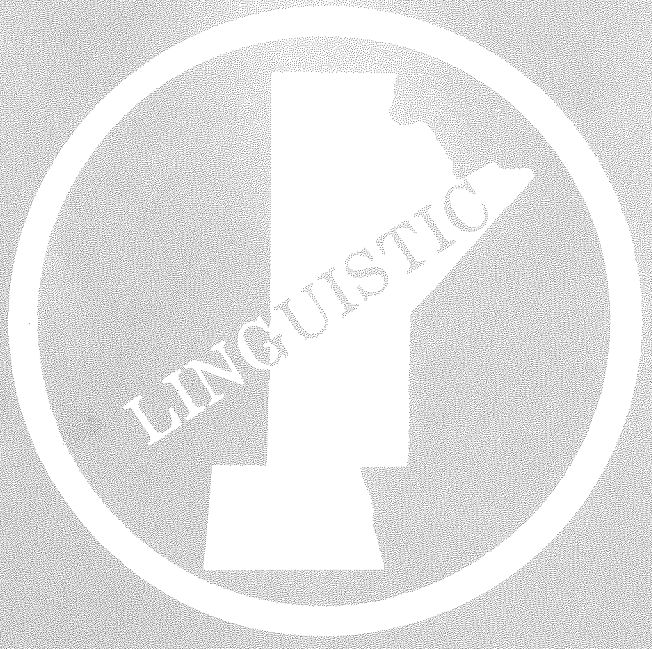
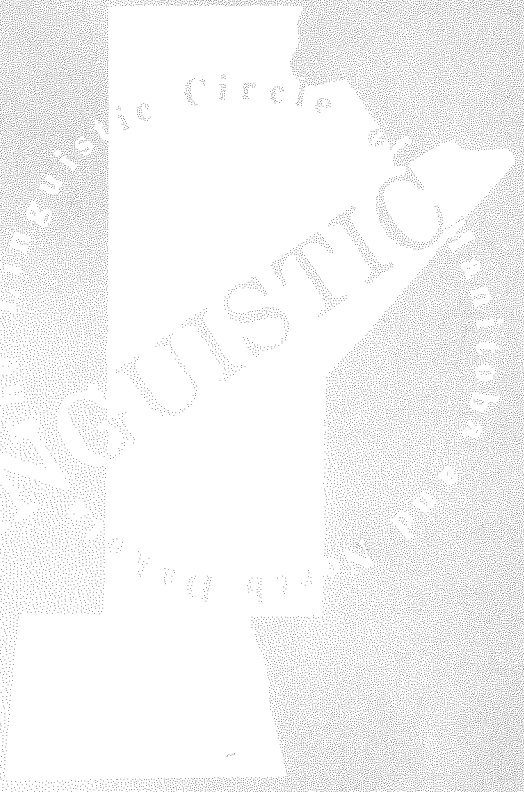


PROCEEDINGS OF THE LINGUISTIC CIRCLE



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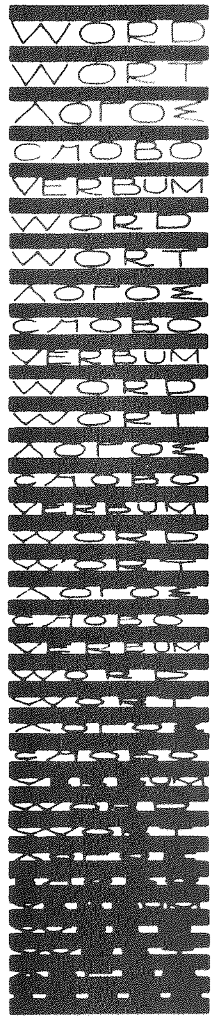
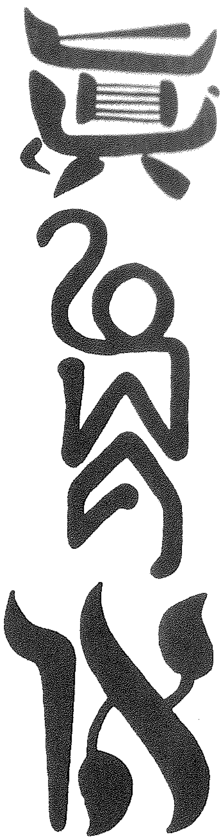
ISSN 0075-9597
Published by the Institutional Members of
The Liguistic Circle of Manitoba and North Dakota
The University of Manitoba, The University of North Dakota
The University of Winnipeg, North Dakota State University,
Minot State University
Printed By
Century Creations/Wenco Printing Services, Grand Forks, ND 58201, U.S.A.



VOLUME XXIX
1989



PROCEEDINGS OF THE LINGUISTIC CIRCLE OF MANITOBA AND NORTH DAKOTA

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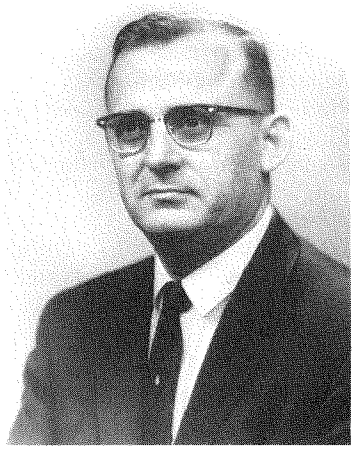
IN MEMORIAM

It is with the deepest regret that we report the death of Demetrius J. Georgacas, a Founding Member and the first President of the Linguistic Circle. Dr. Georgacas, University Professor Emeritus of Languages at the University of North Dakota, died in his home on February 7, 1990, at the age of 82.



Dr. Demetrius J. Georgacas

Demetrius John Georgacas was born in Siderokastro, Greece, January 30, 1908. He received his M.A. in Classics, *summa cum laude*, from the University of Athens in 1932, and worked as a research lexicographer for that university from 1934 to 1946. He took a leave of absence from that position, 1938-41, receiving his Ph. D., in Classics and Indo-European Linguistics, *magna cum laude*, from the University of Berlin in 1941. The title of his doctoral dissertation was *Grundfragen des Peloponnesischen Griechish*. He did post-doctoral work at the University of Chicago in 1946-7, and at the University of Michigan in the summer of 1947.

Georgacas became a lecturer at the University of Chicago in the spring of 1948 and an instructor in the fall of the same year. From 1949-51 he was an instructor in Greek at McCormick Theological Seminary, Chicago, and from 1951-53 he was an assistant professor of Classics at the University of Utah. In 1953 he became Associate Professor, and in 1959, Professor of Classical Languages at the University of North Dakota. In 1976 he was named University Professor.

In 1966, Dr. Georgacas wrote, "I became interested in research as a student, and have been doing research since 1934, when I became a Redactor of The Historical Lexicon of the Greek Language." His efforts resulted in *A Lexicon of Modern Greek and its Dialects on Historical Principles*, vols. 1-4 (Athens, 1933-54), of which he was general editor as well as editor of four series of entries. In the mid 1950's, he discerned the need for a modern Greek-English dictionary on historical principles, a project which became his chief concern for the remainder of his life. His two Guggenheim Fellowships and several grants from the National Endowment for the Humanities were all awarded in furtherance of this research.

Besides his lexicographical efforts Dr. Georgacas' scholarly output was

prodigious. He published three books: *The Origin of the Semi-Nomad Saracatsens and Their Name* (Athens, 1949--In Greek); *Griechische Grammatik*, vol. 3 (Munich, 1953); and with Prof. W. A. McDonald, *The Place Names of South West Peloponnesus* (Minneapolis, 1966). In addition, he published some one hundred monographs and articles and over two dozen notes, reports and reviews.

The professional associations of which he was a member included: The American Name Society, American Oriental Society, American Philological Association, Archaeological Institute of America, Canadian Linguistic Association, Classical Association of the Middle West and South, Lingustic Association of Illinois, Linguistic Circle of New York, Linguistic Circle of Manitoba and North Dakota, Linguistic Society of America, and Societas Linguistica Europea. He was also a member of the International Center of Onomastic Sciences and Chairman of the International Committee of Outer Space Onomastics.

When asked in 1966 to describe his proficiency in foreign languages, Prof. Georgacas wrote: "Greek, Latin, French, German--excellent; Italian, Bulgarian, Russian--Reading; Sanskrit, Iranian, Armenian, Hittite, Lithuanian, Gothic, Old Church Slavic, Turkish--enough for my research."

Dr. Georgacas is survived by Barbara Williams Georgacas whom he married in 1948. She is Associate Professor of Greek at the University of North Dakota.

We dedicate this issue of the *Proceeding* to the memory of Demetrius J. Georgacas.

FORWARD

The thirty-second conference of the Liguistic Circle was convened at the Town House, Grand Forks, North Dakota, on Ocotber 20, 1989. The members were welcomed by Dr. Bernard O'Kelly, Dean of the College of Arts and Sciences at the University of North Dakota, and by Theodore Messenger, President of the Circle. Fourteen papers were read and discussed during Friday afternoon's sessions.

The Annual Banquet was held at the Town House. The advertised "Mystery Speaker" turned out to be President Theordore Messenger, who read a paper entitled "Long Live Limericks!" (copies available from the Editor on request). The partying continued with a reception at the J. Lloyd Stone Alumni House on the UND Campus, hosted by President Messenger. Those attending the reception particularly enjoyed the background music provided by pianist Kathleen Dooley.

Twenty-one papers were presented during the Saturday morning sessions. This made for a total of thirty-five papers, presented by individuals from four Canadian and ten American institutions. All the papers were judged to be of the high quality members of the Linguistic Circle have come to expect.

The Annual Business Meeting was called to order by President Messenger at 1:08 p.m. After the approval of the minutes and the Treasurer's report, the President noted the recent publication of a book on Thomas Mann by Professor Esther Leser, a former president of the Circle. Professor Ed Chute, chair of the Nominating Committee, proposed the following slate of officers for 1990: President, Iain McDougall (U. of Winnipeg), Editor of the *Proceedings*, Theodore Messenger (UND), Past-President, Theodore Messenger (UND). This slate was unanimously adopted.

After President McDougall had assumed the chair, discussion began on two topics perennially mooted at Circle business meetings: the appropriate length of each year's conference and the number of papers to be included. The length of conferences has traditionally been determined by the driving time between Winnipeg and Grand Forks, making 1:00 p.m. Friday seem a suitable starting time and 1:00 p.m. Saturday a suitable closing time, and leaving Saturday afternoon and evening open for shopping or other leisure activities in either Winnipeg or Grand Forks. Scheduling papers Friday morning or Saturday afternoon would disturb this pattern. On the other hand, the Circle now counts among its Institutional Members Minot State University, located in western North Dakota, and North Dakota State University, located 90 miles south of Grand Forks. When the conference is held at one of these institutions, for instance, when it is held at NDSU in 1992, travel-times will have a different meaning. Also noteworthy is the fact that the 1989 conference was attended by persons from colleges and universities in Manitoba, Michigan, Minnesota, Nebraska, North Dakota and Ontario. In other words, there *are* scholars who want to attend and present papers at the Circle's confernces. Response to this interest seems to

confront the Circle with a dilemma: either to schedule Friday morning or Saturday afternoon sessions, or to scheduling as many as three parallel sessions during some of the traditional meeting time. This dilemma was partially resolved when the membership voted to give the President discretionary power to schedule as many as three parellel sessions.

President McDougall thanked Professor Messenger for hosting the 1989 conference, and invited all present to attend the thirty-third conference to be held October 26 and 27, 1990, at the University of Winnipeg.

ASSESSING THE ORAL PROFICIENCY OF GRADE XII IMMERSION STUDENTS (FRENCH)

Hubert Balcaen
University of Manitoba

Although the immersion experience's primary focus is the development of oral fluency and correctness, it appears that the methods of evaluating the proficiency are not what they should be. One reason for this (but only one) is that assessing the oral proficiency of students is very time-consuming. Another reason is the difficulty of determining whether such testing should be related to oral proficiency only or to the curriculum only or, perhaps, to both. In other words, should we test the student for proficiency or for achievement?

The purpose of this paper is to report on an experiment in testing the oral proficiency of a grade XII class in Winnipeg, Manitoba in May, 1989. This was the second consecutive year that the grade XII students in French immersion from that school were tested.

Outline of the Paper

1. Background and general information pertinent to the evaluation.
2. The evaluation process itself (method used).
3. Results of the evaluation:
   a. the students performance
   b. tester's observations: strengths and weaknesses of students' oral French as revealed by the test.
4. Comments and suggestions for the 1990 round of testing.

EPISTEMOLOGY OF VIOLENCE: DEFINITION AND LEGITIMATION

Jovan Brkič
North Dakota State University

Human beings use language as a primary means for communicating with each other. But, the language is also used for creating social facts like law and propaganda. Indeed the very choice of language determines whether an objective inquiry into societal phenomena like violence will be pursued or mere idiological rhetoric. A profound understanding of language and logic, including the concepts of definition and semantic

models, has been achieved in the preceding decades by philosophically-minded mathematicians and mathematically-minded linguists and philosophers. We use these achievements in order to create a basis for the resolution of epistemological issues regarding the definability and legitimation of violence. The creation of such a basis makes possible an objective consideration of theoretical possibilities concerning actors in social conflicts. The identified theoritical possibilities can then be reduced to empirical ones. Thus reduced the remaining alternatives can be elucidated from the standpoint of values and rationality.

NEGLECTED ART & "FORGOTTEN THOUGHT" THE POETRY OF EUGENE LEE-HAMILTON

Robert W. Brown
Concordia College

When Victorian poet, Eugene Lee-Hamilton, died in 1907, his name and his work virtually died with him. In spite of impressive critical praise during his life and after his death, relatively little of substance has been written about him. One reason now is that obtaining copies of Lee-Hamilton's work requires more than perfunctory effort. Yet, as critics have acknowledged, Lee-Hamilton and his themes deserve attention. This is particularly true today, when his work would perhaps appeal to modern readers more than it did prior to or following his death. Lee-Hamilton's early work, beginning with *Poems and Transcripts* in 1878, already reveals some of the strengths that will distinguish his later work. His complexity, his psychological accuracy, his profound skepticism, his willingness to see into and portray the dark side of human nature, and his objectivity and rejection of illusions about human nature, all reveal an unexpected contemporaneity. Lee-Hamilton's longer early works are often powerful and invite thematic comparison with works like Coleridge's *Acient Mariner* and George Crabbe's *Peter Grimes*. But as with most poets, his early work was in many ways the apprenticeship that resulted in the develpment of the mature artist. By his fifth volume, *Imaginary Sonnets* in 1888, Lee-Hamilton had given himself over exclusively to the sonnet, a form which he mastered as relatively few poets have in English. Many of his best sonnets are dramatic monologues by historical, sometimes fictional, figures caught during moments of crises or heightened emotional intensity in their lives. Lee-Hamilton's refusal to lapse into sentimentality is apparent by the dignified restraint of his final sequence of sonnets,

Mimma Bella: In Memory of a Little Life, 1909, written after the death of his only child, an infant daughter, and published posthumanously.

Mimma Bella XI

O bless the law that veils the Future's face:
For who could smile into a baby's eyes,
Or bear the beauty of the evening skies,
If he could see what cometh on apace?
The ticking of the death-watch would replace
The baby's prattle for the over-wise;
The breeze's murmur would become the cries
Of stormy petrels where the breakers race.
We live as moves the walker in his sleep,
Who walks because he sees not the abyss
His feet are skirting as he goes his way:
If we could see the morrow from the steep
Of our security, the soul would miss
Its footing, and fall headlong from to-day.

"TIME'S EUNUCH": GERARD MANLEY HOPKINS' DUBLIN YEARS

Ben L. Collins
University of North Dakota
and Dana College

The phrase "Time's Eunuch," which appears both in Hopkins' September 1, 1885 letter to Robert Bridges and in the sonnet "Thou art indeed just, Lord" demonstrates how Hopkins felt about his poetic output after having been sent to Dublin as Fellow of the Royal University of Ireland and as Professor of Greek in the University College, Dublin. The Dublin years were not happy ones for the Jesuit poet, and it does not take a very astute critic to discover the changes in the poetry that he was able to write during the last five and a half years of his life: from a celebration of the glories of nature, the Dublin poems bespeak rather failure, disappointment, defeat, and near despair. And yet, though Hopkins was

burdened with ill health; homesick for England and Wales; though he felt that he had failed both as priest and poet; though he, the "star of Balliol," Benjamin Jowett's best student of Greek, was reduced to the tedious task of grading Greek examination papers; I contend that those final years of his life were exceedingly creative and productive.

It is perhaps true that his dislike for Dublin caused him to miss much of the vital goings-on in that city, but he did meet some of the more important people of the artistic world: the Yeatses, Kathleen Tynan, and others--though he did little to further those acquaintanceships. His extreme British patriotism--though he despised Gladstone--caused him to be unsympathetic to Irish nationalism--yet he favored Home Rule--and kept him at a distance from Irish Catholics, as his Catholicism kept him from close associations with Irish Protestants. And yet it is erroneous to say that Hopkins spent over five years in Dublin merely worrying about his health, fretting about his worth as a Jesuit, and complaining about the time he could spend on his creative efforts.

Actually, he was actively engaged during those years in projects quite apart from priestly and academic duties. He carried on detailed correspondences with Robert Bridges, Coventry Patmore, Canon R.W. Dixon, his artist brothers Everard and Arthur, Alexander Baille, his mother, and others. His letters to poet friends are astute works of criticism and caused important revisions. On his relatively frequent vacations, he visited London and Wales and kept up with the worlds of art and music. As a result of having seen the work of Whistler, he took up sketching again. He began a long work on Homer, which led to an extended correspondence with Baille on a possible link between Greek and Egyptian cultures. This led in turn to a study of etymology and comparative mythology, and Hopkins was introduced to *The Golden Bough*. Next he began a study of Pindar and a theory of rhythm and the "Dorian Measure," in which he hoped to discover "the true scansion of .... more than half of the Greek and Latin lyric verse." When he dropped the Dorian Measure, because of his lack of mathematics, he began work on a great choral fugue. Other of his projects included a popular account of Light and Ether, a paper on Statistics and Free Will, something on Chinese Music and its tonality, and he made contributions to the *English Dialect Dictionary*.

He also found time to read: Thackery, George Eliot, Rider Hagard, Rossetti and other pre-Raphaelites, Landor, etc. He reread the Romantics, Scott, Milton, Shakespeare, and Dryden--whom he greatly admired. He also amplified his ideas on Sprung Rhythm and on the oral performance of poetry.

Ultimately, it is to his final poems that one must turn to find, rather than failure, sublime success. These last works, the so-called "terrible sonnets," though they turn away from beauty, are perhaps the most eloquent poems that he had ever written, and within them his vocation as Jesuit priest shows forth. Though the poems may spring from a desperate need to express unhappiness, there is no lack of control in the finished poems.

Like Coleridge in "Dejection: An Ode," which, though it was conceived to bespeak the poet's anguish in his farewell to poetic creativity, used and triumphed over that very dejection to create a masterpiece, so were Gerard Manley Hopkins' last works. Rather than uncontrolled, spontaneous cries of anguish and torment, they were the responses to a need for spiritual rejuvenation and aesthetic expression. They produced beauty out of wretchedness and linked the two halves of Hopkins' life--the priest and the poet. At the end of his life, the poet's patience was rewarded--his works "woke"; his roots were sent rain.

BIANCA IN SHAKESPEARE'S The Taming of the Shrew

Kathleen Rettig Collins
Dana College

Critics and directors often concentrate on the metamorphoses theme when they work with *The Taming of the Shrew*. They note Christopher Sly's change from a beggar to a lord; Katherine from a shrew to an obedient wife; Bianca from a mild, obedient daughter to a shrewish wife. Those who work with the "supposes" theme explain how Petruchio poses as a shrew, but is actually a kind, loving man; Katherine is a shrew but poses (at the end of the play) as a gentle woman; Bianca and the Widow pose as mild, gentle women, but are actually shrews. While some critics, more recently, have understood Katherine's and Petruchio's many virtues, most critics continue to interpret Bianca's dialogue and actions negatively.

Bianca's role can be played as if she is a kind strong character with intelligence, exuberance, and wit equal to Katherine and Petruchio. William Shakespeare makes apparent that she is able from the opening of the play to understand and enjoy the jests others delight in playing and that she enthusiastically participates in them herself.

One technique Shakespeare uses to draw attention to the similarities between characters is to present them in almost a mirror image. Bianca's words and technique often parallel those of Petruchio. Both Bianca and Petruchio try to humor Kate; both recognize her love of the jest; both respond kindly to her striking them; both refer to her endearingly as Kate. While many actors, directors, and critics have recently recognized Petruchio's sense of humor and his wit, they are more reluctant to recognize the possibility of playing Bianca in this way.

The last scene in this play--when Bianca refuses to return to the banquet at Lucentio's request and questions Katherine's throwing her hat to the floor and stomping on it when Petruchio commands--need not be seen as conclusive evidence of Bianca's shrewish behavior. Nor does having Petruchio, Gremio, Baptista, Lucentio, and Hortensio name her a headstrong shrew necessarily contribute to such an interpretation. Shakespeare consistently presents Petruchio as a lover of pretense, making things appear as they are not, and portrays Gremio, Baptista, Lucentio, and Hortensio as characters who are easily duped. Bianca's works and actions, as she tries to understand this last jest, can be viewed as those of someone who is ignorant of the reason for these odd occurrences, and is genuinely trying to make sense out of them.

While Bianca has less than seventy lines in this entire play, Shakespeare has drawn a character who demonstrates the strength, wit, kindness, and understanding that he often reserves for the strong, intellegent, compassionate women who dominate in his other comedies.

THE PELASGOI: AN ANTHROPOLOGICAL DEFINITION

Michael B. Cosmopoulos
The University of Manitoba

The definition of the pre-Greek race of Pelasgoi is one of the most controversial problems of modern scholarship. In the present paper I use literary analysis in order to define the economic, social, political,and religious structures of the Pelasgoi. Such a definition can prove very useful in attempting to identify the Pelasgoi with one of the archaeologically known cultures of prehistoric Greece.

The ancient passages (approximately 270) referring to the Pelasgoi were collected by an Ibycus computer and carefully studied. Their analysis allowed the reconstruction of the following picture of the Pelasgian culture.

The Pelasgian economy was based entirely on agriculture: the Pelasgoi were the first to establish permanent settlements, to cultivate cereals, to improve nutrition and to invent new agricultural techniques. There is no information about stock breeding. They manufactured clothing and invented spinning and weaving. There is no mention of commercial activities.

Their social organization shows no differentiation according to wealth, sex, or professional status and no indication of craft specialization. The core of the Pelasgian society appears to have been the family. Although there is no real proof, it may be possible that their social institutions included the Indo-European custom of marriage by capture.

Their political organization seems to have relied on a tribal system: the name Pelasgoi was apparently used collectively for several tribes, presumably racially akin. At least three of these tribes are known (Aigialeis, Arcades, and Kranaoi). Within each tribe there seems to have been a ruling family: the "kings" were hereditary, and even when a king had no descendents the power was transferred to other male members of the same family.

The religious institutions of the Pelasgoi seem to have undergone a long development. At the beginning they are said to have worshipped gods with no individual names; later, they gave names to their gods. A principal deity seems to have been a goddess of agriculture and fertility, later identified with Demeter. They may have observed fertility rites, in which ithyphallic images were used. A household/family deity, later identified with Hera or Eileithyia, was also worshipped. The cult of a male god may be suggested for Dodona, although this may have been a later introduction.

The Pelasgian history evidenced by the sources can be reconstructed as follows: their original geographic distribution seems to have extended in north Greece from Thessaly to Epiros, the Peloponnese, and the Cyclades. Until the arrival of the Greeks they seem to have lived in peace; the first Greeks were few and gradually expelled the Pelasgoi from central and south Greece. Then the Pelasgoi fled to Thessaly, where other Pelasgian settlements had been unaffected by the Greek intrusion. With the coming of more Greeks they were either assimilated or expelled and migrated to Crete, the northeast Aegean, and west Anatolia. The Pelasgoi of the Cylades were expelled by the Carians.

THE LINGUISTIC DIFFERENTIATION OF LEVELS OF SPIRITUAL EXISTENCE IN NATIVE AMERICAN PHILOSOPHY AND THE EFFORTS OF NATIVE AMERICANS TO TRANSLATE SUCH DIFFERENTIATIONS INTO THE ENGLISH LANGUAGE

Joseph E. DeFlyer
University of North Dakota

This paper examines the general efforts of Native Americans to communicate to Europeans and Americans the basis of their spiritual beliefs, and some of the specific sorts of usages of the English language which have resulted when Native American thinkers have discussed spiritual matters using the English language. Difficulties of translation are examined, and a brief history of the suppression and current revival of Native American forms of the spiritual expression is given. Finally, an analysis of the current political situation between Native Americans and non-Native Americans provides the framework for the central question: are non-Native Americans finally ready to really listen to the fine points of Native American Philosophy with respect and attention? If so, how will the specific beliefs involved be received by different factions within the mainstream American intellectual community? Is a new opportunity for true cross-cultural communication beginning to open up?

THE EUREKA DIALECT IN SOUTH DAKOTA

Christie Steiger Delfanian
North Dakota State University

This linguistic study, based on Allen's work in *The Linguistic Atlas of the Upper Midwest*, explores the dialect of the German-Russian people of Eureka, South Dakota. Historically these Germans from Russia have maintained a pattern of resistance to assimilation. The group first faced this situation in the late 1700's and early 1800's when the czars assured them that if they moved from Germany to Russia they could retain their cultural identity. When pressured to assimilate into the Russian culture in the late 1800's, they migrated to the Dakotas seeking to set up similar culturally isolated communities. Eureka represents one of the strongest of these communities.

This pattern of resistance to assimilation has created a dialect island in which the people struggle to retain the lexical items of their ancestors, many times in translation, yet find themselves stigmatized outside the community for using these marked forms. This effort to retain certain lexical items is further complicated by the fact that the Eurekans speak what they call Swabian, a Low German dialect. When the people in an effort to retain the cultural essence of certain words seek to translate them, their only frame of reference seems to be the written High German. This results in some unique lexical forms.

Two examples of this resistance to assimilation occur in association with food. The studies of Allen and Mencken lead one to hypothesize that Eurekans might call dried apple *snits*, an anglicized form of *schnitz*; however, to retain the folklore associated with the drying and slicing of apples, they use *apfel schnitz* and *drogga apfel*. In the case of making bread, the Eurekans use *everlasting yeast*. This is a translation of the German *dauer hefe--dauer* as meaning that it "lasts a long time" and *hefe* as yeast.

The Eurekans' dialect of low German comes into play in the use, often jokingly, of *playrag* as a substitute for *dishrag*. This occurs as a result of first the substitution of one German verb for another and finally the transformation to English. The Swabian *spiala* [spi ə lə] for washing dishes becomes confused with the German *spielen* [spilən], to play, because of a loss of the diphthong quality in the first syllable, leaving [spilə]. The Swabian [spiləmbə] is then translated as *playrag*.

Efforts to translate Swabian forms also create unique forms of idioms. The Eurekans commonly comment on a shy child, saying *"He's strange."* The people have developed this phrase in an effort to capture the feelings conveyed by the original Swabian verb *defremdalat,* which carries the complete meaning "scared of strangers" and comes from the Swabian verb *fremdeln.* The Swabian inflection {alat} shows the speaker regards the child as very dear to him. This verb form can be traced to the German adjective *fremd,* which can be translated as "strange, unknown, unfamiliar."

Several items in the Eureka dialect are parallel to idioms Mencken has recorded among the Pennsylvania Germans. Both dialects use the German *all* to mean that the supply has been exhausted. Though Allen dismissed this question in his study of the Upper Midwest as nonproductive, the phrase is alive and well in Eureka. Speakers, ages 80-18, use the phrase *"It's all."* In addition, both the Pennsylvania Germans and the Eurekans make and attempt to find an anglicized form for a widely-used German tag question. While Mencken's study describes the Pennsylvania Germans as using"~, ain't" and "~, ain't you will?", the Eurekans prefer a shorter version. The older speakers tend to use *gel*?, while the younger ones prefer not?.

The Eureka dialect also shows evidence of code switching based on

their use of either *reins* or *lines* for the leather straps used in guiding a horse. Of the German alternatives, *Leine* covers a much wider semantic field than does *Reimen*. Although the speakers identify *lines*, the more phonetically similar, as the anglicized German term, they also use *reins* without any evidence of secondary differentiation. The leveling process is also exceptionally slow for these items "possibly due to a need for two terms." The Eureka speakers prefer *lines* because of its Germanic link, yet the form produces confusion and possibly ridicule from people outside the community. Consequently, among his peers in the community, a Eurekan would use *lines*, while among a group of outsiders, he would switch to the unmarked form, *reins*.

These items show the Eurekans' struggle to retain their cultural and linguistic identity, yet fewer of the salient markers appear in the younger speakers indicating that the leveling process is progressing despite their efforts.

READING: A LANGUAGE UNIVERSAL?

Signe Denbow
University of Western Michigan

This paper examines the validity of the reading universals hypothesis (RUH). The RUH is the long-held but unproven assumption that the reading process is not language-specific, but language universal. In accordance with this hypothesis, it has been supposed that reading, i.e., the act of deriving meaning from graphemes, need be learned only once.

The development of our understanding of the reading process is reflected in the three methods, repeated cyclically, which have been used historically to teach native language reading in the United States. Foreign language reading theory, as espoused by both linguists and educators, reflects a parellel development.

In the present study, the RUH was investigated through an examination of the reading behavior of English-speaking students of French at the University of Michigan. If the reading process is identical in all languages, native language (NL) reading performance should, then, predict foreign language (FL) reading performance. Good NL readers' skill in their native language is triggered upon reading a foreign one. Conversely, poor NL readers should be poor FL readers.

The results of statistical correlations between each student's reading

scores in English and French revealed a strong relationship between native and foreign language reading, thus supporting the RUH. A different test of the RUH examined the reading strategies employed by good and poor NL readers, as shown in their erroneous choices on a French multiple choice cloze test. Good NL readers erred most frequently by choosing semantically appropriate but syntactically incorrect items whereas poor NL readers tended to choose sytactically correct but semantically unacceptable items. This pattern fits the psycholinguistic model of native language reading, and further suggests the triggering of a universal reading process.

FELIX PAUL GREVE'S TRANSLATIONS, 1902-1909: THEIR RECEPTION IN CONTEMPORARY JOURNALS

Gaby Divay
University of Manitoba

Almost twenty years ago, the Candian pioneer novelist Frederick Philip Grove was identified with a minor German writer and prolific translator. Felix Paul Greve staged a suicide and disappeared from Berlin in September 1909 at the age of thirty.

The range and quantity of Greve's translations are truly amazing for a span of about seven years. Most received some critical attention, and many are still in print today. The coverage in contemporary literary journals is difficult to document, because even the few which feature an adequate index are time-consuming to search. Since only the occasional self-review can be found under Greve's name, each of the twenty-three authors Greve translated needs to be investigated. To complicate matters, Greve started using pseudonyms while serving a prison term in 1903/1904. Two of them, Friedrich Carl *Gerden* and Konrad *Thorer*, are known with certainty, but others may well have been used.

Systematic searching in ten major journals has yielded some sixty references, although not all of these concentrate on Greve's efforts exclusively. The earliest accounts are concentrated on the reception of Oscar Wilde. To balance the negative opinions of Max Meyerfeld, a critic rightfully feared for his acerbity, the famous Karl Kraus in his journal *Die Fackel* (1904) pays Greve a rare compliment for his translation of *Dorian Gray*.

When Meredith's *Richard Feverel* is published simultaneously in Julie von Sotteck's and in Greve's translations in 1904, Frieda von Bülow, a close friend of Lou Andreas-Salome, reviews both in the *Litterarische*

Echo, and considers Sotteck's attempt more successful than Greve's. Marie Fuhrmann only reviews Greve's contribution for the *Preussische Jahrbücher*. Using several saliant examples, she concludes that Greve should abstain from translating, since his knowledge of English and his sensitivity to German are equally deficient. Nevertheless, Greve's translations of *Harry Richmond's Adventures* appear in print the very same year, and *Diana of the Crossways* the next.

Gide's reception in Germany is minor and disappointing in comparison to the one given to Wilde and Wells. There are also relatively few translators rivalling with Greve for Gide's works, but some of them, like Franz Blei and Rainer Maria Rilke, are of major importance. Greve's translation of *La porte étriote* appeared only half a year after the original was serially published in *La Nouvelle Revue Française* (2.-4. 1909). This was one of Greve's last ventures, and it even appears to be incomplete, since Moritz Heimann in *Die Neue Rundschau* notes that the final chapter is lacking in the German version.

No less than six of Greve's Wells-translations were published in 1904 and 1905 by Bruns. Many of them are authorized by Wells, and this author is also of particular interest because many of his social and technological concerns are reflected by Grove in his Canadian writings. Apart from a short story in *Der Morgen* and two self-reviews, there are several general accounts on Wells.

Outspoken criticism of the massive Flaubert and Balzac editions of 1907 and 1908 abounds, and rather uncharitable comments about the quality of the translations include and even concentrate on Greve's contributions. Critics like Franz Servaes, Rene Schickele, and Harry Kahn quibble about titles and word choices, and refer condescendingly to Greve's immense output.

Greve's single-handed translation of the *Arabian Nights* in 1907 meets with more critical success. The critics welcome the effort, and also find kind words for the translator.

The substantial Cervantes translations are published by the Insel in 1907 and 1908 applying the Thorer pseudonym. W.v.Wurzbach reviews the *Novellas*, and reproaches Greve for plagiarizing an older version without acknowledgement. T.v.Scheffer comments on the attractive appearance of the two *Don Quichote* volumes, and approves of the unshortened edition.

Swift's prose works in four volumes appear from 1909 to 1910. Gustav Landauer reviews the first volume for the *Litterarische Echo* and finds Greve's translation pleasant to read. Landauer's opinion is almost as valuable as Karl Kraus, since he was a close friend of the influential language skeptic, Fritz Mauthner.

Pater's *Marius the Epikurean* extracts half a compliment for Greve's translation from Max Meyerfeld, even though in his opinion, Greve tends to translate too litterally. C. Jentsch in the *Grenzboten* commends the

translator for the elegant solution of a very difficult task. He fully agrees with a favorable review in the scholarly journal *Anglia*, and defends Greve against some accusations of providing too slavish a copy of Pater's work.

Murger's *La Bohème* is only flagged in a self-review in *die Zukunft* of 1907. The lack of reviews for Dickens' *David Copperfield* and De Quincey's *Murder Considered as One of the Fine Arts* can be explained easily enough with their posthumous publication in 1911 and 1913. More amazing is that Dowson's *Dilemmas* and Browning's *Paracelsus* seem not to be addressed although they were advertised as early as 1903.

In conclusion, it is obvious that Felix Paul Greve introduced the works of many French and English authors to the German public in a timely manner. Therefore, when Frederick Philip Grove mentions Lesage, Pater and Flaubert, in a 1932 article, nobody could have judged their stylistic qualities better than their German translator.

NOAH WEBSTER, PATRIOTISM, AND THE AMERICANIZATION OF ENGLISH

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Long before Noah Webster published his *American Dictionary of the English Language* in 1828, he had published a three-part series of small elementary-school textbooks that not only largely financed his remarkable dictionary, but may very well have had a more profound effect on the Americanization of English than his dictionary ever has had.

The textbooks, collectively titled *A Grammatical Institute for the English Language*, consisted of a speller, a reader and a grammer. All three books reflected Webster's patriotic fervor for America, and all three marked substantial breaks from Britain, for they began the erosion of Britain's near-monopolization of textbooks used to teach the English language in America.

One of Webster's three textbooks was particularly successful: the speller. It alone could have financed Webster's herculean effort to write his dictionary, for, according to some historians, the speller may have been the most widely read secular book in America during the nineteenth century.

The speller, also called Webster's "blue-backed" because of its characteristic blue cover and binding, was first printed in 1783. All told, it has sold probably no less than 200 million copies since then. By Webster's death in 1843, the speller had already gone to at least 404 editions, and as

late as 1936, one edition was still being used in at least one classroom in America. Two editions were still in print as late as 1975.

This paper seeks to explore Webster's considerable impact upon the Americanization of English, outside of his dictionary, and most specifically as a result of his speller. Generation after generation of school-aged children grew up reading the "blue-backed," allowing Webster to leave an indelible impression upon many hundreds of thousands of newcomers to America, newcomers who had to learn the English language.

DANTE, THE *QUESTIONE DELLA LINGUA*, AND THE TENTH CANTO OF THE *INFERNO*

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The *questione della lingua* occupied the minds and hearts of numerous writers of Trecento Italy. Those who advocated the use of the vernacular, the language of the people, as an eminently artistic means of written expression presented a powerful challenge to the clerical and Humanistic elites who insisted on the exclusivity of Latin for literary purposes.

Dante Alighieri figured prominently in this debate. His *De vulgare eloquentia*, perhaps the first modern treatise on Romance languages, underscores the legitimacy of the vernacular as a vehicle for serious literature. The *Divina Commedia* is the culmination of Dante's thoughts on the subject, the work in which he put his theory to the test, with what all will agree are remarkable results.

It is no surprise, then, that language plays an important role in the work, as again and again Dante raises the Florentine vernacular to levels of the sublime. Nowhere is this more evident than in the narrator's conversations with Farinata and Cavalanti in Canto X of the *Inferno*. Here language plays a dual role: it serves to demonstrate its own appropriateness for expressing serious thought, as is apparent throughout the work. Beyond this, language provides the impulse which generates the episode and propels it along to its conclusion.

MARKAN SANDWICHES: THE SIGNIFICANCE OF INTERPOLATION IN MARKAN NARRATIVES

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Readers of the Gospel of Mark are familiar with the Second Evalgelist's convention of breaking up a story or pericope by inserting a second, seemingly unrelated, strory into the middle of it. A good example occurs in chapter 5 where Jairus, a ruler of the synagogue, importunes Jesus to heal his daughter (vv 21-24). A woman with a hemorrhage interrupts Jesus *en route* to Jairus' house (vv 25-34), and only after recording the woman's healing does Mark resume with the raising of Jairus' daughter, who had died in the meantime (vv 35-43). Another example occurs in chapter 11 where Mark separates the cursing of the fig tree (vv 12-14) and its subsequent withering (vv 20-21) with Jesus' clearing of the temple (vv 15-19). This technique occurs some nine times in the Gospel: Mark begins story A, introduces story B, then returns to and completes story A.

These inserted middles have been variously identified as intercalations, interpolations, insertions, framing, or, in German, as *Schiebungen* or *Ineinanderschachtelungen*. A more graphic description, and one I perfer, is to refer to Mark's A-B-A literary convention as a sandwich technique.

The purpose of this study is to argue that Mark sandwiches one passage into the middle of another with an intentional and discernible *theological purpose*. The technique is, to be sure, a literary technique, but its purpose is theological; that is, the sandwiches emphasize the major motifs of the Gospel, especially the meaning of faith, discipleship, bearing witness, and the dangers of apostasy. Moreover, it can be shown that *the middle story nearly always provides the key to the theological purpose* of the sandwich. The insertion interprets the flanking halves. To use the language of medicine, the transplanted organ enlivens the host material.

In some nine instances Mark sandwiches one story into the middle of another in order to underscore the major motifs of his Gospel. In some cases the inserted narrative *illustrates* an ideal (e.g., faith, 5:21-43), and in others, particularly in the Passion, it functions by creating a *contrast* between the ways of God and the ways of humanity. Almost always the insertion is the standard by which the flanking material is measured, the key to the interpretation of the whole. J. Donahue is correct in regarding the purpose of Markan sanwiches as theological and not solely literary, although, as our investigation evinces, their purpose cannot be limited, as Donahue supposes, to the way of Jesus' suffering and the necessity of discipleship. They are equally concerned with the meaning of faith, bearing witness, judgment, and the dangers of apostasy. Our examination of pre-Markan sandwiches did not indicate that Mark patterns his

sandwiches after an earlier design. Neverthless, 5:21-47, 14:1-11, and 14:53-72 may indicate that some sandwiching existed in the tradition which Mark received. It is clear, at any rate, that among the Evangelists Mark employs the sandwich technique in a unique and pronounced manner. This appears to corroborate Papias's testimony that the Second Evengelist was uniquely responsible for the design of the Gospel. Finally, the subtlety and sophistication of Markan sandwiches effectively dismisses the judgments of earlier scholars that Mark was a clumsy writer who produced an uncouth Gospel. It is increasingly recognized today that Mark was not only a skilled and purposeful theologian, but that he crafted a new genre of literature in his Gospel to narrate his theological understanding. Both his literary and theological understanding converge in his sandwich technique.

LINGUISTICS ERECTUS -- TO SAPIENS AND BEYOND

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In his Paris lectures from 1906 to 1961, Ferdinand de Saussure advocated the establishment of a science of language. While he believed that this science should be part of a larger field of inquiry, semiology, he felt that it should nonetheless be autonomous and distinct from the other nascent social sciences. Linguistics has been evolving ever since and is now recognized as an established social science in its own right. But is it truly autonomous? By looking at recent thrusts in linguistics, I attempt to demonstrate that developments in other human sciences have had an influence on linguistics itself and indeed on the structure of its evolution.

COSTUME PARTY OR COME-AS-YOU-ARE? FATALISM IN JON HASSLER'S *STAGGERFORD*

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Jon Hassler's novel *Staggerford* is the story of one week--the final one as it turns out--in the life of a high school English teacher named Miles Pruitt. A full appreciation of the book's richness can be achieved only by looking past its comic surface to the fatalistic worldview that creates a chilling undercurrent. The Halloween costume party that Miles and most of the book's minor characters attend is the key to such a reading.

The costume party takes place on Saturday evening, October 31. When Miles arrives to pick up his neighbor, Imogene Kite, he finds that she is dressed in a cap and gown. "Perfect, thought Miles. What could be more fitting for Imogene, the walking encyclopedia?" (p. 74) Their hostess, Anna Thea Workman, greets them at the door wearing "a tight oriental gown as richly designed as a Persian rug." (p. 77) Anna Thea has already been introduced as a relatively new arrival in Staggerford, having moved there two years earlier from St. Paul, that exotic, cosmopolitan center to the east. School principal Wayne Workman, Anna Thea's husband, is wearing an everyday suit and tie as a "test." If people think the suit is a costume, they "probably don't think of me as a real principal." (p. 80)

What no one seems to realize is that, far from being an exception, Wayne's garb fits the rule: This is less a costume party than a come-as-who-you-are party. Coach Gibbon, an apelike man whose only interest is Staggerford High School's athletic program, comes dressed in a wrestling uniform. His wife, Stella, is dressed in a cheerleader's outfit complete with a scarlet *S* on the breast--which her lover, Doc Oppegaard, suggests should really be an *A*.

It would seem that Staggerford's characters are so one-dimensional that they are incapable of disguising, even temporarily, their own flat personalities. There are, however, two characters for whom the easy explanation doesn't seem to apply.

Superintendent Stevenson is the first of those exceptions. He has been established as a character whose bad heart has assumed the status of local legend. It seems, then, that Stevenson arrives at the party genuinely in costume, wearing the flannel shirt and large overalls that represent the healthy life of a farmer. By the end of the novel, however, we realize that Stevenson, too, is dressed as what he really is. Having survived the murder, funeral, and burial of one of the school's favorite teachers, Stevenson revises his opinion of his heart, breaks out of his self-imposed isolation, and picks up where he left off in managing the school and his life.

The final seeming exception is Miles Pruit himself, who wears a

uniform that had belonged to Imogene's late father, Lyle Kite--"the clothes of a dead man." Before the week is out, Miles, too, will be dead, shot to death by a mentally disturbed townswoman. The symbolic dimension is not, however, one of foreshadowing. Miles, is costumed not as what he *will* be but, like the other characters, as what he already is. In fact, there is ample evidence that Miles Pruitt is already dead, emotionally and spiritually, from the first time we meet him. Just seven pages into the novel, we see Miles taking his break on the school bleachers, flat on his back, hands folded on his chest in a dead man's pose. Miles refers to Anna Thea Workman as "Thanatopsis," indicating that the sight of her total and unapproachable aliveness is, for Miles, a "view of death." He attends his first mass in years the morning after the party--November 1, when the church prays for its dead.

Working with the symbolism of the costume party, we see clearly that Miles Pruitt was doomed from the beginning of the novel--doomed, that is, emotionally and spiritually. As the costume party further demonstrates, the inability to make meaningful changes is a flaw that Miles shares with the other residents of Staggerford. Like its better known fictional neighbor, Lake Woebegone, Staggerford's motto seems to be *Sumus quid sumus*--"We are what we are." Whether they try to hide behind a costume, or try *not* to . . . whether they come as they think they are or come as they would like to be . . . Hassler's characters can neither escape nor change who they are.

HUIDOBRO'S *MODERNISTA* ASPECTS

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The Chilean poet Vicente Huidobro is remembered for his literary movement, *Creacionismo*, but he continued to reflect the influence of some modernista bards, particularly Rubén Dario's. Huidobro admired, praised and defended him. Moreover, Huidobro employed the swan symbol, popular among the *modernistas*, during his early as well as his *creacionista* periods. Therefore, since Huidobro used the swan, this lecture will deal with the bird's role throughout his works and the echoes the reader hears from harbingers and *modernista* poets. Due to Dario's importance for Huidobro also, special attention will be paid to the former. I shall contrast Huidobro's "Gallant Triptych of a Sévres Vase" and "Apotheosis: To Rubén Dario" with Dario's "It was a light melody . . ." and "Wandering." In those poems Huidobro clearly imitated the Nicaraguan author and praised him, points often neglected about the Chilean.

After Huidobro's early poems, I shall observe the swans in his *creacionista* compositions where he still reflected *modernista* influences. Likewise I shall demonstrate that he continued admiring and praising Dario, and even defending him when attacked by others. In summary, Huidobro kept his interest in the swan and respect for Dario until the end.

THE BODY SOCIAL & THE BODY INDIVIDUAL: EDITH WHARTON'S SENSE OF SELF

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Edith Wharton, of course, has long been recognized as one of America's most distinguished social novelists. Yet surprisingly her critics have almost uniformly condemned both her conceptualization of society and her literary treatment of it. The most salient aspect of what has long been the standard critical view of her work is that Wharton sees society as inherently and inevitably a trap. "It's hard to imagine another writer in American literature for whom society, despite its attractive surface and order, figures so thoroughly as a prison of the human soul," writes one critic. Another states that "society functions as a prison in her fiction . . . because he [the individual] has been born and reared in it; he learns to perceive reality through the bars of a cage." He goes on to say that "neither she nor, consequently, her protagonists can summon up the creative energy to imagine the self as existing in other realms than the social," that "her inability to imagine the free self has serious consequences in her characterization," and concludes that Wharton's "failure to conceive nonsocial beings carries with it an incapacity to recognize the full range of human possibilities." Even one of Wharton's better critics, in making the requisite comparison of her to Henry James, presumes that James is a superior novelist because he allows his characters to "indulge in . . . their illusion of freedom, their dream that they create the world they live in." "By contrast, the clarity, even to crispness, of Mrs. Wharton's writing indicates a world palpably there in some imposing organization antecedent to anyone's wishes."

Wharton's comment that "an intelligent criticism of any art presupposes "an intelligent criticism of life in general" is very much to the point, for those who argue that she sees society as a trap assume that self and society *can* in fact be separate and antithetical, that the self *can* be something other than social, that it *can* somehow exist "unconditioned" and thus be "free."

But such naive and erroneous assumptions, descriptive of no known society or human being, provide a defective critical instrument, one that often distorts and misconstrues the meaning of Wharton's fiction. Moreover, those who argue that she saw society as a trap disregard her quite explicit (and sociologically accurate) statements to the contrary about the interrelation of self and society. In *French Ways and Their Meaning*, Wharton wrote that "real living, in any but the most elementary sense of the word, is a deep and complex and slowly-developed thing, the outcome of an old and rich social experience . . . [It] has its roots in the fundamental things, and above all in close and constant and interesting and important relations between men and women." These are not the sentiments of someone who sees society as a prison, or who sees self and society engaged in a perpetual struggle, for the only way one can become "really civilized" in her terms or experience "real living" or establish a "real relation to life" is through a complex process of socialization. Wharton's fiction repeatedly demonstrates how desperately man needs society, how dependent his development is upon socialization, and, consequently, how he could benefit from more and better socialization, not less. Indeed, Wharton saw a highly developed society as liberating, and the point of much of her satire is to show us how society could be better. That she saw society as powerful and influential is a truism. Paradoxically, however, it is even more powerful than her critics assume, but it is powerful in a way that their arguments cannot take into account.

YEATS IN FRENCH: BONNEFOY'S TRANSLATIONS

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France's greatest living poet is also a distinguished interpreter of English literature to his countrymen. Bonnefoy is noted especially for his translations of Shakespeare which combine a fine sense of Shakespeare's meaning with a poet's mastery of his native tongue. Bonnefoy has for many years been an admirer of Yeats who ranks in his eyes as perhaps the greatest poet of the twentieth century. His translation of forty-five poems has appeared this year and is the fruit of a long meditation on the poetry of Yeats and on the life from which it sprang. Bonnefoy's translation is that of a deeply sympathetic reader. Like all translations it betrays the original. The well-known abstraction of French cannot always render the sensuous

detail of Yeats's language. The latter carries also rich echoes of the English literary tradition and these of course cannot be duplicated. Bonnefoy is aware of these failings and compensates by bringing the resources of his own style to the French expression of Yeats's poetic thought. Our paper examines the salient characteristics of Yeats's style and their French translations. We note inevitable losses (e.g. the lack of a compound adjective in French to translate expressions such as "mackerel-crowded seas"), but we also observe ingenious gains (e.g. Bonnefoy's use of line-length and word arrangement to represent spatially what is expressed audibly in Yeats's rhythms). Bonnefoy's translation is thus highly personal, the transformation of another's art through his own. Yeats and Bonnefoy, however, both live in a world where "things fall apart". English original and French translation are thus in tune at the deepest level.

RED HARVEST IN MEXICO: *LA CABEZA DE LA HIDRA* AND THE THRILLER TRADITION

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La cabeza de la hidra, by Carlos Fuentes, is an "artistic thriller," that is, a representative of a popular genre written with intent and technique usually not germane to the espionage or detective novel. Despite the relative scarcity of criticism on *La cabeza de la hidra*, critics have noted that the work, though still exhibiting the usual hallmarks of the fiction of Fuentes, is to a notable degree a pastiche of several sources, such as the film of *The Maltese Falcon*, the Delmer Daves film *Dark Passage*, and the Dashiell Hammett novel *Red Harvest*, which Fuentes himself has mentioned as an inspiration for his novel.

The paper investigates some of the connections between the Fuentes novel and its sources and referent texts, concentrating in particular on the apparently strong link between *Red Harvest* and the spy novel by Fuentes. Both the Hammett work and *La cabeza de la hidra* present a world of betrayal, ruthless violence, systemic corruption, and characters with shifting institutional loyalties and identification. Félix Maldonado, the ambiguous protagonist of the Fuentes novel, and the Continental Op, the narrator-hero of *Red Harvest*, are "organization men" who nevertheless overstep accepted procedure and attain individuality in their respective

endeavors. *La cabeza de la hidra* borrows generally from the hard-boiled and *film noir* styles, so that the subtext of *Red Harvest* is aligned with other allusions to related traditions as well as, of course, to the backgrounds of the Latin American novel, Mexican history and politics, Aztec myth, and general European literary and cultural influences, resulting in a mix quite typical of the work of Carlos Fuentes.

PORTRAIT OF THE ARTIST AS A YOUNG WOMAN: GABRIELLE ROY'S AUTOBIOGRAPHICAL FICTION

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Although Gabrielle Roy's works *Street of Riches* (1955), *The Road past Altamont* (1966) and *Children of my Heart* (1977) were not conceived as a trilogy, they can be seen as a Manitoba cycle. Despite differences in techniques of compostition, all three are semi-autobiographical works of fiction, written in the first person singular and recounted by the same narrator, Christine. All are retrospectives, drawing largely upon the author's own experiences growing up in a Franco-Manitoban family in Saint-Boniface and as a young adult teaching both in rural Manitoba and Saint-Boniface.

The stories inspired by these formative years (before Gabrielle Roy left Manitoba to travel and eventually to settle in Québec) afford us a privileged view of the author's ideas and values, shaped by the influences of her family, social and cultural milieu and the age in which she lived. One essential facet of her discoveries of self and the world is the female role. What images of woman does she see in society? Will they satisfy her growing ambitions? To what extent do they reflect her own aspirations? For the only models she might imitate appear to be the roles of wife and mother, life in religious orders, or a career in teaching.

The author's growing awareness of the limitations imposed by the female condition can be noted throughout the three works. In "The Deserters" she recognizes the restrictions husband and family place on her mother's personal freedom. She observes, too, the even sorrier plight of her mother's childhood friend who had entered religious orders. *The Road past Altamont* also contains many glimpses - mainly negative - of Christine's grandmother and mother. It is no surprise that the short stories

of *Children of my Heart* vindicate Gabrielle/Christine's decision to teach. The contrast between the role of teacher, mistress of her own destiny, and that of wife and mother is illustrated in a series of portraits of women, dependent and frequently downtrodden, overwhelmed by poverty or victims of their fertility.

Gabrielle Roy left her teaching career in Manitoba and eventually became a writer. Although she cannot be called a feminist insofar as she pursued the solitary life of an artist rather than embracing the feminists' creed of solidarity, her autobiographical fiction does show an acute sensitivity to the plight of women.

POPPIES AND OAK LEAVES: GERMAN AND BRITISH SYMBOLS OF THE FIRST WORLD WAR

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In the heady patriotism of August, 1914, German writers of all ideologies rejoiced in the unity of the German Empire and in its cultural antithesis to the Western powers of France and Britain. The glory of Germany, they proclaimed, was its deep "inwardness", the profundity of its philosophy, the elevated spirituality of its culture, all of which had laid upon the German nation the task of civilizing the world. French culture could be dismissed as an exercise in superficial triviality. But British power could not be easily brushed aside. Based on pre-war rivalries, Britain and what Britain represented to the Germans - technology, materialism and modernity - assumed in war-time rhetroic the position of arch-enemy to all that was German. These antitheses form the basis of much of the German reaction to the war, and ultimately of the symbols, both literary and popular, that represented that war.

An early effect of this mode of thinking appears in the German view of the war of attrition that began in 1916. The English phrase "war of attrition", focuses on the gradual destruction of the enemy through human loss. The German equivalent of that term is, however, extremely rare among the German writers. The vast majority called that phase of the war the *Materialschlacht*, the war of material. The emphasis on the weight of material brought to bear against them by the better-supplied allies, rather than on the loss of life, is symptomatic of the anti-materialism and anti-

industrial bias of German thought.

The anti-technological bias of German thought assumes its most interesting form in the symbolic and metaphoric content of First World War German literature. Unlike the British literature of the war, which is characterized by the ironic mode that Fussell calls "hope abridged," and which centers upon loss of life and loss of an ideal pastoral past, the German literature eschews the iroonic juxtaposition in favor of depicting a demonic world dominated by the machines of death. In other words, where British poets use literary references to create a pastoral ideal which is then undercut by the reality of war, the German writers use simile and metaphor directly to conjure up a demonic world. Literary references to the *Bible*, Dante's *Inferno*, and the Walpurgisnacht scene from *Faust* predominate in their work. Thus the bitter irony of the British point of view is largely absent in the German literature.

Similarly, German references to nature are rarely an invocation of a pastoral ideal destroyed by the war. On the contrary, as Germany lacks a vital pastoral tradition, and has instead a Romantic one, the battlefield becomes, metaphorically, a bizzare, deadly garden, the descendant of the weird, dangerous forests of the Romantic *Kunstmärchen*.

The most striking instance of the influence of the German anti-technological bias is found in a series of "war-machine" metaphors. In these, the war becomes a food-processing machine - one designed to cut men down, to grind or crush them, and to render them into a cannibalistic meal for a devouring god of war, often characterized as Moloch.

Alongside the literary symbols of the war, popular symbols probably provide the most telling look into the national psyche. The poppy, with its evocation of the pastoral scene, its blood-red color and its fragile evanescence, has become the universal symbol of loss during war in the English speaking world. German war memorials present a different set of symbols. The most common is the *Stahlhelm*, the steel helment of the *Materialschlacht*, so reminiscent of the knight's helmet in Dürer's "Knight, Death and Devil". The second symbol, often seen in conjunction with the first, is a branch of oak leaves. Like the *Stahlhelm*, the oak leaves summon up the mythological Germanic past (the oak was sacred to Thor), suggest the continuity of the warrior tradition, and emphasize the strength and endurance of the German soldier in the face of the *Materialschlacht*. Thus the German popular symbols emphasize strength, endurance and (symbolized by acorns) the possibility of rejuvenation, while the British poppy evokes the fragility of life and its irremediable loss. It would not be going too far to suggest that in these symbols we see mirrored national attitudes that would lead to the creation of further war memorials.

SUBJECTS (PREDICATES & PERSONS): OUR REAL TOPIC BEING FREEDOM

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[The subject of the presentation is SUBJECTS. Consideration is given to philosophers from Hegel and Marx to some existential thinkers (Kierkegaard, Nietzsche, etc.) as contributors to our thinking through the implication of the linguistic problem presented. (What follows is a précis of the position.)]

Language varies as its participants. Most, craving stability assert regularity. Hence rules and their givers and receivers.

Various are the conditions that grant fecundity to license--to rules' origins.

Some delight to encounter new order itself. Some delight to impose, others to preserve, and still others to receive: order of any sort. We variously name these: Poets, Tyrants, Pedants, and--Cowards.

Thus do we begin to name the ground of our subject. Which is to say that SUBJECTS are our problematic concern.

In youth I recall grammarians assuring me that all well founded sentences contained a subject. Just as every triangle contained three interior angles, so too every sentence a subject.

Subjects and proper names gain meaning only in some context, while predicates specify every known definite thing about the subject.

Predicates and subjects define each other. Predictions determine subjects. Passive, most subjects accept definitions imposed upon them. Active, some will to define themselves. The will may be either: active or reactive. Regardless, the subject appears bound to some definite, finite, limiting prediction.

What anyone can know of any subject is subjugated to some predictable condition of objective thinghood.

Kierkegaard, supposing himself radical, proclaimed: "Truth is Subjectivity." It may well be that we concur, yet even the most willing subject finds himself enmeshed in predication--and forever bound to subjugation as freedom's nemesis. Regardless--being a SUBJECT is not yet a release into freedom freed from objective condition.

We conclude, SUBJECTS are inextricably bound--though some more favorably than others--in dialectical relation to (predictable/predicated) OBJECTS.

We may thus come to ignore the temptation of tyrants to subjugate subjects. Equally we can refuse to seek one who would define us.

Yet we may ponder the destiny of our still childlike poets and lovers. Such personalities,and such persons as these lovers, speak from a ground other than that of SUBJECTS inextricably bound to the ground of their both DESIRED and FEARED OBJECTS.

Artists as original articulators of language, as authors self suspended from the sentence of convention's tyranny, and as honest discoverers, are such persons who non-coercively speak the presents revealed to them. Poets, and other lovers, refusing to prostitute themselves and rebelling against being prostituted into objects, equally come to discover their rebellion against being sentenced to subjectitude--captivity to subjectivity is merely the flip side of their rebellion.

THE *COMMENTARIOLUM PETITIONIS* OF Q. CICERO: LAYING TO REST AN OLD CONTROVERSY

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The *Commentariolum petitionis*, longest letter in Cicero's extant Correspondence (21 pp. of *O.C.T.*), is a revealing document on the orator's consular campaign for 63 and contemporary electoral practices. Framed as a letter of advice to the candidate, with the conventional prescript of epistolary salutation, it amounts in fact to a veritable electioneering brochure tailor-made to suit the delicate circumstances of the *novus homo* campaigning for the highest office of state in the heat of the existing tensions between *Optimates* and *Populares*: it outlines the assets of the self-made orator whose forensic labours have succeeded in compensating for the lack of ancestoral *nobilitas* with a network of grateful or expectant clients spread across a broad spectrum of the electorate; it prescribes strategies for increasing these *amici* and capitalising on their employment as electoral agents; supplies ammunition for neutralising the influence of adversaries and a smear campaign against the chief competitors C. Antonius and Sergius Catilina; and unfolds a battery of dos and don'ts for soliciting popular favour without prejudice to the goodwill of the senatorial class, the interests of the Equestrians or the ethical standards of an unimpeachable canvas. Formal stylistic features, such as scrupulous observance of rhetorical *partitio*, use of prose rhythm and absence of colloquialisms and Greek words, rank this letter, alongside *ad Quintum fratrem* I.1, with the specimens exceptionally designed, as it seems, for circulation beyond the professed recipient.

Despite nearly impeccable manuscript authority, the authenticity of the *Commentariolum* as a genuine work of C's younger brother Quintus has been the subject of a century of controversary ever since A. Eussner (1872) and G. L. Hendrickson (1892 & 1903), and, in a second round, M.I. Henderson (1950) and R. G. M. Nisbet (1961) impugned it by drawing attention to a number of problems and alleged improbabilities. Their arguments shook the faith of some authorities, including A. S. Watt, ed. of the *O.C.T.* (1958) and triggered a proliferation of queries increasingly appended to the author's name wherever the work is mentioned. But many more, including Tyrrell-Purser (1904), J.P.V.D. Balsdon (1963), and C. Nicolet (1972, '73, '74), came to the defense refuting the alleged improbabilities and accounting for the problems without recourse to the hypothesis of spuriousness. The authenticists have at least disproved the case of the sceptics more or less to the satisfaction of a major consensus of scholars who have studied this question, and D. Nardo, with the most recent exhaustive study of the document (1970), comes down firmly in favour of its genuineness.

The main thrust of this paper is directed at one type of argument that was pivotal in the first phase of the attack against authenticity and that has lingered on thereafter as one of the perplexities of the *Commentariolum*. The occurrence of passages closely resembling others in the Ciceronian corpus, especially in the lost speech *In toga candida*, provided the earlier anti-authenticists the bulk, and in some opinions the most cogent, of the material for their case. Focussing on some of these parallel passages where borrowing by either author is beyond question, this paper evaluates them, from the opposite perspective, as actually constituting the most persuasive evidence in support of Q. Cicero's probable authorship. The scanty remains of Quintus' other writings, 4 brief letters to Tiro and Cicero and a short 20-line astronomical poem on the signs of the Zodiac, combined with C's addresses to him in the *ad Quintum fratrem* and the preambles of some rhetorical-philosophical dialogues, indicate a very intimate involvement of the two brother in each other's thoughts and writings, to such a degree that mutual borrowings, quotations and exchanges of ideas and verbal expressions were a very natural aspect of their fraternal collaboration. A closer examination of the literary reciprocity between the two brothers helps to place the parallel passages in

an iluminating context and reinforce the case for the authenticity of this much debated work.

THE FUNCTION OF THE GROTESQUE IN LOUISE ERDRICH'S *TRACKS*

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In the 1950's Flannery O'Connor wrote a group of short stories appropriately entitled *A Good Man is Hard to Find* (1955). The lead story depicts a grotesque character, a devilish man called the Misfit, who is very close to being highly spiritual. He knows Christ, for instance, much better than the southern family he overtakes and subsequently has shot to death.

Writing in the 1980's, Louise Erdrich also examines the relationship between grotesque characters and deeply spiritual values. In her most recent novel, *Tracks* (1988), she juxtaposes two voices, one male and one female, and through them two female characters, Pauline and Fleur. Both women in their own ways are inhuman. But through their tragic juxtaposition the author is able to expose significant human values as they may be disappearing from the earth. The novel is set on the Turtle Mountain Indian Reservation in northeastern North Dakota early in this century where and when sinister forces, ranging from consumption to lumber companies buying off land, begin to ravage the very life of the Chippewa People.

In this context I want to examine Erdrich's notion of what is spiritually ennobling. Pauline is a Morrissey who reacts to the situation by becoming a nun, albeit a peculiar one; she is further developed in *Love Medicine* (1984). Fleur Pillager, by contrast, belongs to the woods and is more akin to a water monster than a human being, but it is her life and death the author uses to dramatize important values disappearing from our civilization. Erdrich's notion of spirituality may emerge more indirectly than O'Connor's--tracks rather than violent confrontations--but their techniques of characterization are similar, and Erdrich follows in O'Connor's footsteps in making us reflect on what is truly valuable in our time.

THE HERESIES OF GABRIELLE ROY & ANDRE LANGEVIN

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The heretic is not an atheist, neither is he a pagan: He is a Christian, albeit deviant or misguided. The heretic does not reject Christ or God, he misinterprets Them, at least according to the Church. More to the point, he misinterprets Christianity in such a way as to reduce or eliminate the role of the Chuch as that divine hierarchy which alone can intercede between man and God.

Although one might sympathize with the tendency of the Church to reject those who reject Her, in the context of the Quebec Catholic Church's control over Quebec from the late nineteenth century to the 'fifties, it is difficult not to see the point of those who strayed from her fold. For the Quebec Church not only had great temporal power but also used this power to achieve goals, most notably the preservation of the French people on the continent, which, though meritorious in themselves, were not primarily spiritual. Towards this end the Church preached means onerous to the individual in society: large families (revenge of the cradle), agriculturism, disdain for economic success and participation in the industrial economy, and discouragement of participation in politics.

The objections raised by Gabrielle Roy in *Alexandre Chenevert* and by André Langevin in *Poussière sur la ville* to the influence of the Catholic Church in Quebec can in a sense be understood in the same way a factory worker might object to the cheerful optimism of the university marxist, or the victim of Stalinist ideology to the espousal by Sartre of the Stalinist régime in the early fifties: the justification of human suffering in the name of a higher principle, a principle which, however praiseworthy it might be, always seems both out of reach and out of touch.

The Quebec Church since the late nineteenth century was an ideal oriented structure, which, however, often abused its spiritual authority in the temporal sphere. The thrust of Langevin's and Gabrielle Roy's criticism of Catholicism in Quebec concerns the very principle of temporal authority exercised by a spiritual institution in the name of an ideal truth. This kind of authority is seen to be necessarily bad, since it leads to a fundamental disrespect for the extent, but also the redeeming value of human suffering.

CONTINUITY OF CHARACTERIZATION IN THE THEBAN PLAYS

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Despite the fact that Sophocles' three plays about the house of Oedipus were not written as a single unified tragic trilogy and, indeed, were written at very different periods of his life, one might have expected the playwright to have maintained some consistency in the matter of characterization. While there may be minor inconsistencies and lack of complete continuity in the details of the tale of Oedipus and his children, it may be argued that Sophocles saw his protagonists in much the same light, though perhaps with some minor modifications due to their, and his own, advancing years.

Of the three plays the *Oedipus Coloneus* is perhaps the most difficult to come to grips with. Not only was it written much later than the *Oedipus Tyrannus* and the *Antigone*, but there is some dispute about the exact purpose of the play, in particular whether it is to be seen as a sequel to the *OT*. In all probability it is to be taken as a much more complex play than the other two, pursuing several different ends at once rather than having a single purpose, and this would include serving as a link between the *OT* and the *Ant*. In this way it would also serve as the essential link in the matter of characterization.

In the case of Oedipus and Antigone there is little difficulty in recognizing the continuity of characterization. Oedipus, though the circumstances are very different in the two plays in which he appears, maintains the same authority and stature in the old, mutilated beggar as in the proud, confident monarch of the *OT*, the same terrrible wrath when he confronts Creon and Polyneices in the *OC* as when he confronted Creon and Teiresias in the earlier play. In the *OC* Antigone plays the role of the devoted, dutiful daughter following her father into exile, comforting him in his sorrow and tending to his needs, just as she shows the same sense of duty to her brother, Polyneices, by defying Creon's edict and burying him. Some may suggest that she is a somewhat softer character in the *OC*, but in both plays she has opted for the hard way which is right in her eyes.

With Ismene, however, Jebb has claimed that Sophocles in the *OC* has avoided tingeing her character with "anything like selfish timidity," which stands out so clearly in the *Ant*. To be sure her role in the *OC* is a very minor one and relatively undeveloped compared with her function in the former, being quickly removed from the stage shortly after her arrival and remaining either off-stage or silent until the final scene. Nonetheless, there are hints of her diffidence and timidity, when her more impulsive sister proposes to rush back to the spot where their father had died and when Antigone prays for death. Most significantly, in marked contrast to

Antigone, she had made the decision not to accompany her father into exile. Though that decision was taken before the action of the play commenced and is left unexplained, like Antigone's, it may be taken to interpret her character and is in keeping with her attitudes and role in the *Ant*.

The case of Creon, the only character to appear in all three plays, presents a greater difficulty. His portrayal as a heartless and hypocritical villain in the *OC* is claimed to be a marked contrast with his dignified, self-respect in the *OT* and the "well-meaning but wrongheaded martinet" of the *Ant*. While there can be little doubt about Creon's hypocrisy in the *OC*, what is most remarkable is that he offers absolutely no justification for his actions when his hypocrisy is exposed, whereas he goes to great lengths to justify his edict in the *Ant*. Yet he might in the *OC* have used much the same type of defense as he did in the *Ant*, where his offence is arguably greater than in the *OC*. In the *OT* there can be little doubt that Creon serves as the voice of reason, the foil to the headstrong king, and one of the victims of his paranoia. Yet in a critical passage, where Creon denies that he ever wanted to be king, he states that, "if I were king, I should have to do many things I would not wish to do." In this way he recognizes one of the hazards of kingship which he is to confront in the other two plays: necessity to act in a certain way because it is in the interest of the state. There is also a hint of what is to come in his brusqueness and harshness in his first use of authority when Oedipus blinds himself. Thus, there may be seen to be in his case too the same consistency of characterization as with Oedipus, Antigone, and Ismene.

META-NARRATIVE AND THE MEANING OF SHIPWRECK

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In *Comentarios reales de los Incas* Garcilaso de la Vega, El Inca (1539-1616) reports the misadventures of Pedro Serrano, a Spanish sailor who was shipwrecked on a reef between the coasts of Columbia and Cuba. Inca Garcilaso reports the incident as an intercalation into his main discourse on geography because of the interest of the incident. Daniel Defoe (1660-1731) reports a fictionalized shipwreck in *Robinson Crusoe* that makes up for its lack of credibility with intricacy of detail and planning as well as Robinson Crusoe's first person report. The first person

narrative lends fictional verisimilitde to unlikely but adventurous incidents.

Robinson Crusoe's organizational skills stand in sharp, nearly antagonistic contrast ot Pedro Serrano's frail, easily intimidated humanity. The reader will favor the character who best illustrates the personality pattern with which the reader is most vicariously at ease. Even so, the meta-narrative paradigm of shipwreck carries both Robinson Crusoe and Pedro Serrano--fiction and fact--through the narreme of disaster to rescue and prosperity in unequal proportions as it unfolds the completed pattern of its power.

CICERO'S QUOTATION FROM THE *XII TABLES* AND THE ORIGINALITY OF U. FOSCOLO'S *I SEPOLCRI*

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I Sepolcri is one of several works published in the 18th century on the value of cemeteries or tombs. Hence the allegation that Foscolo's effort was not that original. The outstanding works which antedated Foscolo's were:

1. James Hervey's *Meditations among the Tombs* (1745-47)

2. Thomas Gray's *Elegy written in a Country Churchyard* (1751)

Hervey meditated on the tombs as a Christian. His book deals with the author's belief that one must resign himself to the fact of death and console himself by thinking of the life hereafter. So, to Protestants simple Protestant tombs were then enough. Thomas Gray wrote as a philosopher. By his famous elegy he wants to persuade people of the obscurity of life and the tranquility of death. So, to him a simple country cemetery is enough. Foscolo on the other hand considers the tombs from a political point of view. He aims at encouraging the Italians' political emulation by the examples of nations past and present that have honored or now honor great men's memory and their tombs. Foscolo does not preach the resurrection of bodies, he exalts man's virtue. His *I Sepolcri* bears as a preface Cicero's quote from the Roman Laws of the *XII Tables (De Leg.* II, 9, 22): *Deorum Manium Jura Sancta Sunto. Bonos Leto Datos Deos*

Habunto (transl. The right of divine souls will be held as sacred. Good people once dead will be held as divine). This quotation is the heart and soul of Foscolo's poem and points to the author's philosophy of life: death overwhelms all, hence life would be worhtless if we do not overcome death by illusions such as conquering it by glorious deeds such as those prompted by heroism, liberty, love for fatherland. There will be then poets to immortalize great deeds, to make men (the British Nelson, the Trojan Hector) forever known and new. However, tombs must be the concrete markers of man's virtue.

I Sepolcri, consisting of 295 blank hendecasyllables published in 1807, essentially deals with the tombs as:

1. a familiar knot uniting the dead to the living in a correspondence of love with the living's dear illusion of communicating to the dead his own pains;

2. an institution and religion witnessing memories transmitted from generation to generation: the sacred content of history;

3. a mark of the glory of great men from whom the living may derive the desire for greatness and auspice of future renaissance;

4. a source of poetry, the poetry which allows the heroes to conquer the silence of centuries. For Foscolo heroism becomes eternal only through poetry.

In the first 50 lines of *I Sepolcri* there is a series of rhetorical questions recapitulating the main things already written concerning tombs. That leads to the motivation for writing this poem: to inveigh against the Napoleonic Edict of St. Cloud (1804), prescribing that dead citizens of all classes be buried outside of towns and that no names appear on headstones, and to praise man's desire to bestow solemn honors on the dead. Since men were organized into societies with law and religion the tombs became witnesses of national glory and altars for future generations. Thus the tombs not only keep alive and nourish private affections, but they also kindle love for the fatherland and the desire for brave deeds. Lines 146-188, in the middle of the poem, represent the central, original meaning and the kernel of Foscolo's philosophy of life: "To us poets let death prepare a restful tomb where once and for all it may put an end to troubles and friendship may receive an inheritance not of treasures but of warm feelings and a monument of free (not servile) song. The tombs of famous men, O Pindemonte, possess a lofty civil value because they urge strong souls to emulate noble deeds and make the fatherland illustrious in the eyes of foreigners." This is followed by the vision of Santa Croce, the famous Florentine church where the luminaries of Florence are buried. Foscolo mentions Galileo, Michelangelo and Machiavelli. The parade of

these famous Italians leads into the exaltation of Florence, fatherland of the renowned poets Dante and Petrarch and the custodian of the great monument, Santa Croce, which is a comfort and an inspiration for great men to reunite the fatherland, Italy. The poet then likens Santa Croce to the mound of Marathon erected to the memory of those who saved Greece. Then, the poet invokes the Muses that they might inspire the celebration of heroes and defeat death by songs, i.e. poems. The poem comes to an end with the recalling of the tomb of Electra, the nymph whom Jove loved and the tombs of Electra's descendants, the Trojan kings. To these tombs the Trojan women came to pray that the Penates might turn aside death which hangs over the heads of their husbands; to these tombs came also Cassandra when she sensed that the destruction of her fatherland was at hand. She led here her nephews to console them over the misfortunes they were about to suffer predicting that the Penates, once the city fell, would be kept safe in the sacred tombs till the day when Homer would recall the glorious end of Troy assuring to it immortal fame through his poem.

So, *I Sepolcri* is not a poem about death and life beyond, as other works of the first half of the XVIII century, but it is a sacred hymn to immortality. It is seen as a new work for its aim or purpose of immortalizing greatness and for its Romantic principles employed in the poem to achieve the purpose.

LA NOCHE DE LOS ASESINOS, LA IRRESPONSABILIDAD POR LA CUAL TRIANA FUE CONDENADO AL EXILIO

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El dramaturgo José Triana (Cuba, 1931) se vio forzado a exiliarse dos años después de recibir el mayor premio teatral de su país. La razón del descenso en el presigio de Triana, un escritor revolucionario que apoyó los cambios políticos en Cuba en 1959, parece ser más bien una consecuencia de la crítica y de las interpretaciones de su obra teatral, que de su propia actitud no-revolucionaria.

En este trabajo, nos dedicamos a re-analizar la obra "La noche de los asesinos", sus juegos de actuación y las originales destribuciones y disposiciones de sus personajes. Nuestra investigación tuvo por objectivo

encontrar los valores literarios por los cuales el jurado de la Casa de las Américas le otorgó el gran premio in 1965.

Después de examinar estas razones, pasamos a averiguar también la poca importancia del punto de vista "realista-revolucionario" en su teatro, comparado con el del realismo-subjectivo, con tendencias al teatro del absurdo, adoptada en Cuba, en la década de 1960-1970 por varios dramaturgos, inclusive por Triana. Por eso fue que los jurados de los concursos patrocinados por la Casa de Las Américas decidieron adoptar una declaración aceptada por el Congreso de Escritores y Artistas cubanos, según la cual, todo escritor tenía la obligación y la responsabilidad de contribuir al proceso revolucionario por medio de su obra literaria. José Triana, con su obra "La noche de los asesinos", seguramente no estaba cumpliendo con esta obligación.

THE UN-AMERICAN AMERICAN: ISRAEL POTTER

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Herman Melville, deeply hurt by his lack of success with *Moby Dick*, wrote a fictionalized biography of a neglected veteran of the American Revolution, Israel Potter. In his darker cast of mind Melville changed the title of his source, *The Life and Remarkable Adventures of Israel Potter* into *Israel Potter: His Fifty Years of Exile*, published in 1855.

Israel Potter in Melville's novel is shown to be idealistic in his motivation. Frustrated repeatedly as a young man in his desire to marry a woman of *lower* status, Potter turned to farming rather than leave the wolfish world as did Ishmael in *Moby Dick*. As a patriot he unhesitatingly volunteered for service in the American Revolution, suffering several wounds at Bunker Hill and then paying the price for his service on an American brigantine by being captured by a British ship and sent as a prisoner-of-war to England, he helped the American cause whenever he could; for example, he acted as a secret emissary between pro-American sympathsizers in England and Benjamin Franklin in Paris.

Melville brings into his novel as background-figures three famous men in early American history. Benjamin Franklin represents the rationalistic acquisitiveness of the American ethos. John Paul Jones stands for the lust for military glory and power that subsequently made America a great

world power. Ethan Allen, the third, is the noblest because he is portrayed as a man ready to be a martyr for freedom. It is the last whom Israel Potter resembles most closely, even though he lacks Allen's boldness and acquires no fame for his efforts.

Potter returned in old age to his beloved America to die in poverty and obscurity. Yet he died knowing that he had *given* to his country, no matter how ungrateful his country had been to him.

FREEDOM AND CAPTIVITY IN *LES DÉSERTEUSES* OF GABRIELLE ROY

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Rue Deschambault is organized around a privileged theme that lends it coherence: the child's discovery of herself, the world around her and her artistic vocation. As in Proust's *Recherche*, people, places and things all acquire a special meaning within a symbolic pattern that makes up a life. Many of the stories contain a meditation upon an existential problem: the problem of a benevolent God in "The Titanic", the problem of young love in "To Prevent a Marriage" and the problem of death in "The Well of Dunrea." "The Deserters" is devoted to a portrait of the author's mother. In this witty and moving portrait, the author evokes her mother's midlife crisis. The story highlights the tension between duty and independence in the life of a married woman. In broader terms, it points to a perhaps irreconcilable conflict in the human heart: the contrasting need for order and adventure.

In the first chapter the author introduces the main characters--maman, papa, and the narrator Christine--and the central theme: the idea of taking a trip that comes to maman in a moment of inspiration. Maman is 49 years old and has had 9 children. She has devoted her life to caring for others. One day, watching the gulls in flight from the Provencher Bridge in Winnipeg, maman confides to her daughter Christine her frustrated longing for liberty. In spite of her love for her family, she still has a desire to travel and see the world. From this moment maman is obsessed with the idea of taking a trip.

Before leaving on the trip maman must overcome some major obstacles. The most serious of these is her husband Edouard. As a government employee, he could obtain a free rail pass for his wife. Not

only does he refuse, he refers to his wife as an unstable "vagabond." The characters of papa and maman seem completely opposed. While maman needs liberty, papa needs order and routine. Maman feels stifled in the house, while papa, who is always travelling for his work, "needed to find at home a stable, firm base." Since maman cannot persuade her husband, she decides to "desert". Like a soldier abandoning his post, she leaves without permission. Little Christine in tow, maman takes the train to Montréal to visit the relatives.

The train trip to Montréal is an almost magical deliverance. Maman escapes from the dull circle of her daily life into the boundless horizon of the Canadian prairies. At home she appears old and tired to Christine. The house and the voyage represent polar aspects of human existence. The house is associated with order, duty and routine. It stands for the constraints of bourgeois existence that stifle the imagination. To travel is to escape from the prison of bourgeois values and to fly into the unknown.

During their stay in Québec maman and Christine encounter a series of people imprisoned by a life of order and routine. These include the Nault family in chapter III, papa's sisters in chapter IV and Odile Constant in chapter V. With his prim and proper wife and his daughters dressed all in black, Samuel Nault is a symbol of dull bourgeois existence. Papa's aged sisters have never ventured beyond the confines of the village. Odile Constant, maman's childhood friend, has spent almost her entire life in the convent. These characters are all astounded by maman's audacity. It is a shocking breach of propriety for a married woman to undertake such a journey without her husband!

In chapter VI the travellers return to Winnipeg. Just as the outward journey seemed to rejuvenate maman, the return trip makes her seem old again. The windows of the train are fogged over as the travellers cross the Provencher Bridge, so they cannot see the seagulls. The absence of the seagulls signifies the return to prison, the defeat of the Romantic aspiration that began the story.

The story, however, ends with a surprise. Maman, always a clever diplomat, manages to forestall her husband's reproaches by bringing him the greetings of his long-lost Québec relatives: "Without the past, what are we, Edouard?' she asked. 'Several plants, half alive....that is what I've come to understand.'"As a result of her liberating trip, maman has come to understand the importance of having roots. Ironically, it is maman, the "deserter", who teaches this lesson to papa. Maman heals the breach with the past which papa had made by leaving Québec. In moving, lyrical evocation, maman praises the cozy houses of Québec that preserve the warmth of family ties and the memories of dead generations. This praise of the house, guardian of memories, balances the lyrical evocation of the voyage at the beginning of the story. Maman needs the voyage to appreciate at its just value what she has left behind. As Christine remarks, "It is when you leave your own that you truly find them." Maman returns to her point of departure, but she is reconciled with herself. The deserter

returns to her post--her husband, her children, her household duties--but this time she chooses her prison. And that makes all the difference. The house is no longer seen as a cage that imprisons the bird of creativity. It is seen as a form that gives order and meaning to life, that is necessary to the flowering of the self.

THE DIALECTS OF DIALOGUE IN SHAW'S *MAN & SUPERMAN*

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Bernard Shaw's uncanny facility with the English language has evoked, somewhat paradoxically, a good deal of damnation for his dramatic works. Yeats carped that Shaw's plays hummed along as effortlessly (and lifelessly) as a sewing machne, yet they have proved remarkably enduring on the English-speaking stage in the twentieth century, receiving fewer productions only than the masterpieces of Shakespeare. A close reading of Shaw's "talky" comedies reveals the instinctive genius and elaborate care with which Shaw orchestrated his apparantly endless stream of comic verbiage. Although Shaw possessed a consciously intellectual playwriting technique, he was firmly rooted in the dialectical principle, which lies at the very heart of the dramitic impulse. He was able, as only the most fortunate of writers and thinkers are, to wed his philosophical convictions to an enduring art form. Shaw exploited the dialectical principle most specifically by extending the language of paradox and opposition in his plays, thereby deepening the intellectual, emotional, and metaphysical ramifications of his drama.

The dialogue of Shaw's play for philosophers, *Man and Superman* (1903), is cerebral and at the same time mellifluous, colorful even as it strains toward precision. Shaw uses language in order to subvert the cherished ideals of his bourgeois Edwardian audience, continually sparring in order to wear down their natural resistance, for example, to his Schopenhauerian notions of sexual struggle. The magic of Shavian dialogue consists in its opacity; it is so disarming that audiences, as well critics, fail to grasp completely the nature of the weapon. Shaw regularly employs the entire catalogue of linguistic and dramatic devices in order to undermine his unwitting victims, including healthy doses of paradox, anti-climax, abstraction, contradiction, contrast, imagery, symbolism, reversal, opposition, wit, and a musical kind of construction. All such devices work

together in the accomplishment of Shaw's primary aim: to force an unreflecting public to thought by means of an entertaining barrage of words and ideas in the theatre. Shaw attained success by appearing at once thoughtful and inane, comic and profound, carefree and determined. *Man and Superman* testifies to the elusive nature of Shavian dramaturgy, which can only be fully understood as a function of the dialectical principle--as central to Shaw's art as to his ideas.

THE FIGURATIVE STRUCTURE OF *AS YOU LIKE IT*

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Interpretations of *As You Like It* during the past few decades have described a number of figurative structures which supplement and enrich the play's narrative structure during certain individual scenes and incidents (such as Orlando's wrestling contest with Charles, the First Lord's description of the wounded stag, Orlando's battle with the lioness, and the multiple marriage which ends the play), but there is as yet no proposal for an extensive system of figuative representation developing parallel to the narratve progress of the play. Indeed, some critics (e.g., Richard Knowles) have argued specifically that no such system exists and that the effects of the play's figurative elements are merely localized and momentary. I maintain that, on the contrary, such a generalized figurative structure does exist: that there are in the play two extensive systems of poetic images which not only form a significant dramatic structure in themselves, but also link the apparently isolated figurative elements and unite with them to form an extensive, coherent and consistent figurative structure which parallels and reinforces the play's basic narrative structure.

These two image systems develop parallel to the play's narrative of Orlando's education in love. They join this narrative in presenting an extended contrast between two extreme concepts of love: the merely physical love known to Shakespeare and his contemporaries through the Ovidian tradition, and the non-sexual, purely mental love known to them through Renaissance Platonism. In the play's final scene, at both the narrative and figurative levels, these two extremes are modified and the claims of mind and body are balanced in the golden mean of chaste married love.

This paper first examines the derivation of the two image systems from Renaissance concepts of physiology, psychology, philosophy, and

mythology. It then explains how these images lead to new interpretations of several iconographic elements in the play while also joining many of the play's symbolic and emblematic elements into a coherent system. After brief reference to existing interpretations of the wrestling contest, the discussion centers on four passages: the First Lord's verbal emblem concerning the wounded stag, Oliver's account of Orlando's battle with the lioness, the hunters' song of the dead deer, and the play's denouement in the Masque of Hymen.

"WHO'S GUN IS IT?"

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Few poems written by women poets more perfectly capture the nature, the difficulties, and the risks involved in the task of self-redefinition and self-empowerment than Emily Dickinson's "My Life Had Stood a Loaded Gun." Gender is central to Dickinson's poetic development. Her self concept as woman affects her voice.

The voice of the woman poet poses a woman's question in this poem, a question not recognized, and therefore, not answered by man, for whom such a question is beyond representation. The poem contains a suggestion of the destruction of the female self of the speaker who acts out of the illusion of agency, but in reality responds only to the agency of the owner. The realm of the speaker gives the illusion of the feminine, but these are Dickinson's appropriations of patriarchal symbols and metaphors of Mother Earth whose concept is only fiction.

The speaker takes on a foreign aggressiveness in a masculine realm in which the woman speaker/poet destroys her feminine self by writing like a man, or by writing for men. She maintains she was transformed from passive, impotent, confined object to active agent by allying herself with the owner, but it is an illusion, and she is sullied in the trick. She knows she can kill the female voice in herself and produce masculine poems, but she does not want to do that.

The last stanza shows the speaker's despair. If she cannot propagate with the voice of woman, she must assume a masculine voice to survive as a poet. She has the power to kill herself. The speaker recognizes at the end of the poem that she is the target. Power as a loaded gun merely gives the illusion of power, when in reality, such readiness is forever static without catalyst. The real question is to ask who the catalyst is. Is it the

owner, or two selves, or one self caught in an ideology? Does the speaker have the illusion that she is taking possession of herself? Is it an illusion that the speaker is being brought from the corner?

The speaker comes to realize that she can conform to prescribed femininity and continue to be the loaded gun in corners, waiting for a master. Or she can pretend to be male by taking on "appropriate" qualities that would secure her place as a male poet, which would require her to prostitute herself. Her attempted conformity has made her angry.

"My Life Had Stood a Loaded Gun" is not a poem about the assimilation of power, but rather one of imprisonment and confinement. The speaker is the captive of not only her society, but of herself. She has much to say, but is limited not only by social constraints, but also by her subscription to the condition that confines her. The speaker does not abdicate woman-ness after all, because she loads the gun for us. By appropriating the mechanics of man's voice, the speaker becomes woman's voice for the reader, and the gun in the corner is finally a woman's gun.

My Life had stood--a Loaded Gun--
In Corners--till a Day
The Owner passed--identified--
And carried Me away--

And now We roam in Sovereign Woods--
And now We hunt the Doe--
And every time I speak for Him--
The Mountains straight reply--

And do I smile, such cordial light
Upon the Valley glow--
It is as a Vesuvian face
Had let its pleasure through--

And when at Night--Our good Day done--
I guard My Master's Head--
'Tis better than the Eider-Duck's
Deep Pillow--to have shared--

To foe of His--I'm deadly foe--
None stir the second time--
On whom I lay a Yellow eye--
Or an emphatic Thumb--

Though I than He--may longer live
He longer must--than I--
For I have but the power to kill,
Without--the power to die--

Emily Dickinson

THE END OF READING: AFTER DE MAN ZEN

Jianjiong Zhu
University of Manitoba

Paul de Man claims in *Blindness & Sight* that a "literal reading" of the last four lines of W. B. Yeats' poem "Among School Children" is "superior" to a traditional "rhetorical" reading, which is subject to deconstruction. While insisting on the endlessness of desconstructive readings in theory, however, de Man is caught in his own blind spot, where his "superior" reading actually forestalls any more reading of Yeats' poem. To this dilemma of de Man's theory, Zen Buddhism, with its im-mediate experience of being and non-being, stands with a possible solution.

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