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LCMND

Linguistic Circle of Manitoba & North Dakota

**Fiftieth Anniversary Conference (1959-2009)
The Linguistic Circle of Manitoba
and North Dakota
University of North Dakota
Grand Forks, North Dakota
October 16-17, 2009**

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**Linguistic Circle of Manitoba and North Dakota
Fiftieth Anniversary Conference Program
October 16-17, 2009
University of North Dakota
Grand Forks, North Dakota**

Friday, October 16, 2009

Session A: 9:15-10:30 a.m.

Panel 1: Christine Grossman, Chair

Margaret Bail, *Western Connecticut State University*: Inversion and Contrasting Pairs in *Much Ado about Nothing*

Christopher Gust, *University of North Dakota*: In and Out upon Occasion: Subversion and Submission in Munday's *Oldcastle*

Panel 2: David Godfrey, Chair

Charlotte Klesman, *University of North Dakota*: Impact of Imbedded Culture

Gary Albrightson & Mike Porter, *Dakota College*: Assessing Critical Thinking in Classroom Discussion

Panel 3: Perspectives on Online Teaching & Delivery in Foreign Languages; Chair: Michelle M. Sauer

Steve Schmidt, *University of North Dakota*: Online Learning and Teaching of First-Year Foreign Languages

Debra Maury, *University of North Dakota*: Out of the Classroom and into Cyberspace: One Professor's Journey into Online Spanish Literature and Culture

Jane Sims, *University of North Dakota*: Support Tools and Resources for Online Courses in Foreign Languages Curricula

Session B: 10:45-12:00

Panel 4: Creative Writing Pedagogical Strategies for the Writing Classroom Room; Christopher Gust, Chair

Christine Grossman, *North Dakota State University*: A Nudge of the Elbow: Creative Writing Pedagogy Practices for First-Year Writing

Stashenko Hemepek, *North Dakota State University*: Wink, Wink, Nudge, Nudge, Say No More, Say No More: Male Instructors' Impacts on Updating Creative Writing Pedagogy for First-Year Writing

Panel 5: We Shall Remain: Dakota Language and Tribal Culture from the Past, in the Present, & to the Future; Kathryn Nedegaard, Chair

Bruce Maylath, *North Dakota State University*: Coming Full Circle Linguistically: The Critical Role of the LCMND in Preserving North America's Indigenous Languages (Case in Point: Dakota)

Clifford Canku (Sisseton-Wahpeton Dakota), *North Dakota State University*: Historical Context of Dakota Prisoner of War Letters of 1862-1868

John Peacock (Spirit Lake Dakota), *Maryland Institute College of Art*, Baltimore: Translation, Colonization, and Decolonization

Panel 6: Courtney Waid, Chair

David A. Godfrey, *Jamestown College*: That Hollow Unreality, 'Man': The Education of Odo Valescca in Edith Wharton's *The Valley of Decision*

Rebecca Weaver-Hightower, *University of North Dakota*: The Settler Saga, Guilt and White Victimhood in 19th-Century South African and Australian Novels

Johnny Coomansigh, *Minot State University*: Yes, Darling & the Manicou Man: a Description of Masculine Labels Embedded in the Oral Traditions of Trinidadian Society

Session C: 1:15-2:30 p.m.

Panel 7: Amina Escalera, Chair

Amina Escalera, *Minot State University*: Qui a tué Don Juan? Parcours du mythe a travers quelques oeuvres canoniques

Vincent Schonberger, *Lakehead University*: La problématique de l'écriture chez Gabrielle Roy

Mélanie Curé, *University of Manitoba*: Enracinement or déracinement: La culture de la mémoire chez J. R. Léveillé

Panel 8: Maila Zitelli, Chair

Pat Lomire, *Minot State University*: The Art of Perestroika: The Mythology, Virtual Reality and Political Technology of a Pop Culture Concept

Courtney Waid, *North Dakota State University*: Media Exposure, Perceptions of the Quality and Credibility of Media Crime Coverage, and Students' Punitive Attitudes [Note: Co-authors, Tara O'Connor Shelley, Colorado SU & Rhonda R. Dobbs, UTexas, Arlington]

Panel 9: Andrea Donovan, Chair

Lori Newcomb, *Wayne State University*: Liminality, Communitas and Capitalism in Paul Auster's *Mr. Vertigo*

Sarah Aleshire, *Minot State University*: Between No Future & Year Zero: The Ever-Present of the Nomad Punk

Eric Furuseh, *Minot State University*: When Humorists Meet the Working World: The Personal Essays of Martin Amis and Ian Frazier

Session D: 2:45-4:00 p.m.

Panel 10: Chair: Lori Newcomb, Chair

Mark Brown, *Jamestown College*: A Succession of Nameless Beauties: A Pedestrian Approach to *Tintern Abbey*

Andrea Donovan, *Minot State University*: Percy Bysshe Shelley Re-Invented Through Historical Fiction: Variant Facts, Fictions, and Perceptions

Sylvia Brown, *Denison University*: When Objects Speak: Sherlock Holmes and the Power of the Conjuring Detective

Panel 11: Johnny Coomansigh, Chair

Stephan Jaeger, *University of Manitoba*: Historical Simulations of the Collective Civilian War Experience

Margaret Sherve, *Minot State University*: It's the Same, But Different: Creating Home in New Place

John Morrow, *Minot State University*: North Dakota: The Hispanic Heritage

Panel 12: Margaret Bail, Chair

Rick Watson, *Minot State University*: The Myth of the Historical Jesus: When Language Fails

Maila Zitelli, *Minot State University*: All Joking Aside: Manfred Beier's *Maria Morzeck* (1969) Exposes Anna Segher's *Excursion of the Dead Girls* (1943) as a Parody of Leonid Anreev's *The Red Laugh* (1904)

Gaby Divay, *University of Manitoba*: Sebastian Brant's *Narrenschiff* (1494) at the *University of Manitoba*: Dysart Collection No. 22, the 1497 Latin ed. & one of sixteen UM Incunabula (PPT Presentation)

Keynote Address

Wax Knows No Shame: Literacy and the (Re)Gendering of Early Medieval Bodies

Lisa Weston

California State University

Fresno, California

Saturday, October 17, 2009

Session E: 9:15-10:30 a.m.

Panel 13: Gaby Divay, Chair

Natalie LaFleur, *University of Manitoba*: Le rôle de la parole dans *Jacques le fataliste* de Denis Diderot

Maria Pentrelli Cotroneo, Université Laval: Pouvoir du langage: langage littéraire, langage filmique

Armelle St. Martin, *University of Manitoba*: Altérité et superstitions religieuses dans *Les Voyages du Père Labat*

Panel 14: Saints & Would-Be Saints; Laura Ashburn, Chair

Michele Willman, *University of North Dakota*: Pilgrimage and Personal Sovereignty: Margery Kempe's Negotiations in Her *Journeys to the Holy Land*

Michele L. Kozloski, *University of North Dakota*: A Confessor's Control: Raymond of Capua's Construction and Exploitation of St. Catherine of Siena

Emily Hill, *University of North Dakota*: Ordination through Holy Vision: Saint Juliana of Mt. Cornillion and Her Quest for the Feast of Corpus Christ

Session F: 10:45-12:15

Panel 15: Anchoritic Spirituality; Emily Hill, Chair

Andrea Stevenson, *University of North Dakota*: (Un)Fit for Virgin Ears: Representations of Sex in Anchoritic Literature

Jessica Short, *University of North Dakota*: Writing for the Woman: Gender-Specific Language in Sawles Warde

Betsy Jensen, *University of North Dakota*: The Anchorhold: Heaven or Hell? A Spatial Paradox

Panel 16: Adam Kitzes, Chair

Bethany Brevik, *Independent Scholar*: A Formula for Love: Exploring Feminist Ideals in Contemporary Romance

Heather Jackson, *University of North Dakota*: Anarcha-Feminism, Mutual Aid, and Support: Providing Childcare within Radical Communities and Other Events

Christopher Lozensky, *Independent Scholar*: Nothing Ended, Nothing Begun, Nothing Resolved: Feminism, Queer Theory, and Brokeback Mountain

Panel 17: Stephan Jaeger, Chair

Abigail Gaugert & Erik Kornkven, *North Dakota State University*: The Thing about Language Is That It Doesn't Always Make Sense: Understanding the Nonstandard Reduplicative Copula 'Is Is'

Robert E. Kibler, *Minot State University*: Visual Arrhythmia and Transcendental Aesthetics in Ezra Pound's *Asian Sources* and *Cantos*

Alexandra Glynn, *North Dakota State University*: *Vanity Fair* and the Rhetoric of Kindness

Session G: 1:45-3:15 p.m.

Panel 18: Gendered Voices in the Pre-Modern World; Chair: Jessica Short, Chair

Laura Ashburn, *University of North Dakota*: Rejecting Femininity: The Ambiguous Line to the Divine

Kathryn A. H. Nedegaard, *University of North Dakota*: Recovering *Sexus Minor*: Aristocratic Christian Women in the Patristic Era

Christopher Shaw Gust, *University of North Dakota*: You Can Take It with You: Imaginings of the Post-Mortem Body in High Medieval Ghost Folklore

Panel 19: Robert Kibler, Chair

Jacqueline Rogers, *University of Winnipeg*: Why Am I Writing about Myself in the University? Teaching Narrative Inquiry/First Person Narrative

Brandy T. Wilson, *Minot State University*: My Space Is My [lesbian] space.com: Finding a Space for Lesbian Identity & Lesbian Community on the Web

ABSTRACTS

“A Succession of Nameless Beauties”: A Pedestrian Approach to “Tintern Abbey” Mark William Brown

It has often been remarked of the poem that Wordsworth himself came to call simply “Tintern Abbey” that it contains no description of the monastic ruins themselves. The full title indicates that it was “Composed a Few Miles Above Tintern Abbey,” and a footnote explaining the “soft inland murmur” of the Wye suggests that not only the place of composition, but also the scene described in the opening lines, lay somewhere above the tidal limit of the river. The Wye ceases to be tidal at Bigsweir, five miles above Tintern, and in July 1798 the Wordsworths walked together as far upstream as Goodrich Castle. But the precise setting of the poem, presumably located somewhere between these two points, remains a mystery because the only place name given in the poem proper is that of the river.

David S. Miall has proposed a site known formerly as New Weir, in the vicinity of Symonds Yat, as the probable setting of the poem. Miall argues that the opening lines describe a single scene and that the peculiar combination of details presented in that description may be found at New Weir and nowhere else. Closer inspection of the opening lines, however, reveals that they need not describe a single scene but rather a series of scenes encountered by the Wordsworths in the course of their tour. Closer inspection of contemporary sources, moreover, including those cited by Miall himself, reveals that his identification of the poem’s descriptive details with various landscape features in the area of Symonds Yat is questionable at a number of points. Particularly questionable is Miall’s identification of the rapids just below New Weir with the “sounding cataract” that “Haunted [Wordsworth] like a passion” on his solo tour of the Wye in 1793.

Though fully cognizant of the special character of the scenery of the Wye valley, in “Tintern Abbey” Wordsworth has so limited his poetic vocabulary to “a selection of language really used by men” that the precise setting of the poem, if it has one, is indeterminate. The very inclusiveness of the single place name given in the poem itself, together with the poet’s obvious preference for common nouns and avoidance of rhetorical exaggeration, compels the reader to consider a broad range of possible settings for the poem and, more importantly, to contemplate, as did Wordsworth himself, the significance of his Wye experience as a whole. Like the place, the language of the poem has the power to charm precisely because it consists of what Thomas Gray, who toured the Wye the year of Wordsworth’s birth, called “a succession of nameless beauties.”

Jamestown College

**"Yes Darling" and the "Manicou Man": a Description of Masculine Labels
Embedded in the Oral Traditions of Trinidadian Society
Johnny Coomansingh**

In the oral traditions of Trinidad and Tobago, there are several labels, nicknames or descriptors assigned to Trinidadian males involved in heterosexual relationships. Used in the construction of these names are the language idioms of the islands. The meanings applied to each item that constitute the list of labels suggest that males in male/female relationships fall into particular categories. Such males may or may not experience some type of metamorphosis as they get deeper into the union. With the application of an ethnographic assessment of *The Manicou Man* for more than four decades, this research attempts to advance some clarity with respect to heterosexual relations embedded in the oral traditions of Trinidad. An elucidation concerning the engagement of women in certain practices to capture men and an explanation of *tabanca* is also given.

Minot State University

**Sebastian Brant's *Narrenschiff* (1494) at the University of Manitoba
[a Power-Point Presentation]
Gaby Divay**

The University of Manitoba's Dysart Collection of Rare Books & Manuscripts contains sixteen incunabula, or books published before 1500. Only three of these are by non-German printers. Thirteen, including the 1497/8 edition of Sebastian Brant's book and Schedel's famous *Weltchronik*, are Latin texts. The remaining three are in the German vernacular. Most have religious or historical content.

Germany, or rather the "Holy Roman Empire of German Nations" (including Basel, Strasburg, Prag, all Austrian and certain Italian territories), did not enjoy a Renaissance comparable to splendid equivalents manifest in Italy, France and England. It is therefore important to note that German printers held a sort of monopoly during the first fifty years of the revolutionizing young industry.

For the recently expanded German Studies programs at the University of Manitoba, this early predominance provides a welcome opportunity to integrate the wider cultural context of the period, and to flag the Dysart incunabula as valuable background materials on the German Studies Reference webpage. An e-Edition of a 1973 Dysart Collection Exhibition Catalogue is in preparation, and will link these pre-1500 books, along with nine medieval manuscripts and several 16th century imprints, to similar collections in North America and abroad.

Sebastian Brant's *Das Narrenschiff* (1494) exists in the Dysart Collection as *Stultifera Navis* in Jakob Locher's Latin translation of 1497/98 (Dysart 22). The first Latin edition of March 1497 underwent substantial revisions by Brant himself. All were incorporated in the second version, printed in August of the same year. The UM copy belongs to the third printing of March 1498, which is virtually identical with the second of August 1497. The majority

of the ca. 117 original woodcuts were, though unsigned, created by the so-called "Hauptmeister" Albrecht Dürer (1471-1528) who was a journeyman apprenticed to the Basel goldsmith Georg Schongauer at the time. Brant's moral satire in German rhymed couplets was addressed to all classes and both sexes. Using the Fool's topic to great didactic advantage in criticizing universal human vices & foibles, as well as objectionable social conditions of the times, it was an instant bestseller. The 112 chapters present typical "foolish" offenses. Each one is accompanied by a chapter heading, an illustration, and a motto-like exposition in verse, allowing the new print medium to exploit an intricate and effective combination of image and text. Though Brant (1457–1521), who had studied and then taught law and poetry in Basel for many years, was very conservative like most of his fellow humanists, his outspoken criticism against certain abuses of the Church in his *Narrenschiff* helped prepare the protestant reformation. The popularity of the book also molded the early modern "frühneuhochdeutsche" German vernacular three decades before Martin Luther's Bible translation of 1534. Brant's contribution to the dual German/Latin cultural context was considerable. He was an author equally skilled in writing poetry & legal texts. He was an editor of the Church Fathers Saint Augustin and Saint Ambrosius. He was translator, editor and "lector" for the Basel printers Amerbach, Furter, Froben & Petri, besides Bergmann, with whom he collaborated on projects like a Latin Petrarch, Columbus' 1493 Report, and bilingual Broad-sides of a meteor impact in 1492, or a flood in Rome in 1495.

Jakob "Philomusus" Locher (1471–1528) was Brant's junior by fourteen years. He had studied in Italy, but had also been Brant's student in Basel when he was assigned the Latin translation of the *Narrenschiff*. In his prefaces, Locher justifies the undertaking by saying that fools abound everywhere, and that they, if ignorant of German, should not be deprived of Brant's book. And both Dante and Petrarch had recently become known in Latin. In general, Locher blends classical texts and images with religious ones, rather than subordinating them. He is also far less didactic in the moral lessons meant to lead fools back into the folds of Church wisdom, and sometimes omits a pious point altogether. Brant diplomatically remedied that profanation with numerous marginal references to more orthodox sources. He also expanded the woodcut comments to make the moral of a given chapter more explicit. Unlike Brant's German original, Locher's Latin book was catering to the educated classes, and this excluded most women at the time. Despite this narrowing of an audience, Locher's Latin version of the *Narrenschiff* quickly conquered Europe, spawning many translations, including Alexander Barclay's *Ship of Fools* in 1509. Emperor Maximilian I. crowned Locher *Poeta Laureatus* for his plays, hymns, and elegies in 1497. He taught for twenty years in his hometown Ingolstadt, is well-known for fiery anti-scholastic polemics, and also prepared the first major edition of Horace in Germany.

Both the original German and the Latin editions of the *Narrenschiff* were printed by Johann Bergmann "von Olpe" (ca. 1455-1532) in Basel. This printer's Motto was "Nihil Sine Causa". He had an interesting and varied repertoire, including notable works by fellow humanists Brant, Locher, Reuchlin, and Wimpfeling, editions of Church Fathers, but also Petrarch, LaTour Landry's 14th century educational manual, *Le Livre du chevalier* (in German), and Broad-sides of apocalyptic events. He was responsible for some truly "avant-garde" publications, such as a 1493 Report of Columbus' Discoveries (orig., Barcelona, 1493). The German version broadcasted that Columbus had found gold, but far more amazing was the encounter with the "nackte Leut" (naked people) who were prominently depicted on the cover.

The ca. 80 [of 117] woodcuts by Albrecht Dürer (1471-1528), who was in Basel in 1494, and who is believed to have closely collaborated with Brant, greatly contributed to the book's success. A young apprenticed journeyman at the time, this likely was his first professional assignment. A good example is the allegorical Venus in Kap. 4 (*Von Buolschafft & 24 recto, De Amore Venereo*): a pictorial translation of the tribulations of lowly love, she is a beautiful Goddess on a cart, led by a blind-folded Cupid. Under her left wing, a death in form of a skeleton is lurking. This combination of Love and Death is likely a reference to syphilis. If smallpox, introduced by Europeans, had greatly decimated the peoples of the Americas, this disease took on epidemic proportions following Columbus' return in 1492/3. Dürer's woodcut bears an uncanny resemblance to post-1980 TV advertisements against unprotected sex. The then rapidly spreading AIDS affliction allows a particularly useful comparison across five centuries, 1500 to 2000 (this aspect will be further addressed in the forthcoming LCMND e-Journal edition of my presentation).

An especially intriguing illustration is Dürer's woodcut accompanying page CXLV, *De corrupto ordine vivendi / Of Corrupt Ways of Living*: in the upper left-hand corner of this full-page illustration, there is a square horoscope for Oct. 2, 1503 at 9 pm. This is the last of 117 illustrations in the 1497/1498 editions of Brant's Latin *Narrenschiff*. It may well be related to the many "Weltuntergang/Doomsday" predictions circulating during this time, and also to Brant's 1492 Broadside about the Meteor impact ("Donnerstein") in Ensisheim. Dürer, who likely had witnessed this "warning" event then, was engaged in a major series of 15 apocalyptic woodcuts based on Saint John's *Book of Revelation* at precisely the same time when he provided this particular image to Locher's 1497/8 Latin version of Brant's book. Despite assiduous searching, no link between this particular image and the very well-covered *Revelation* series, the best known of which being the "Four Horsemen of the Apocalypse," has been found. [Note that present doomsday predictions are for December 21, 2012. As I am writing this on 15nov09, the History TV Channel is having an all day bonanza on this very topic).

The great influence of the *Narrenschiff / Stultifera Navis* includes the eloquent sermons of Geiler von Kaysersberg (1445 bis 1510), and the satirical *Schelmzunft & Narrenbeschwörung* (1511/12) by the Franciscan monk Thomas Murner (1475-1537) in the German-speaking countries. Murner would be a bitter opponent of Luther and Zwingli after 1520, and translated Henry VIII's book on sacraments into German in 1523. Internationally, a particularly noteworthy impact can be seen in Erasmus' *Praise of Folly* (1511), which draws, however, on Lucian (ca. 125-180 A.D.) as at least one common source. The *Narrenschiff* has also inspired satirists like Rabelais, Grimmelshausen, Molière, Swift, Cervantes, Voltaire, and others, down to Brecht.

The general collections at the University of Manitoba contain numerous German editions of the *Narrenschiff*. A superb electronic version of the text is available at the great BIBLIOTHECA AUGUSTANA website, while the illustrations of the UM's 1497/98 Latin edition can be found on the University of Houston's website. Apart from incunabulum no. 22, the Dysart collection includes famous 1572 editions in Latin and in Barclay's English. The latter's original 1509 edition is also available online via the UM Libraries' subscription to the prolific "Early English Books" e-facsimile series.

All these multilayered textual and visual ramifications will be duly linked in the upcoming e-edition of the 1973 Dysart exhibition catalogue. The many versions of Brant's 1494 bestseller can thus be used to demonstrate the impact of the new printing trade on the disse-

mination of thought, knowledge, and the artful integration of image and text. Obvious parallels with the electronic revolution we are experiencing more than five hundred years later will also be highlighted in a revised & enlarged edition of my Power-Point Presentation for the LCMND e-Journal v. 2009.

University of Manitoba

**"That Hollow Unreality, 'Man'": The Education of Odo Valsecca
in Edith Wharton's *The Valley of Decision***

David A. Godfrey

In a sense, Edith Wharton's writing career began and ended with inquiries into the nature of human identity. She most noticeably does *not* ask the Jamesian question, "Who is this new man, this American?" but "Who and what *is* man?" and "What does it mean to be a *human* being?" Thus in her first novel, *The Valley of Decision* (1902), her hero, Odo Valsecca, must learn what Wharton was to state explicitly twenty-five years later: that "'human nature' . . . separated from the web of custom, manners, culture it has elaborately spun about itself" is "only that hollow unreality, 'Man,' an evocation of the eighteenth-century demagogues who were the first inventors of 'standardization.'"

In *The Valley of Decision*, the repressive old order is founded on an inadequate conception of man. Set in Pianura, an imaginary dukedom in northern Italy in Wharton's beloved settecento, the novel is a somewhat academic inquiry into the nature of human nature, as major characters tend to be mouthpieces for contending philosophical points of view. In her own words, they are "little bits of looking-glass in which fragments of the great panorama are reflected." The background for the plot is the conflict that arises when a new age attempts to establish a new socio-political order based on its new and radically different conception of man, on what Wharton called its "new hypotheses." More specifically, disciples of the philosophes, conceiving of man as essentially good, rational, and perfectible, believe that through the use of reason and the development of the sciences man can perfect social organization. To institute their beliefs these disciples of the philosophes must, of course, overthrow the old order, an amalgam of feudalism as allied with the remnants of the Holy Roman Empire. The old order sees man as essentially sinful, finite, and incapable of any improvement or "progress" not the bounty of God's grace or benevolence. Thus those who wish to establish the new order must necessarily strike not only at the traditions and privileges of the old system, but at its basic assumptions about the nature of the man as well. Wharton portrays the conflict between the two forces as a holy war or crusade. The new age's belief in the perfectibility of man, thus in "progress," is its religion; the goddess Liberty is its "Christ" or "Savior."

Wharton's rather simple narrative strategy allows her to explore the various conceptions of man put forth in the novel. The idealistic and zealous Odo Valsecca is raised as a peasant and virtual orphan in the wastelands of Pontesordo, where he has "suffered in a dumb animal way" the evils of a debased feudalism. Upon the death of his father, brother to the Duke of Pianura, he is removed to the court so that he might eventually be groomed as a possible heir to the throne. In this way Wharton is able to provide him with a panoramic view

of the old order and a sympathy for the lower classes. She can also provide him with a gentleman's education, a "grand tour" of existing socio-political systems throughout Italy, and introduce him to various defenders of the old order and to advocates of the Enlightenment. Finally, she can allow him to accede to the throne, thereby providing him with the means of instituting the new order. But his attempts to do so end in failure, and his promulgation of a democratic Charter for Pianura results not only in the death of his beloved mistress, Fulvia Vivaldi, but in a revolution that destroys the old order as well as the possibility of establishing the new order as he has envisioned it. The bloodshed culminates in outright anarchy when the French Revolution spills over into Italy. Moreover, while Odo is slowly gaining the means to achieve his ends, he is slowly and experientially receiving "an education that extends to the whole of life" (Wharton's definition of being civilization). Consequently, he comes to question some of his old ideals and, especially, the way in which they have been put into practice. Finally, while he is recuperating from his failure at the Benedictine monastery of Monte Cassino, the novel's ideal community, he learns, in terms starkly opposed to the sterile abstractions of the reformers, the necessity of acknowledging and accommodating the whole of man, not just a fragment of his being, and that doing so can make men "units in an ordered force" and place them in a clear and satisfying relationship to both the cosmos and to social group, thereby making them part of that "great chain of human endeavor" that is central to Wharton's thought.

Jamestown College

**Ordination through Holy Vision: Saint Juliana of Mont-Cornillon
and Her Quest for the Feast of Corpus Christi
Emily Hill**

A voice came within St. Juliana of Mont-Cornillon saying "He has set in my mouth a new song, a song of praise to our God. I have not hidden your righteousness in my heart, I have told of your truth and your salvation: I have not hidden your mercy and your truth from the great congregation" (Ps. 39: 4, 11). But since the creation of the Catholic Church, women have been told that they are not made of the right "matter" in which to serve their God and fellow congregation as a priest. In other words, these roles often associated with ordination is not about being qualified, it is about being chosen—God chooses males as His mediators for His people.

During the medieval period, this belief was commonplace. Bernard of Parma, a de-credalist, was recorded as writing in his 1245 commentary women's roles in the Church that "in general, the office of a man is forbidden to women" (Bynum 21). However, it is my opinion that we see ordination of women during this time period. There are records through various vitas that Christ came to many holy women in visions in which he gave them priestly authority.

Although not the most famous of spiritual women from this period, she is one of the most revered saints for the Church because she is the founder and designer of the feast of Corpus Christi. Not only will I be focusing on St. Juliana and the men and women who helped her struggle to make this feast canon law, but also I will conduct a deep inquiry of

Juliana's vitae in which I will analyze the poignant elements that suggest Christ was "choosing" Juliana to carry out his mission and how this implies that he ordained her as his intermediary on earth.

University of North Dakota

**Anarcha-Feminism, Mutual Aid, and Support: Providing Childcare
Within Radical Communities and Other Events
Heather Jackson**

Speaking from personal experience, a lot of radical communities and other community events do not always recognize that there may be activists or attendees who are parents and/or children. If childcare IS offered, parents end up doing the work or may not feel comfortable leaving their children at the spaces that are provided. Sometimes the spaces are not safe, not child friendly, and no enriching toys or activities are offered. Childcare is not taken as a serious issue.

In my paper, I present ideas of how communities (not just radical) can provide ways to make sure parents and kids are supported and involved. I discuss organizer's experiences and the things they have done to help out with childcare at events. I also look at individual mothers' experiences, when they have been excluded from different events and how they feel as mothers in our individualistic society. They are also the ones who end up trying to keep their children busy. If childcare was offered at events, all kinds of people could participate and it would make things less exclusive.

I take an anarcha-feminist perspective for the ways that childcare can be offered at events as non-hierarchical, non-sexist, non-racist and collectivist. It is a way for mothers and womyn to gain autonomy while finding support from others. It is also a way for activists to recognize that types of privilege that are still entrenched in even the most radical communities and to be aware of it.

University of North Dakota

**Historiographical Simulations of the Collective
Civilian War Experience
Stephan Jaeger**

Since Hayden White, the linguistic turn, and postmodernism, it has become increasingly clear that the discourse of representing war deals with several representational challenges: the prevalence of chance and chaos, the constant need of perspective – no participant in war has a complete overview, and the fact that the representation of war is by definition ideological; ideology or its explicit though never complete avoidance is always in play. Consequently, no historiographical representation can represent war as ‘the real past’.

A particular challenge occurs when the historian intends to capture something of the atmosphere of the individual and collective experiences of war. In other words, when the historiographer surpasses the level of factuality (the reporting of facts and events), s/he must represent the perspectives and reactions of the historical actors – as individuals or as a collective – to the events.

The thesis of this paper is that historiographical writing – despite its narrative structure – can simulate the historical experience of war. Historiography can pretend presences of war events or war atmosphere to the reader, while the war historian (and her/his readers) is always aware of the constructive nature of this simulated presence. The representation of the events’ happening, i.e. a scenic representation, not their critical analysis, can create an aesthetic illusion. Historiography – without giving up its referential truth-claim (*noesis*) – uses its world-making powers (*poiesis*) to simulate historical experience.

I demonstrate this – after a brief theoretical discussion of the concept of simulation with references to the mimetic and postmodern dimensions of *simulation* – through the analysis of Jörg Friedrich’s controversial book on the air war in Germany *The Fire*. I focus on the collective perspective of civilians in particular – one could show similar arguments for the collective perspective of combatants and for individual perspectives. In Friedrich’s text, the reader experiences the war along with the constructed collective of German civilians.

The brief conclusion of the paper reflects whether and how historiographical texts that simulate war experience can maintain an important ingredient of modern scholarly historiographical writing: the open narrator and the self-reflection of the methodology used in the representation, so that the reader can always remain aware of the constructed, secondary nature of the simulation.

University of Manitoba

**Le rôle de la parole dans Jacques le fataliste de Denis Diderot
Natalie LaFleur**

Dans son étude sur Diderot, Jean-Claude Bonnet affirme que les idées de Diderot «se transposent d’un art à l’autre» : en effet, la philosophie s’incarne dans le roman, la critique d’art se fait narration et sous l’épistolier on retrouve l’encyclopédiste. Dans ses textes théoriques, comme dans ses romans, Diderot nous indique les éléments qu’il cherche dans une pièce théâtrale tels que l’interaction entre les personnages ainsi qu’entre le narrateur et le lec-

teur, les conditions vraisemblables et les pantomimes (c'est-à-dire l'utilisation du corps pour remplacer des paroles). Toutefois, ici j'examinerai le rôle de la parole dans son roman *Jacques le fataliste*, dimension importante dans le théâtre et dans le roman mais sur laquelle Diderot n'a pas véritablement théorisé et qui forme un aspect essentiel de cette œuvre. Ce que j'entends par parole renvoie aux échanges de mots lorsque le narrateur s'adresse directement au lecteur. J'englobe aussi dans paroles les dialogues en style direct qui ont lieu entre les personnages. Ceci crée une polyphonie où les voix résonnent de fait comme au théâtre. Les voix dans le roman ont plusieurs usages. J'en examinerai deux. D'abord, les liens que crée la parole entre le narrateur et le lecteur, dans le but de lui donner une instruction. Ensuite, je me pencherai sur les présences de la parole telles qu'incarnées concrètement par des instances traditionnellement absentes dans le roman mais auxquelles Diderot donne une voix réelle.

Un but important de Diderot est qu'il veut instruire à travers ses œuvres et son *Encyclopédie*. L'objectif de ce dernier, de diffuser des connaissances, est aussi présent dans *Jacques le fataliste*. Cette instruction peut prendre la forme d'une simple leçon de vocabulaire. Par exemple, dans *Jacques le fataliste*, Diderot nous enseigne la définition de béguin, directement dans son texte.

L'auteur nous donne aussi une leçon de français. Le narrateur dans l'histoire explique comment on doit employer le mot « premièrement ». Bien que la leçon soit brève, elle explique quand même la règle de l'usage du mot, qui doit être suivi d'un second aspect. Ces deux leçons, par leur simplicité et leur brièveté, peuvent paraître anodines, mais cette instruction est importante parce qu'étant axée sur le bon maniement des mots, elle constitue une étape nécessaire et utile dans la rédaction d'un roman. Car Diderot enseigne aussi au lecteur les éléments qui sont requis afin d'écrire un roman. En effet, le narrateur précise que pour créer une œuvre de fiction, il faut des détails qui enrichissent une scène initiale ainsi que des tableaux qui divertissent le lecteur.

De plus Diderot explique à ses lecteurs les éléments nécessaires afin de rédiger une pièce de théâtre. Par exemple, le maître critique l'hôtesse de n'être pas douée en dramaturgie. Pour corriger cette lacune, Diderot indique, à travers le maître, comment on aurait présenté Madame des Arcis au théâtre.

Dans *Jacques le fataliste*, Diderot montre différentes instances qui se servent de la parole et qu'on ne retrouve pas dans un roman typique mais qui appartiennent à l'univers théâtral, tels que le souffleur de lignes et le spectateur. Pour commencer, c'est le maître qui joue le rôle de souffleur de lignes. Jacques est souvent interrompu au court de ses récits d'amour et oublie complètement où il en était rendu. Le maître fait un bref résumé afin d'aider Jacques à reprendre ses répliques. Le rôle d'un souffleur de lignes n'est pas différent. Par contre, il est intéressant de noter qu'habituellement le metteur de scène est absent du plateau et glisse les paroles qu'oublie les comédiens en se tenant dans un lieu caché comme les coulisses tandis que dans ce roman, le souffleur de lignes est sur scène.

Ce n'est pas seulement Jacques qui ait besoin de l'aide du souffleur. Jacques et le maître rencontrent une hôtesse dans une auberge qui aussi a besoin de petits rappels parce qu'elle part et revient souvent. C'est le maître encore une fois qui joue le rôle de souffleur. Par contre, le maître n'est pas uniquement le seul qui nous rappelle les récits d'amours de Jacques. Le narrateur lui-même nous rafraîchit la mémoire.

Diderot donne aussi une voix au lecteur. Celui-ci, dans *Jacques le fataliste*, détient de l'autorité et agit comme un spectateur. C'est comme si le roman est une pièce de théâtre montée sur scène et que les comédiens improvisent selon les goûts et les suggestions des

spectateurs. Le narrateur s'identifie parfois tant avec Jacques et son maître qu'il se prend pour les personnages mêmes de Jacques et de son maître. Le lecteur-spectateur intervient et corrige le narrateur. De plus, le lecteur-spectateur peut, sur place, changer la manière dont se déroule le roman. Il peut couper le narrateur afin de transformer des personnages secondaires.

Les romans de Diderot comme ses pièces de théâtres sont des genres nouveaux et hybrides. Dans ses *Entretiens sur le fils naturel*, Diderot nous parle d'un nouveau genre de pièce, intermédiaire entre la tragédie et la comédie : le genre sérieux. Diderot veut qu'on représente le réel et un moyen de faire cela est en se servant de personnages quotidiens dans ses œuvres. Dans *Jacques le fataliste*, comme dans les *Entretiens sur le fils naturel*, Diderot cherche à donner une voix aux bourgeois et aux paysans qui n'ont pas habituellement ce privilège dans les romans du XVIII^e siècle.

On peut s'étonner que Diderot n'ait pas consacré une œuvre théorique uniquement au sujet du rôle de la parole alors qu'il est évident qu'il donne beaucoup d'importance à la présence de la voix dans *Jacques le fataliste*.

University of Manitoba

**The Art of *Perestroika* : The Mythology, Virtual Reality and
Political Technology of a Pop Culture Concept
Patricia Lomire**

A linguistic review of the concept perestroika can provide fascinating results especially when viewed from a Pop Culture approach. Traditionally, perestroika has been viewed as a Russian term popularized during the 1980's by Mikhail Gorbachev during his ascent to global recognition and power. The historical term of perestroika was also a socio-political concept that was promoted by the underground and pop culture of the former Soviet Union during economically challenging times. The living history of perestroika continues as exemplified by the Mitki Movement, Mitki-Mayer and Tsukerman Films, Battle Elephants, Uzi and Ari "Perestroika" music, Internet, Virtual Reality and Political Technology. The primary purpose of this paper is to discuss the ascendancy of perestroika to a contemporary art form by highlighting possible mythologies derived from Virtual Realities and political technologies. Basically, pop culture artists have re-designed the meaning attached to the concept of perestroika, modified the political interpretations of the term and they are reconstructing the term for use by future generations.

Minot State University

**"Nothing Ended, Nothing Begun, Nothing Resolved":
Feminism, Queer Theory, and Brokeback Mountain
Christopher Lozensky**

Annie Proulx describes Brokeback Mountain as "a place both empowering and inimical," and the relationship between feminist and queer theories/politics can be described in the same way. While critics disagree on just how "queer" either Proulx's story or Ang Lee's movie manages to be, the relevancy of feminism to both representations has gone unnoticed. As I shall argue, however, both versions have important feminist points to make. These feminist victories, however, come at the expense of the film's queer failures, reinstating the zero-sum relationship between feminist and queer theories and praxis.

Janet Halley claims that reconciling the differences between queer and feminist theories/politics is antithetical and she explicitly rejects any "convergentist" effort that will turn queer theory into feminism. But I am reminded that Eve Kosofsky Sedgwick once included "feminist women or feminist men" on a list of what "queer" can refer to, and I further agree with Diane Richardson, Janice McLaughlin, and Mark E. Casey that the turf war between feminist and queer theories is "inappropriate and unhealthy." Against Halley, then, I contend that the issue of non-consensual mixed-orientation marriage, as dramatized in *Brokeback Mountain*, is one area on which queer and feminist theory can—and *must*—find some common ground. From a queer perspective, I argue that the film participates in what Lee Edelman terms "reproductive futurism"—writing out queerness so as to protect the figure of the Child by ensuring a homophobic future free of queers; from a feminist perspective, I further insist: (1) that the oppression of women and children that these "Brokeback marriages" cause is equally important and (2) that the women and children are portrayed in complex ways that produce, in Mary Eagleton's phrase, "feminist effects."

Many revere *Brokeback Mountain* for the way it elicits sympathy from its audience, thus promoting tolerance. However, by drawing on Sandra Lee Bartky's feminist critique of sympathy and Edelman's queer critique of compassion, I suggest that we should spend less time feeling sorry for those "poor" guys and gals and concentrate instead on how we can endeavor to eradicate the homophobia and misogyny that oppress both parties. However noble and self-satisfying, sympathy does not always promote political change—in fact, as responses to *Brokeback Mountain* demonstrate, it can actually perpetuate the homophobic and antifeminist forces of "reproductive futurism." In my view, only a dually queer and feminist effort will be able to stop the "reproductive futurism" that threatens to keep feminists and queers in the debilitating position, less "empowering" than "inimical," of "nothing ended, nothing begun, nothing resolved."

Independent Scholar

Online Teaching and Learning of First-Year Foreign Languages
Steve Schmidt

With some six years of online Spanish instructional experience and training, Mr. Steve Schmidt will address how advances in online education technology and professional development can be positively applied to learning and teaching a second language as more students of all ages seek access to languages via the Internet. The majority of publishers, technology companies and a growing number of faculty in online education are rapidly changing and improving access to international language learning. This presentation will illustrate how online tools can be applied to a regular "face-to-face" classroom, heralding the natural progression to hybrid courses at the university level.

University of North Dakota

**Out of the Classroom and into Cyberspace: One Professor's
 Journey into Online Spanish Literature and Culture**
Debra Maury

Dr. Maury has taught in the traditional university classroom for nearly thirty years at several state universities. As part of a pilot program to develop online courses in UND's upper-division Spanish curriculum, last academic year she designed and taught four online courses required for both majors and minors in Spanish. While the course content of these online classes did not differ from that of previous years, the method of delivery produced courses that entailed genuinely new learning experiences for everyone involved. Dr. Maury will discuss her efforts with and insights into teaching with the design and long-distance delivery of these courses. Some aspects included in her talk will include a comparative analysis of student performance and perspectives, which online tools were most effective in the courses, and what she as a "traditional" professor gained from her training and experience.

University of North Dakota

**Support Tools and Resources for Online Courses in
 Foreign Languages Curricula**
Jane Sims

Using as a point of departure the thoughtful consideration of learning objectives, online instructors and professors can then matching appropriate techniques and applications to them. Language courses can greatly benefit from technological advances in audio, video and interactive conversational and testing applications. Online language courses also create rich, engaging learning environments that have been proven to promote student success. Ms. Sims will discuss how a professional and well-equipped online support team can provide instruc-

tional tutorials and demonstrations that are available to faculty to match their course objectives, resources, and learning activities with supportive technologies.

University of North Dakota

"We Shall Remain": Dakota Language and Tribal Culture from the Past, in the Present, and into the Future

Preamble: Like the documentary We Shall Remain, aired earlier this year on Prairie Public Television and other PBS stations, this panel aims to show how Dakota people and their language and culture have a history deeply embedded in our region, are still vital in the present, and are determined to survive and strengthen in the future.

Coming Full Circle Linguistically: The Critical Role of LCMND in Preserving North America's Indigenous Languages (Case in Point: Dakota) Bruce Maylath

Although its conference sessions are usually held in English and French, the dominant languages of the region's invading peoples, the meetings of the Linguistic Circle of Manitoba and North Dakota have played a critical role in fostering the preservation of at least one of the region's indigenous languages and bear the promise of continuing to do so in the future. This paper will detail the role that LCMND played in 2007 in initiating the Dakota Studies program at North Dakota State University, and it will offer the history of this endeavor as model for LCMND and native language preservation efforts in the future.

Both formally and informally, conferences serve the purpose of bringing persons together in common interests to further their goals. The 2007 meeting of the LCMND did so magnificently when it featured panels on Dakota language and tribal culture. Both the panels themselves and the audiences that came to hear them brought together those interested in reinforcing the preservation efforts for Dakota language and culture. As a result, those with this shared interest met for lunch on the conference's last day to discuss what might be done next.

The outgrowth of this lunch meeting was a two-year effort to bring an instructor of Dakota language to North Dakota State University. However, the results at the end of two years went far beyond the initial objective of helping to preserve the language by offering it at NDSU. Rather, with the recruitment of Dr. Clifford Canku, who recently retired from Sisseton-Wahpeton College in South Dakota, NDSU was able to offer, through three departments, an expanse of Dakota Studies courses, including the initial two-semester sequence of beginning Dakota language, Dakota Tribal History, Dakota Religious Studies, and Dakota Tribal Society & Culture. Further, with the help of the Office of Residence Life and the Multicultural Student Services Office, he has joined the Faculty-in-Residence program, in which he lives on campus, conducts monthly programs with Native American themes in the residence halls, and meets with students periodically in the campus's Multicultural Center. The 2007 LCMND was the fulcrum on which all subsequent efforts were leveraged and achieved success.

With panels like this one, the speakers hope to bring more people and ideas to the preservation of native and First Peoples' language preservation efforts. For NDSU in particular, we would like to expand course offerings to include other indigenous languages and cultures so that a minor in Native American Studies can be offered with emphases. For LCMND member institutions—and indeed for academic institutions wherever the preservation of native languages is a concern—we hope that our discussions and the model now operating at NDSU can further the goal of not only preserving but expanding First Peoples' languages and cultures and scholarly attention to them.

North Dakota State University

**Historical Context of Dakota Prisoner of
War Letters of 1862-1868
Clifford Canku (Sisseton-Wahpeton Dakota)**

Coming in the midst of the American Civil War, the Minnesota Dakota War was conveniently forgotten in many subsequent European-American histories of the State of Minnesota. However, it is notorious, by those who know, for the largest mass execution in U.S. history: the hanging of 38 Dakota warriors in Mankato, Minnesota, 2 at Fort Snelling (Minneapolis-St. Paul), and 10 more who have not been documented but are known to tribal members. President Abraham Lincoln allowed the hanging of the 38 in Mankato, even while commuting the sentences of 265 additional warriors who had been sentenced to death in show trials. Only in the past couple decades has widespread attention again been focused on this war. However, the memories of the struggle have never been forgotten by members of the Dakota Oyate. Their memories are supported not only by oral tradition but also by a collection of 150 letters written by Dakota prisoners-of-war from 1862 to 1868 while they were held at the U.S. Federal Prison in Davenport, Iowa. The letters were all addressed to Stephen R. Riggs, named "Tamakoce" (meaning "His Country") by the Dakota. A Presbyterian clergyman who had spent many years serving the Dakota, Rev. Riggs with worked with them in developing a writing system for Dakota. Notably the contents of all the POW letters are written in the Dakota language from that time. The letters continue to be relevant to historical research and documentation, as only a few bodies were returned by the U.S. government to the tribe.

The original 150 letters were stored at the Minnesota Historical Society in St. Paul. However, in the 1990s in Flandreau, South Dakota, a group of Dakota elders, fluent in the Dakota language, began to translate the letters from Dakota to English. The work transferred to Sisseton Wahpeton College in Agency Village, South Dakota, in 2004. The translator group includes Mr. William Iron Moccasin, Mrs. Doris Robertson, the Rev. Michael Simon, Mrs. Hildreth Venegas, and myself, the Rev. Clifford Canku. The presentation will include a view of two letters in their original form, plus discussion of passages that are challenging but crucial to translate idiomatically into English.

The content of the letters is especially heartrending to Dakota women today. The letters depict how U.S. prison guards took sexual advantage of the POWs' wives and daughters, while the POWs themselves could only sing in their prison cells to their Creator to intervene

on their behalf. One letter describes how the young men were adept at learning to read and write in Dakota, but at the same time, these young men disappeared (probably because they refused to convert to Christianity). Only the old men and those who converted to Christianity survived. The letters as a corpus depict the prisoners' emotions in facing death daily as they encountered starvation, freezing weather, and the gallows. The translation and dissemination of these prison camp chronicles are critical to complete. This LCMND conference plays a critical role in their dissemination and wider comprehension by English speakers in the region, the continent, and beyond.

North Dakota State University

Translation, Colonization, and Decolonization **John Peacock (Spirit Lake Dakota)**

In 1858 the American Tract Society published missionary Stephen Riggs' Dakota translation of *The Pilgrim's Progress*, "a popular and profitable reading book for the Dakotas," according to Riggs. In 1890 and 1902 the U.S. Geological Survey and the American Tract Society published Riggs' and John Williamson's still standard Dakota-English and English-Dakota dictionaries, used by surveyors and missionaries alike to assimilate Dakota Sioux people and land.

I learned how to read Dakota by using Riggs and Williamson's dictionaries to translate a copy of the Dakota *Pilgrim's Progress* that had been inscribed: "This book David Goodhue found at the time of the Sioux War 1862 August when fighting the Sioux."

This inscription led me to read the book alongside some letters in Dakota dictated to Riggs and Williamson by Indians in the conflict, among them 38 imprisoned warriors condemned to be hung in what is still the largest mass execution in U.S. history. They wrote about their families, their conversions to Christianity, and their prison conditions, including cold, starvation, sickness, and impending execution. Like Bunyan's allegorical character Interpreter, who helps Christian "know and understand dark things," Riggs and the Indians, through their letters, put a human face and voice to the burn marks on my copy of the Dakota *Pilgrim's Progress*. Is the only appropriate Dakota language perspective to be found in the prisoners' letters, or is there anything that the Dakota dictionaries and translation of *Pilgrim's Progress* add to our understanding of Dakota history and language in 1862?

Maryland Institute College of Art, Baltimore

North Dakota: The Hispanic Heritage
John Andrew Morrow

The history of Latinos in North Dakota starts in 1492 with the arrival of Christopher Columbus to the Americas. As a result of his discoveries, present-day North Dakota became a part of the Spanish Empire, a claim confirmed by further explorations by Francisco Vázquez de Coronado's in 1542, Don Juan de Oñate from 1598-1608, Antonio Valverde y Cosío in 1719 and Pedro de Villasur in 1720, all of whom claimed the region for the Spanish crown. As part of the Louisiana Territory, North Dakota belonged to Spain until it was claimed by the French in 1682. As a result of the Treaty of Paris, however, French possessions west of the Mississippi were returned to the Spaniards, who controlled the Louisiana Territory from 1763-1800. In 1800, however, Spain transferred the Territory back to the French who then sold it to the United States in 1803. Although most North Dakotans are familiar with Lewis and Clark, few of them are aware that the earliest individuals to explore their state were Spanish citizens, including Juan Munier, José Garán, Juan Evans, Manuel Lisa, Benito Vázquez and Pedro Antonio and that the first permanent settlement on the Upper Missouri was built by Hispanics. Whether they were explorers, hunters, trappers, cowboys, cooks, railroad workers, interpreters, homesteaders or agricultural workers, Hispanics have been present in North Dakota for centuries. Although small in numbers, representing a mere 1% of the North Dakotan population, Hispanics continue to make meaningful contributions to the state's culture and economy to this day.

Minot State University

**Recovering *Sexus Minor*: Christian Women in the Patristic Era
and Their Medieval Anchoritic Counterparts**
Kathryn Nedegaard

Aristocratic, urban Christian women from the Patristic Era provided the true models after which medieval English anchoresses lived out their lives. Despite this fact, scholars throughout history have relied on artificial conceptions of the so called "desert mothers" as the foundation for understanding the anchoritic life. This is due, in part, to the fact that the medieval Christian community extolled the virtues of desert living, claiming to be active participants in its legacy. This paper is an investigation into that paradox. It reveals that medieval Christians created what Benedict Anderson titled "imagined communities," relying on the few myths derived from both authentic and mythological Patristic Era *vitae* to bolster their ideology. Further, it examines the underrepresented population of aristocratic, urban Christian women whose place in the community of the early Christian church significantly contributed to its foundation, revealing that the anchoritic tradition, in reality, more closely mirrors this population than that proposed within the legacy that continues to date.

University of North Dakota

**Liminality, Communitas and Capitalism in
Paul Auster's *Mr. Vertigo*
Lori Newcomb**

The notion of the threshold, or transitory state, is central in Paul Auster's novel *Mr. Vertigo*. As he spends roughly a third of the novel describing Walter's training to become Walt the flying Wonder Boy, Auster makes it clear that the transitory state is a period that is not to be glossed over in a few short passages. It is this threshold, or liminal, state in *Mr. Vertigo* on which I focus. After discussing anthropologist Victor Turner's theory of liminality, I posit that Walter follows Turner's theory in his progression of pre-training, training, and post-training states. In doing so I show that in his liminal state Walter is living in what Turner calls the communitas, a marginal group of people made equitable by its removal from structured society. Finally I argue that Walter, after acquiring his status as Walt the Wonder Boy and re-entering society, ultimately sells out to that society—specifically the dominant and capitalist Other—thereby compromising the rules of liminality. In recompense for selling out, Walter in his old age returns to the site of the communitas in the state of Kansas for a final liminal act.

Wayne State College

**Teaching Undergraduates the Value(s) of Narrative:
Practicing Inquiry/Theorizing Narrative
Jaqueline McLeod Rogers**

Most students like narrative writing assignments, whether in the form of a personal essay that resonates with public meaning or a more scholarly narrative argument, a hybrid blend of story and theory. They can learn how to perform these storied forms by reading a variety of examples, thus building a repertoire of models that demonstrate how narratives take different shapes and address various topics across disciplines.

To move beyond practicing narrative writing and to learn to theorize narrative is more challenging, for pertinent sources are spread across disciplines and there is no textbook approach. The question I am addressing in the presentation is this: What do students need to learn about a mode of knowing that many theorists claim is basic to our understanding?

I will present a sequence of topics, readings, and assignments that provides students with a context for understanding the history of narrative as well as the contemporary narrative turn, and encourages them to reflect on the power and limits of narrative inquiry. For example, the early chapter, "Two Modes of Thinking," from Jerome Bruner's *Actual Minds, Possible Worlds* and the chapter on oral culture from Walter Ong's *Orality and Literacy* establish the historic context of narrative in human communication, and introduce the concept of its being a communal and dialogical form of discourse, a different mode than argument. With this theory in place, students are prepared to write a narrative based on their experience, but intended to engage readers by striking chords of resonance.

To consider the value of narrative as evidence, students can look at the work of language theorist Walter Fisher who provides two standards by which to evaluate narrative: co-

herence and fidelity. To enrich evaluative criteria by adding standards of timeliness and appropriateness (drawn from Aristotelian rhetoric), students can look at Candace Spigelman's first chapter in *Personally Speaking*. She claims that there needs to be clear motivation for using personal voice narrative—that it must advance an argument rather than indulge a writer's urge to confess. Excerpts from narratives that present opposing views on a controversial topic help students to see that narrative is exploratory rather than definitive; looking at excerpts from Mike Rose's *Lives on the Boundary* and Richard Rodriguez's *Hunger for Memory*, for example, shows them how writers use personal experience to arrive at very different arguments about educational requirements and outcomes. Students are ready to write a narrative argument at this stage, for they have considered the content and shape of this hybrid form.

Students can move on to consider how feminism and postmodernism have supported narrative approach—the feminist backdrop supporting a narrative work: the desire for communal, non-authoritarian, exploratory prose related to life and experience rather than to abstract theory and the deconstructivist emphasis on the role of interpretation and subjectivity in knowing and to Foucault's linkage of power and discourse provide a basis for discussing how writers have been encouraged to enter their texts and to identify their positions. A final question to raise has to do with the relation of narrative to truth telling; if everything is perspectival and shifting and created by language, then must we accept that so-called non-fictions are really more created/creative than actual or authentic? Dave Eggers' *Heartbreaking Work of Staggering Genius* and James Frey's *Million Little Pieces* are excellent examples of memoirs that push at generic boundaries separating fictional and non-fictional worlds, and bring readers to a place where they recognize that textual authenticity depends on the writer's ethos. Asking students to write a reflective review of these books provides a way for them to focus their thinking on open-ended questions about authenticity and interpretation in relation to readers and writers.

As this overview suggests, this class should be developed following a narrative inquiry model—so that the course does not begin by proposing a broad overview, but presents ideas that unfold for and resonate with each student according to an individualized pace and pattern. For those willing to do the work of making connections amongst the theory and from it to their experiences, the study can be enriching.

University of Winnipeg

La problématique de l'écriture chez Gabrielle Roy **Vincent L. Schonberger**

Gabrielle Roy était éternellement préoccupée par les problèmes d'écriture et par les questions de langage. Ce grand souci esthétique transparaît et dans ses œuvres romanesques et dans ses récits autobiographiques (Roy, 1993: 219-220). Comme le remarque bien la mère de Christine, l'alter ego de Gabrielle Roy, dans « La voix des étangs » de Rue Deschambault : « Écrire (...) c'est dur. Ce doit être ce qu'il y a de plus exigeant au monde ... pour que ce soit vrai (...). N'est-ce pas se partager en deux, pour ainsi dire : un qui tâche de vivre, l'autre qui regarde qui juge... » (R.D., 219) Dans un monologue dialogué narrativisé dans *Un jardin*

au bout du monde, la romancière, elle-même, exprime au lecteur ses incertitudes et ses perplexités vis-à-vis l'art d'écriture. Par l'emploi des phrases d'interrogation, elle met question et la difficulté et la validité même de l'acte d'écrire: «Écrire m'était une fatigue. Pourquoi inventer une autre histoire et serait-elle plus proche de la réalité que ne le sont eux-mêmes les faits? Qui croit encore aux histoires? Du reste toutes n'ont-elles pas été racontées?» (J.B.M. 155) Ce que nous proposons, c'est d'examiner l'évolution esthétique de Gabrielle Roy à partir de ses techniques d'écriture, c'est-à-dire, d'analyser la structuration et l'oscillation de la voix narrative dans ses œuvres romanesques.

En examinant l'œuvre de Gabrielle Roy, on y découvre deux attitudes opposées, voire contradictoires, vis-à-vis du langage. Comme la narratrice-actrice de *La Route d'Altamont*, Gabrielle Roy se sert des mots «comme de ponts fragiles pour l'exploration.... Et il est vrai, parfois aussi, pour la communication» (RA 144). Au début de sa carrière, la romancière utilise le langage comme un moyen. Dans ses écrits journalistiques (1939-1942), et jusqu'à un certain point dans *Bonheur d'occasion*, l'information communiquée n'est pas exclusivement dans le langage; elle est aussi dans le contenu à vulgariser. Le langage est souvent utilisé comme un moyen de transmission de l'information usuelle, monosémique, logique, parfois même didactique. Le signifiant disparaît au profit du signifié et des idées-choses. Le dictum finit par l'emporter sur l'indicatum, sur ce qui est suggéré.

L'autre attitude de Gabrielle Roy consiste à se méfier de cette conception transparente du langage; à le considérer comme matériau à élaborer. A partir de son deuxième séjour parisien (1947-1950), la romancière découvre dans le langage un lieu d'exploration et d'interrogation. Le champ de son travail d'écrivain ne se situe plus dans un savoir logique, théorique, protestataire mais dans l'élaboration d'un espace littéraire multi perspective. Le contenu de communication n'est plus préalable à l'écriture. Forme et contenu s'élaborent simultanément.

Dans ses œuvres manitobaines plus fragmentées, Gabrielle Roy a recours à une structure formelle complètement autre que le récit linéaire, logique, objectif, réaliste de ses romans protestataires montréalais. Afin de saisir sa propre réalité, la réalité de son âme, elle réduit la distance esthétique entre elle-même et son passé et adopte la structure formelle plus fragmentée, plus condensée des nouvelles autobiographiques apparentées, souvent superposées à la Schéhérazade où le récit appelle le récit. Cette technique d'écriture circulaire à la première personne lui permet de remémorer, de revivre et de recréer certains moments privilégiés qui ont considérablement marqué la longue et pénible évolution de sa vocation d'écrivain. À mesure que la grande romancière élabore son œuvre magistrale, elle délaisse l'écriture, réaliste, masculine, linéaire, objective et univoque. Par bonheur, elle passe à une écriture plus intimiste, plus poétique plus ouverte, plus fluide, plus circulaire, plus polytonale, en spirale, bref, à une écriture plus féminine.

Lakehead University

**Writing For the Woman: Gender-Specific
Language in *Sawles Warde*
Jessica Short**

This paper explores the gender-specific design and allegory of *Sawles Warde* within the context of early English devotional texts.

Though many scholars have shown interest with regard to the desired-laced language of *The Wooing of Our Lord*, little scholarship has been made toward *Sawles Ward* as a product of the female-oriented forms of spirituality for 13th century English anchoresses as perceived by male authors.

Contrary to the argument that *Sawles Warde* is not gender specific because both the Latin and English editions are both participating in the same basic approach which is the Anselmian "Positive Way," two of the text's prominent terms, Wit and Will, which are both present in the English edition, are excluded from the Latin. The decision to include these words in the revised edition, along with other erotic language and allegory present in not only *Sawles Warde* but in other didactic texts such as *Ancrene Wisse*, illustrate the theory that the Latin text was rewritten and revised to fit the needs of a female audience. The prose, while elegant and colloquial, nevertheless denotes the idea of female limitations to truth as being perceived in concrete terms specifically the riches of the world or the sexuality of their own bodies.

This paper illustrates that, in an attempt to alter the English text to suit a female audience, the male author has accommodated to the considered gender limitations of female spirituality popular at the time it was written.

University of North Dakota

**(Un)fit for Virgin Ears: Representations
of Sex in Anchoritic Literature
Andrea Stevenson**

One of the most interesting and paradoxical aspects of anchoritic literature is the inclusion of sexual imagery in its influential texts. Written for an audience of highly religious, enclosed women, there is a vast discrepancy from text to text in how explicitly sex is discussed. While some texts verge on graphic, others broach the topic only to censor themselves.

In this paper I examine the various ways sex is portrayed—and not portrayed—in anchoritic literature. Using the didactic anchoritic texts *Ancrene Wisse* and *Holy Maidenhood* as examples of early English devotional texts, this paper outlines the dichotomous ways anchoritic works discuss and describe sex. These two texts exemplify the contradistinctive ways sex is represented in anchoritic literature: either in detail as a grotesque act or as something that can be mentioned but must be censored to shield the minds of the readers. This paper argues that, even within this highly specific audience of women vowed to chastity, two distinct readerships can be discerned. With the understanding that much anchoritic literature was written for the ultimate purpose of behavioral control and curbing female sexuality which, in the medieval view, was seen as wildly lustful, this paper asserts that *Ancrene Wisse*

and *Holy Maidenhood* tailor their representations of sex to their audience depending on the extent of sexual experience had by their assumed readers.

University of North Dakota

**Media Exposure, Quality Perceptions, and Media Crime Coverage Credibility
and Students' Punitive Attitudes: Framing the Issue**

Courtney A. Waid, Tara O'Connor Shelley, Rhonda R. Dobbs

The public's punitivity about crime and criminals has been the focus of much previous research. While the impact of various media sources has previously been examined, these studies tend to focus on the frequency of media usage or on the primary source of crime news information. This paper will examine the extant literature concerning the impact of media usage frequency as well as views and perceptions of the quality/reliability of media crime coverage on punitive attitudes. It is hoped that this review will allow for the framing of future research endeavors which may add to the body of knowledge regarding punitive attitudes as well as the growing body of literature regarding media usage and its effects.

North Dakota State University

Colorado State University

University of Texas at Arlington

**Pilgrimage and Personal Sovereignty: Margery Kempe's
Negotiations in Her Journeys to the Holy Land**

Michele Willman

While Margery Kempe's *The Book of Margery Kempe*, written in the 1420s and 1430s, is largely known and celebrated for being the first autobiography written in English, the book holds several other honors as it is written by a woman, gives insight into a woman's domestic and spiritual life in the Middle Ages, and is also an early travel journal. It is this last aspect of the text that I will address particularly here. Margery Kempe managed to go to the Holy Land not once, but several times, at a time when most women had not ventured outside of their local community. She spent a large part of her life traveling to holy sites throughout Europe and Asia while also being a wife and giving birth to 14 children.

Travels of this kind were extensive undertakings even for rich and powerful men. It seems hard to believe that a woman like Kempe could manage it financially or physically—yet she did. In particular, the social aspects of the undertaking plagued Kempe before she was able to depart. While the economic and social barriers that a pilgrim needed to overcome were deterrents for male and female pilgrims alike, in addition to these, lack of personal sovereignty served as a primary deterrent to pilgrimage for female pilgrims like Kempe. In fact, the question of personal sovereignty, which I will define as the personal right over one's own body, had an impact as important as, if not more than, economic and physical factors on a

woman's ability to undertake pilgrimages. A woman's relationship to her marriage partner, in particular, as well as the masculine hierarchy of the Church, had a say in whether a woman was allowed to make a religious journey.

In this paper, I examine how these factors caused Kempe to enter into a series of negotiations over the right to her own body. Kempe's negotiations give us insight into social relationships of the time, but also reveal the relationship of the female body to the physical space that it inhabits and how it gains the right to move through that space.

University of North Dakota

**All Joking Aside: Manfred Bieler's *Maria Morzeck* (1969) Exposes
Anna Seghers' *Excursion of the Dead Girls* (1943) as a
Parody of Leonid Andreev's *The Red Laugh* (1904)
Maila Zitelli**

In 1968, in the wake of the Soviet crack down on the Prague Spring, two prominent oppositional East Bloc writers abandoned Prague for Munich. East German parodist Manfred Bieler, who was married to a Czech, had emigrated to the CSSR shortly before the SED banned Kurt Maetzig's film, *The Rabbit is Me* (1965). Bieler had authored the controversial screenplay, drawing on his censored manuscript *Karnikel* (*The Hare*). Czech author Ludvik Aškenazy, who was married to Leonie Mann, daughter of German author Heinrich Mann and Maria Kahn (an accomplished Czech stage actress), had also been penning increasingly outspoken works, and had recently won international acclaim for his radio play, *Charged to Your Account* (Prix Italia 1964). While the play addressed the German occupation of Bohemia and Moravia, and the persecution of both Czechs and Jews during WWII, it also alluded critically to postwar conditions in the Czechoslovak Socialist Republic.

In an interview I conducted with Aškenazy's son, Jindrich Mann, the latter confirmed that the two dissident authors had met already in Prague and continued their association after both exited the East Bloc. Intertextual clues in both of the aforementioned works from the mid-sixties raise interesting questions regarding the authors' intellectual exchange, particularly with regard to their reception of the Russian literary canon, prior to their defections.

Recent archival research in Marbach and Munich has shed light on the suppression behind the Iron Curtain of both authors' critical literary reception of *Excursion of the Dead Girls*, a renowned novella by Stalinist author Anna Seghers. There are stark contrasts between Chapter 17 of Bieler's unpublished 1963 manuscript, now available to scholars at the Monacensia archive in Munich, and his later revised version in *Maria Morzeck, or The Rabbit is Me*, published in West Germany in 1969. The revisions transform the text from one of mild contempt into a savage satire of Seghers, and from a mere parody of her novella into one that exposes her heretofore unrecognized literary debt to Leonid Andreev's *The Red Laugh* (1904).

Minot State University

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