from 8:15 A.M. to 10:00 A.M. On the hour to or from, and by request, thereafter.

**8:30-9:15 A.M.**

Registration, outside the Metigoshe Room

**9:15 A.M.**

Official Welcome by Dr. David Fuller, President, Minot State University (Metigoshe Room)

### SESSIONS

**9:30-11:00 A.M.**

#### I. Audubon Room

*Chair: Robert Kibler*

- "Who Ain't A Nobody?": The Problem Of Identity In Melville's *Israel Potter*  
Bethany Andreasen (MSU)

- Performance, Growth, and Independence: Marjorie Westriding Yrarier in the Works of Sheri S. Tepper.  
Sherry Stoskopf (MSU)

- Something Rotten in America: Decadence in Poe and Faulkner  
ShaunAnne Tangney (MSU)

#### II. Missouri Room

*Chair: Amanda Moser*

- Ambiguous Gender and Obscured Sexual Identity in *The Sun Also Rises*  
Jeanette Lardinois (MSU)

- A Queer Eye for Chaucer/Chaucer's Queer "I": A Feminist Re-Vision of *The Book of the Duchess*  
Christopher Lozensky (MSU)

- *Sardanapalus, the Man-Queen: Questions of Identity in Byron's Closet Drama*  
Eric Furuseth (MSU)



11:15 A.M. - 12:45 P.M.

SESSIONS

I. Audubon Room

*Chair: Christopher Lozensky*

- Unhinging Gender and Unveiling Homoeroticism in Thomas Heywood's A Woman Killed With Kindness.  
Melissa Harris (MSU)
- Queer Virginity: Medieval Representations of The Visitation  
Michelle M. Sauer (MSU)
- Sexual Conservatism, Rape Myth Acceptance, and Preference for Temporary Relationships: Determinants of Men's Promiscuity  
Shyamal Kumar Das (MSU)

II. Missouri Room

*Chair: ShaunAnne Tangney*

- Suicide as an Act of Dissent Among The Naxi Tribespeople of Southern Tibet Province.  
Robert Kibler (MSU)
- The Thing about Girls and Their Horses: Dissent in the Poems of Lisa Lewis  
Cynthia Nichols (NDSU)
- Dissenting with Dissidence: The Haiku Poetry of Fort Lincoln Internee Itaru Ina  
Carolyn D. Baker (MaSU)

2:00-3:30 P.M.

SESSIONS

I. Audubon Room

*Chair: Elizabeth Dawes*

- The Tradition of "Bättruäf" of Central Switzerland: Disseminating Vocal Differences through the Reiteration of Performatives  
Barbara Hauser and Gustav Arnold (UND)
- Decadent Times in Dachau: How the Future Dadaist Else von Freytag-Loringhoven Met Her Jugendstil Architect Husband August Endell  
Gaby Divay (Univ. Manitoba)
- Henry Hammond Ahl: "In the Shadow of the Cross"  
Marilyn Baker (U. Manitoba)

II. Missouri Room

*Chair: Daniel Ringrose*

- Kinshasa, Tales of the Invisible City: The Productivity of Degradation  
Scott Sigel (MSU)
- How pernicious is this commerce? Foreigners and smuggling in eighteenth-century Brazil  
Ernst Pijning (MSU)
- Eye Candy: An Exhibition of Sexuality and Sensuality in the pre-Lenten, Trinidad Carnival.  
Johnny Coomansingh (MSU)

III. Metigoshe Room

- Panel Discussion: Women's Space in the Arts and Sciences

Moderator: Jane Laskowski (MSU)

Chris Beachy, Sherry Stoskopf, Joseph Jastremski, and Linda Olson  
(all MSU)

3:45-5:15 P.M.

SESSIONS

I. Audubon Room

*Chair: Scott Sigel*

- Québécois Variants of French Proverbs  
Elizabeth Dawes (U. Winnipeg)
- Querelles Des Anciennes Et Des Modernes : Dissidence, Dissonance Et Décadence Dans La Poésie Féministe Ouest-Africaine  
Joseph Nnadi (U. Winnipeg)
- French Letters and Youthful Dreams: The Secret Lives of Boarding School Families in Nineteenth Century France  
Daniel Ringrose (MSU)

II. Metigoshe Room

*Chair: Ernst Pijning*

- Margaret Mead's Coming of Age in Samoa: Stories, Facts and Falsehoods in Ethnography  
Jaqueline McLeod Rogers (U. Winnipeg)
- The Shoshone Creation Story: Coyote's Medicine for Vagina Dentata  
Ron Fischer (MSU)

- Documenting and Restoring Mandan Stories: The (Re)creation of Culturally Relevant Texts  
Joseph Jastrzembski (MSU)

### III Missouri Room

*Chair: Martha Mayou*

- Aschenbach's Reading-and Ours: Aspects of Decadence in Thomas Mann's "Death in Venice"  
George Slanger (MSU)
- Mocking the Cultural Cold War, Dissenting from the 'Party Line': GDR Screenwriter Manfred Bieler's Banned Parody of the Hollywood Blockbuster Pillow Talk  
Maila Zitelli (MSU)
- Jesus out of Babylon: A call for a melodic reformation of the institutional captivity of incarnation metaphor  
Rick Watson (MSU)

## SATURDAY, OCTOBER 22

### Events

\*Shuttle to and from the hotel to Robert's house every 30 minutes from 6:00 P.M. to 8:30 P.M.; on the hour or per request to and fro thereafter.

Dinner, 6:30 - 8:00 P.M., including wine and beer for evening,  
with cellist Erik Anderson, Minot State University.  
Coffeeshouse/Party, 8:00 P.M. - open

## SUNDAY 23 OCTOBER 2005

### Sessions

#### 10:00-11:30

#### I Audubon Room

*Chair: Margaret Sherve*

- "Social Reform as Dissenting Society: Ambrose Bierce's Fiction"  
Jonathan Schechter (MSU)
- "Feminism as Defiance in Mid-Nineteenth-Century Novels"  
Chrystal Ruby (MSU)
- "Deviant Authorities in Hawthorne's Blithedale Romance: Priscilla and Zenobia as Covert and Overt Characters"  
Krista Barnick (MSU)

- "Homesteaders Defy Laws: Deviant Behavior in Sandoz' Old Jules"  
Margaret Sherve (MSU)

### II. Missouri Room

*Chair: Jeannette Lardinots*

- Sentence Level Syntax and the complexity of the Alpha-Beta Clause Complex  
Karen Malcolm (U. Winnipeg)
- "You Might be a Redneck If...": An Examination of Positive and Negative Dialect Prestige in Contemporary Films  
Patti J. Kurtz (MSU)

#### 12:00-1:30

Lunch and Business Meeting, International Inn  
Reflections Lounge

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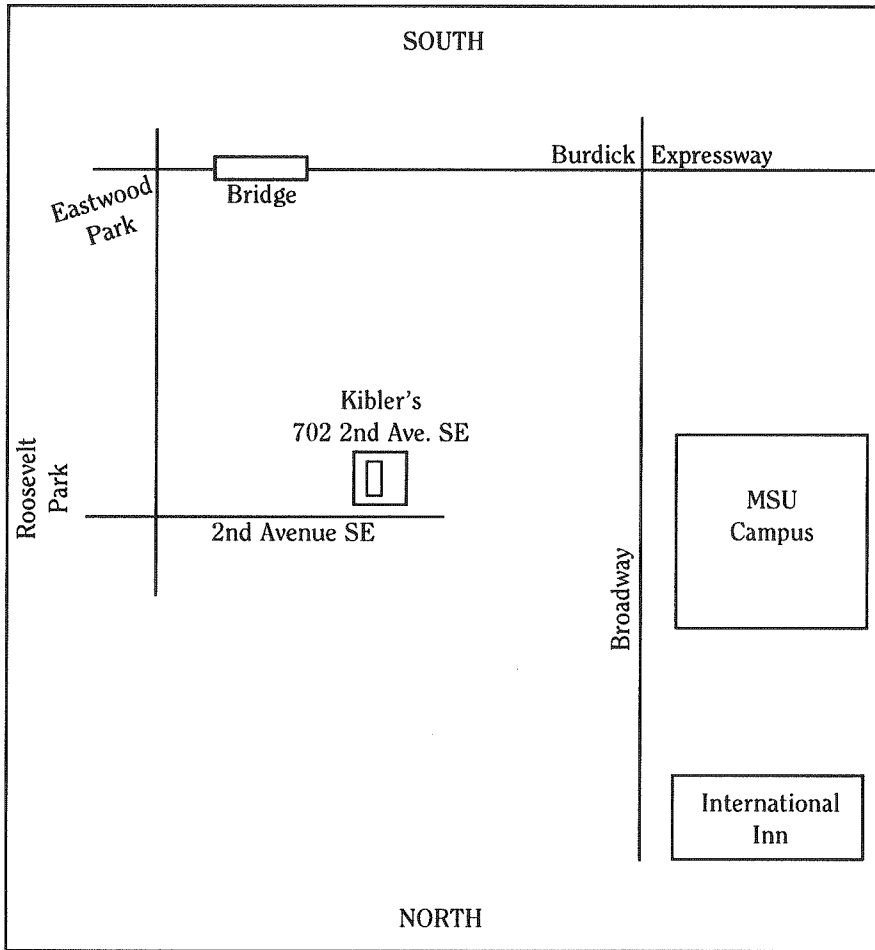
## LCMND BUSINESS MEETING AGENDA

- I. Lunch
- II. Meeting called to Order
- III. Financial Status of LCMND
- IV. New Initiatives:
  - a. Mission Statement
  - b. Juried Publication
  - c. Legal Status as NPO and Learned Journal
- V. Election of New Officers
- VI. Close of Meeting.

## FOR MORE INFORMATION

Robert Kibler  
Cell phone: 720-2716 • Home phone: 838-3001  
A map to Robert Kibler's home follows on the next page.

# MAP TO R. KIBLER'S HOME



# NOTES

**NOTES**