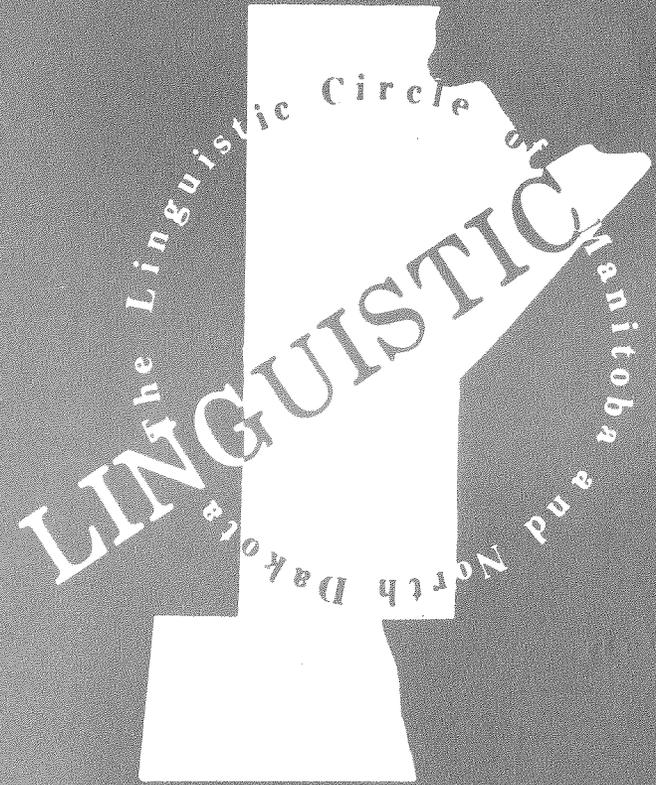




PROCEEDINGS
OF THE



LINGUISTIC
CIRCLE

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FOREWORD

The thirty-sixth conference of the Linguistic Circle was held on Friday and Saturday, October 15th and 16th, 1993, at the Town House Inn in Grand Forks. At noon on Friday, participants were welcomed by Circle President Ken Hall and by Bernard O'Kelly, Dean of Arts and Sciences at the University of North Dakota.

During the next day and a half, forty-one papers were read and discussed. Contributors represented eight American and three Canadian institutions. Chairs of sessions included: Harold Smith (Minot State University), Gaby Divay (University of Manitoba), Jane Berne, Christine Delea, Gayatri Devi, Gene DuBois, Ken Hall, and Marilyn Plumlee (University of North Dakota), Neil Besner and Iain McDougall (University of Winnipeg).

Following the Annual Banquet on Friday evening, Irish poet Desmond Egan treated Circle members and their guests to a generous sampling of his verse.

At the Business Meeting on Saturday, President Ken Hall called for reports from Secretary-Treasurer Gaby Divay and *Proceedings* Editor Tim Messenger. Of special interest in the Treasurer's report was the fact that, in addition to its five institutional members, the Circle had individual members from Manitoba, Ontario and Saskatchewan in Canada and from Minnesota, Nebraska, New York, and North Dakota in the United States.

In his report, the Editor expressed his thanks to Donna Norell and William Holden for their help in preparing the *Proceedings* for publication. He also reported that copies of the *Proceedings* had been sent to twelve Canadian and six American institutions. There is also an exchange with two European journals: *The Bulletin of the International Association for Semiotic Studies*, published in Vienna, and *Metalogicon*, published in Rome.

Officers elected for 1993/94 were Neil Besner (University of Winnipeg) as President and Harold Smith (Minot State University) as Vice President, with Gaby Divay continuing for another year as Secretary-Treasurer. The new President complimented all the contributors to the 1993 conference on the high quality of their presentations, warmly praised the excellent cooperation among the Circle's five institutional members, and commended the Editor for his work on the *Proceedings*.

In other business, it was agreed that the officers would be responsible for local and regional distribution of the "Call for Papers." A complete and updated membership list was said to be in preparation, which would greatly facilitate sending out the "Calls." It was also urged that a list of Life Members be printed in each issue of the *Proceedings*. Finally, Gaby Divay and Harold Smith announced that they had discussed publishing complete texts of some of the papers presented at Circle conferences. They sought permission to explore the possibility of bringing out a first volume of such papers. A call for submissions would be included in the forthcoming Call for Papers. Should the first volume prove successful, an editorial committee representing the member institutions would be established to select papers for future volumes. This proposal was heartily endorsed.

President Besner closed the meeting by announcing that the 1994 conference would be held at the University of Winnipeg on Friday and Saturday, October 28th and 29th, and cordially inviting everyone to attend.



L'IMAGE DU PAIN DANS LA COMÉDIE HUMAINE

Marie-Christine Aubin
University of Manitoba

L'image du pain est riche de significations tant dans *la Comédie humaine* de Balzac que dans l'inconscient collectif de l'humanité. Second du point de vue chronologique, c'est la nourriture première et essentielle de l'individu sevré. Substance et symbole, il se trouve associé à tout ce qui est vécu positivement dans la vie: amour, sentiments affectifs ou religieux, réussite morale ou sociale. Cela est si vrai qu'on en retrouve la présence dans divers mots ou symboles sociaux soulignés par Balzac: le *co-pain*, le *compagnon* ou la *com-pagne* sont autant d'amis qui partagent un même <<pain>>, matériel ou autre; la communion, religieuse et sociale, se fait au moyen de l'hostie, pain sacré, ou autour de la table; l'amour enfin s'exprime souvent au moyen de métaphores alimentaires.

Pourtant, tous les pains n'ont pas la même valeur dans *la Comédie humaine*: le pain noir et le pain sec s'opposent au pain blanc, au pain de froment; et tous s'opposent au pain de pommes de terre. Cette opposition se fonde sur la valeur symbolique de ces divers types de pain, soit morale, soit sociale. Le pain est en effet un équivalent concret de la réussite sociale, comme le dénote l'analyse du langage des bourgeois balzaciens.

Le pain, élément fondamental de la vie matérielle et spirituelle, est aussi un des ressorts de la pensée sociale de Balzac. Par la valeur nutritive que celui-ci lui attribue, le pain doit en effet jouer un rôle dans l'élaboration d'un monde meilleur qui garantira la force, la santé et le dynamisme des nations.



GRAMMER TEACHING AND THE ACQUISITION OF A SECOND LANGUAGE

Hubert Balcaen
University of Manitoba

This paper considers such issues as: pedagogical grammar, grammatical competence and communicative competence in writing.

In order to see the relationship between linguistic knowledge and language teaching methodology, it is appropriate to distinguish clearly between *reference* grammars and *pedagogical* grammars. A reference grammar has, as its main objective, the most complete description of the formal characteristics of a language. A pedagogical grammar, on the other hand wants to offer a certain number of definitions, diagrams and exercises that will help the learner acquire a practical linguistic knowledge which will enable him/her to communicate better.

What can we conclude with respect to the relationship between communicative competence and grammatical competence? That the requirement of teaching grammar for

linguistic competence does not leave any doubt. This teaching must help the learner master the syntax of writing. The grammar of communicative teaching will help the learner to see grammar as an integral part of language, of literature and of communication. It must be taught in such a way that the apparent division or distinction that too often exists between grammatical or linguistic competence and communicative competence will be lessened.

Studies conducted in the sixties have shown the importance of giving learners as many opportunities as possible to express themselves on topics of interest to them. That is more effective than the teaching of form only or what is known in French as "analyse grammaticale." There is an important relationship between the improvement of the *form* of expression and the importance given to the *content* of written expression. The research of the seventies and eighties no longer accepts the earlier research conclusions denying the usefulness of grammar as a means of improving written expression.

One of the main weaknesses revealed and confirmed by the research of the last decades has been the too great separation that is often being made between the study of grammar itself and the very process of writing. What research has revealed is the importance of integrating more closely grammar and writing and that it is essential to integrate fully the study of grammatical concepts to the process of writing. The teacher has to ensure that there is a transfer of linguistic or grammatical competence to the area of communicative competence in the way of sentences or paragraphs. It is essential to ensure the integrated and integral development of elements leading to fluency or ease of expression and of correctness of expression as well as the learner's ability to reflect and express his/her thoughts.

In conclusion, it appears that grammatical competence and communicative competence ought to be seen in such a way that the former is a means of achieving the latter. Much emphasis should be put, as early as possible in the learner's studies of a second language on integrating both.

Correct grammar, the learner should discover, is essential to good communications either in writing or in speech.



SPINNING THE TEXTUAL WEB

Donavin Bennes
University of North Dakota

In *Literacy as Involvement*, Deborah Brandt argues that successful writers in college composition classes are tacitly aware of the metacommunicative and intersubjective nature of writing. In *The Cosmic Web*, N. Katherine Hayles explicates the relationship between scientific field models and the literary works of certain 20th century authors (e.g., Robert Pirsig and Thomas Pynchon). It thus seems appropriate to examine the interconnectedness of Brandt's composition pedagogy and Hayles's literary criticism.



"FOR . . . SHE WAS NAT UNDERGROWE": CHAUCER'S PRIORESS REVISITED

Muriel Brown
North Dakota State University

Chaucer's portrait of the Prioress in the General Prologue to the *Canterbury Tales* seems to have as many interpretations as it has readers. Its very ambiguity has led to views ranging from John Livingston Lowes' assessment of her as a charmingly feminine ecclesiastic to Richard Schoeck's harsh criticism of her lack of "true compassion" for humans in her tale while being moved by "sentimentalized suffering."

Some of the difficulty in dealing with the Prioress comes from trying to reconcile the many details of her physical appearance with her profession as a nun, a leader of nuns at that. For example, her wearing of a brooch with its ambiguous inscription, "Amor vincit omnia," seems inappropriate. Equally puzzling are the details of her portrait emphasizing her selfconscious concern with good manners, and what seems to be her sentimental concern with suffering inflicted on a trapped mouse or pain given to one of her dogs, dogs which, as one who has taken a vow of poverty, she should not even own.

One of the many troublesome lines of her portrait is that marvelously understated sentence, "For, hardily, she was nat undergrowe." While Chauncy Wood concludes that she is "corpulent" and Charles Moorman that she is "portly," to be "nat undergrowe" might just as easily be understood to mean that she is taller than average, according to dictionary definitions of "undergrow" based on Middle English usage. Such a reading is consistent with many other details of her portrait, revealing that her being "nat undergrowe" is one element of a person whose self-consciousness about her very height is connected to other elements of self-consciousness, for example, her having had to learn proper manners and French at school, not something that she has acquired from early childhood on. Also many of the words in her portrait need to be read with fresh eyes paying attention to multiple meanings of words rather than the typical reading derived from annotated editions. What emerges is a view of the Prioress that is self-consistent and reveals her religious life to be much more deeply rooted than most critics recognize.



KEATS'S ODE ON INDOLENCE: A PUZZLE OF FORM AND CONTENT

Robert W. Brown
Concordia College

John Keats composed his *Ode on Indolence* sometime early in 1819, at a time when his poetic powers and virtuosity were near or at their peak. It must, by virtue of

the time of its writing, be classified among the so-called "great odes" (and has been, usually to its detriment). Along with consideration of the chronological adjacency to other major works at that time, we also have Keats's own testimony in a letter to George and Georgiana Keats in America that he has found *Indolence* to be one of the poems in which he has recently taken the greatest pleasure.

In spite of other considerations, however, the *Indolence Ode* has never been regarded as one of the "great" odes. Moreover, the ode was not published during Keats's tragically short life and poetic career. Thus it was left to posthumous publication in his *Life, Letters, and Literary Remains*, edited by Monckton Milnes, published in 1848. Since that first appearance in print, *Indolence* has been relegated to a lesser status, certainly among the odes.

There is abundant evidence, however, both textual and otherwise, to support a critical and interpretive reassessment of the ode as perhaps less "lesser" than it has universally been regarded. Such evidence does exist, as close to conclusively as one usually comes, to overturn much of what the ode has accrued critically in its prevailing form. The result is a necessary recognition of *Indolence* as quite different, formally and conceptually different, from the work as conventionally viewed, when adhering to the form and to Keats's intent when he composed the ode.

To begin, the *Ode on Indolence* constitutes a literary puzzle of which readers will be understandably unaware who are not cognizant of the complex textual—it is perhaps not too strong to say "violent"—wrenching that was done to the ode before its publication, and which remains essentially unaccounted for even today. As a result, some who have been at least nominally aware of the distortion of the poem have not chosen to pursue the matter, probably because it both seems inferior and appears to betray a kind of physical and spiritual self-indulgence on Keats's part. The ode has not customarily been seen as important enough to merit any considerable amount of attention. As restored to its proper form, however, the *Ode on Indolence* may be seen to assume a new position among the great odes and within the demonstrable direction Keats was taking during the last years of his life.

The complexities of textual restoration of form and the altered interpretive place that the *Indolence Ode* assumes in what I believe to be a canon of Keats's great odes require more time to explore than could possibly be dealt with within the necessary time limit upon conference papers. But enough of the textual case may certainly be made to be persuasive.



LA PRÉCIOSITÉ DE L'AMANT-E RACINIEN-E

Rebecca Colborne
University of Manitoba

Depuis près de quatre siècles, la critique racinienne nous a donné toute une gamme d'explications, visant à expliquer l'attitude de Racine devant l'amour. D'aucuns ont mis l'accent sur les affinités chrétiennes du théâtre de Racine. D'autres, comme Lucien

Goldmann, voient dans le jansénisme une influence importante exercée sur l'oeuvre racinienne. Des critiques comme Roy Knight et Thierry Maulnier voient aussi dans la tragédie racinienne l'influence de l'hellénisme.

Par ailleurs, certains critiques ont vu et souligné l'influence de la préciosité qui a créé le <<climat racinien>>. Nous estimons que la plupart de ces opinions et points de vue sont à la fois valides et intéressantes. C'est pourtant l'aspect précieux de l'amour racinien qui nous intéresse. Nous estimons que l'étude de l'aspect précieux touchant à l'amour dans l'oeuvre de Racine pourrait clarifier la contribution particulière faite aux tragédies par cette conception de l'amour.

Avant d'étudier les tragédies profanes de Racine, il convenait d'examiner la définition de l'amour précieux, qui est parmi les conceptions qui ont pu déterminer l'orientation de l'oeuvre. Nous proposons d'examiner surtout les idées de Mme de Scudéry, car c'est dans son oeuvre que l'amour précieux trouve son expression la plus claire. Elle a proposé une philosophie de l'amour libéré des contraintes sociales, mais en même temps idéalisé et spiritualisé.

Après l'examen de la conception précieuse de l'amour, nous proposons de passer à la lecture des tragédies de Racine, de *la Thébaïde* à *Phèdre*, mettant l'accent sur les rapports amoureux. Dans cette optique, nous étudierons le rôle et l'importance relative de la conception précieuse de l'amour dans le théâtre de Racine. En conclusion, il semble bien que ce théâtre montre la forte influence de la préciosité. L'amour précieux des <<tendres amants>> s'oppose à la passion sensuelle, la convoitise, et le désir de possession des <<grands>> amant-e-s racinien-ne-s.



GOETHE AND SCHILLER'S *XENIEN*: A NEW TRANSLATION

Ben L. Collins and Ursula Hovet
University of North Dakota

The *Xenien* of Johann Wolfgang von Goethe and Friederich Schiller (1796) is a series of elegiac distichs undertaken in response to the malevolent opposition to Schiller's newspaper *Die Horen* by narrow-minded, hypocritical pietists, who considered Schiller and Goethe irreligious and un-Christian; *Horen* was also reviled by shallow men of doubtful literary and philosophic worth, such as Nicholai, the Arch-Philistine, a rich publisher and prolific if barren and superficial author. As a result of the incessant derogatory reviews by these "dwarfs," Goethe and Schiller decided in 1795 to answer their attacks with a series of epigrams modeled on Martial's *Xenia*, utilizing, like Martial, the strict poetic form of the elegiac distich, a two-line poem, the first in dactylic hexameter, the second in dactylic pentameter, a form better suited to Greek and Latin than to German or English.

Except for brief mention in works treating Goethe and Schiller, almost no attention has been paid to the *Xenions*, and lengthy search discovered but one significant English translation of the work—Paul Carus' *Goethe and Schiller's Xenions* (Chicago: The

Open Court Press, 1915)--and this work is only partial, treating but 123 of the over 900 distichs. In addition, Carus' translations, while faithful for the most part, are inclined to be archaic and do not always catch the epigrammatic spirit of the originals. Because the meter of the elegaic form is so difficult to render into English, the present translation uses the quatrain in an attempt to capture the satiric nature and the often serious playfulness that the authors no doubt had in mind.

Although the *Xenions* satirize personages who have for the most part been forgotten, they do bespeak an interesting period in German literature--very much like Ludwig Tieck's *Der gestiefelte Kater* (*Puss in Boots* [1797]); both the *Xenions* and *Kater* are reminiscent of Dryden's *Macflecknoe* and Pope's *Dunciad*--and satirize the period well.

In defense of the use of the quatrain, please contrast the Carus translation with the four-liner:

AN DIE MUSE

Was ich ohne dich waere,
ich weiss es nicht; aber mit grauet,
Seh' ich, was ohne dich
Hundert' und Tausende sind.

CARUS; THE POET ADDRESSES HIS MUSE

How could I live without thee,
I conceive not. But horror o'ertakes me,
Seeing those thousands and more
who without thee can exist.

QUATRAIN: THE POET SPEAKS TO HIS MUSE

(I) can't conceive getting on, Muse, without you,
So I'm shocked at the numberless list
Of my colleagues who practice my art, too,
But don't even know you exist.

The following are further examples of this treatment, which, though poetic license is used, attempts to do justice to the tone of perhaps the two greatest writers in German literature.

VORSATZ

Den Philister Verdrisse,
den Schwaermer necke, den Heuchler
Quale der froeliche Vers,
der nur das Gute verehrt.

METHOD

We trust that these sparkling verses,
Though pristinely they trippingly scan,
Will defame the hypocrite, bigot,
And the prurient puritan.

DAS MITTEL

Warum sagst du uns das in Versen?
Die Verse sind werksam,
Spricht man in Prose zu euch,
Stopft ihr die Ohren euch zu.

METHOD (Schiller's *Horen* was in prose.)

Why have we spoken in verse?
We trust that our *poems* will impress you.
You turned a held nose and deaf ear
When in *prose* we tried to address you.

DAS DISTICHON

Im Hexameter steigt
das Springquelles fluessige Saeule,
Im Pentameter drauf
faellt sie melodisch.

THE DISTICH

As from an underground fountain
There rises a fine spray hexameter
Which slowly and gracefully falls
Down to a gentle pentameter.

or

Which graceful and tunefully falls

or

Which glides slowly and gracefully down
Like a Ptero-dachtylic pentameter.

DER WOLFISCHER HOMER

(Professor F.A. Wolf "proved" that the Homeric epics were collections of poems gathered by different poets, so at least seven cities, evidently the homes of the different poets, claimed to Homer's birthplace.)

Sieben Staedte zankten sich drum,
ihn geboren zu haben,
Nun ja der Wolf ihn zerriss,
nehme sich jede ihr Stueck.

HOMRE AND THE WOLF

Seven cities have claimed poor old Homer
Since the Wolf padded forth from his lair
And tore the blind Bard into pieces:
Now everyone wants a choice share.

AN DIE OBERN

Immer bellt man auf euch!
bleibt sitzen! es wuenschen die Beller
Jener Plactze, wo man
ruhig das Bellen vernimmt.

TO THOSE IN HIGH PLACE (AUTHORITY)

Don't let the yelping disturb you,
Be calm, and remain taciturn
The barking curs wish to replace you,
To be bitinglly barked at in turn.

GELEHRTE GESELLSCHAFT

Jeder, siest du ihn einzeln,
ist leidlich klug und verstaendig,
Sind sie *in corpore*,
gleich wird ein Dummkopf daraus.

COMMITTEE (DEPARTMENT, FACULTY) MEETING

When singly considered, each member
Seems sensible, clever, and cool:
But put them together in session,
They become a conglomerate fool.



**THE PEDESTAL IMAGE AND THE FEMALE
SUPPLIANT: EDNA O'BRIEN'S PORTRAYAL OF
WOMEN IN LANTERN SLIDES**

*Kathleen Rettig Collins
Creighton University*

In a 1988 interview, Edna O'Brien describes the perception of women held by the Irish people. The dominant image is the "pedestal image: devoid of sexual desires, maternal, devout, attractive. Quite a handful!" Because O'Brien does present women who have yearnings and desires, she has been accused of betraying Irish womanhood.

Many of the characters in *Lantern Slides* sense that their lives have been filled with longing. In the short story by the same name as the collection, O'Brien compares the dreams of the characters to Odysseus's longing to return to Ithaca. In O'Brien, however, the promise is that unlike the epic hero, these Irish characters must compromise their visions or live their lives unfulfilled.

When Edna O'Brien was asked who she felt was responsible for closing the minds of the people, she named the church. Looming in the background in many of the

short stories of this collection is the church. Oftentimes the narrator directs the reader's attention to that ignorance and fear instilled by the church and the "psychic sickness" the characters suffer as a result of their "blind adherence" to the church.

In *Lantern Slides*, Edna O'Brien examines the lives of both the women in Ireland who rebel against this "pedestal image" and those who succumb to it. For O'Brien "[b]alance is all; the balance that comes through a mutual understanding," through "knowledge and self-knowledge."



**MAKING POETRY FROM POP CULTURE HISTORY:
AUNT JEMINA AND THE QUAKER OATS MAN
IN POEMS BY ROBERT HAYDEN AND RITA DOVE**

*Christine Delea
University of North Dakota*

The use of history in poetry, be it as a base for the theme, the narrative whole, or a means to be didactic in art, has been familiar since poets began writing. The first poets in most cultures drew upon their civilizations' myths, great battles, disasters and accomplishments for their art. In fact, many contemporary literary critics believe that as much, if not more, can be learned of the "true" history of a place and peoples by reading its literature rather than historical accounts.

This tradition certainly continues with our modern and contemporary poets. Whitman's Civil War poems are as factual as anything seen on PBS; Carl Sandburg's Chicago, Claude McKay's New York, Elizabeth Bishop's South America and Randall Jarrell's visions of WWII are as fine pictures of places and times as any history text or travel guide.

The two poets I concentrate on also utilize history in their poetry: Hayden has written famous poems about Harriet Tubman and Frederick Douglass, as well as a poem entitled "Night Death Mississippi" that is a chilling testament to the horrors the KKK infused into the South; Rita Dove's Pulitzer Prize-winning book, *Thomas and Beulah*, used the personal history of her grandparents as a base for the poems. I am, however, more interested in one of Hayden's lesser-known works and one of Dove's fairly well-known works because of their use of popular culture beings, in these cases, breakfast food personas, as a way of getting into history. In both cases—Hayden's "Aunt Jemima of the Ocean Waves" and Dove's "Quaker Oats"—the surreal personification of Aunt Jemima and the Quaker Oats man allows the poets to write of history and politics, in ways quite unlike Adrienne Rich or Imamu Amiri Bakara or Allen Ginsburg, or any of our other "political poets."

Although these two poets are quite different, and these two poems draw on different sources and styles for illumination, they do have striking similarities. As regards the two "characters" Aunt Jemima and the Quaker Man, one cannot help speculating on why these advertising icons were included in the poems.



CONJURE TALES AND THEIR RELATION TO JOKES

Gayatri Devi
University of North Dakota

Conjure tales or tales of transformation are conceptually significant in literary representation in African-American literature. Conjure tales and anecdotes in America are inscribed within the specific historical institution of slavery which existed not long ago, as we might think. My purpose in this essay is not so much to underscore the historical data in these tales but to demonstrate the significance of their technique and meaning in relation to the oral tradition of jokes.

Conjure tales are structured around the central trope of "transformation" and the thematic direction of these tales has a conceptual affiliation with the cultural context and production of black jokes. Conjure tales like many black jokes were forms of political aggression against a racist system. While jokes reduce context to its minimal function, conjure tales create magical contexts that are historically charged with slavery and its evil effects. The trope of "transformation" however, serves a reductive function in these tales and it is in the residual structures thus formed that we begin to see the relationship of these tales to black jokes.

I shall be analysing in detail two short conjure tales from Charles Chesnutt's work titled *The Conjure Woman*. My analysis attempts to demonstrate not only the similarities between conjure tales and black jokes in terms of their thematics and structure, but also their differences, in an effort to underscore the unique properties of folk genres.



BERCEO'S VILLAINS: SOME ASPECTS OF CHARACTERIZATION IN THE *MILAGROS DE NUESTRA SEÑORA*

Gene W. DuBois
University of North Dakota

Perhaps the best known contribution to Marian literature in the medieval Spanish tradition is Gonzalo de Berceo's *Milagros de Nuestra Señora*, a collection of 25 stories in verse celebrating the Virgin. The structure of each episode follows a similar path, as the reader is presented with a series of Mary's devotees whose life or soul is endangered, only to be saved by her miraculous intercession.

This paper proposes to examine the way in which the poet deals with the problem of characterizing those who threaten the well being of the protagonists. In several cases there is little difficulty in portraying characters in a negative light, particularly when they are either Satan or his minions. In others, however, this task requires a good

deal more ingenuity, especially when the protagonist is apparently less than virtuous. One such example is "El clérigo ignorante," which recounts the tale of a priest who knows but one mass--that in praise of Mary--and his bishop who seeks to expel him for his ignorance. At first glance it seems as though the bishop is simply doing his job, an early manifestation of Total Quality Management in action, and that the participation of Mary is unwarranted. Berceo cleverly turns the reader's sympathy toward the priest, though, by demonstrating through the bishop's own words, which are closer to those of a muleteer than of a churchman, that *he* is hardly worthy of his position.

In establishing such dichotomies, Berceo clearly seeks to sway audience opinion and thus validate for his readers the often questionable judgment of the Virgin.



LA JEUNE FILLE CHEZ SIMONE DE BEAUVOIR: VICITIME OU COMPLICE?

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Simone de Beauvoir's study of the adolescent girl in *Le Deuxième sexe* demonstrates that it is primarily due to societal influences rather than biological or psychological reasons that the adolescent girl ends up accepting a secondary position in society. According to Beauvoir, the young girl during her early years is encouraged by her educators to adhere to the same traditional feminine virtues as her mother. If she does this, she is unknowingly contributing to her future oppression.

Beauvoir's chapter on the adolescent girl centers on five significant issues; femininity, education, career, revolt and sexual initiation. A major theme of this chapter is that, regardless of the restriction that society forces upon her, the young girl often fails to take full responsibility of her life. In accordance with Beauvoir's existentialist philosophy which dictates that each individual is responsible for their own fate, the young girl must therefore be seen as an accomplice to her own misfortune.

L'Invitée, published in 1941, eight years prior to *Le Deuxième sexe*, contains an extended portrait of the adolescent girl, Xavière. In examining the five issues that appear central to the study of the adolescent girl in *Le Deuxième sexe*, only this time in view of Xavière, it is difficult to see this young girl as anything other than a victim. Xavière is not guilty of conforming to what society expects from her, such as marriage and maternity, which according to Beauvoir is the major reason for woman's oppression. To the contrary, she constantly and stubbornly strives to maintain her autonomy, which is at risk from the moment she becomes part of a trio with Pierre and Françoise. Xavière is manipulated and exploited by the adult couple, and ultimately she is murdered by Françoise. The adolescent girl, in *L'Invitée*, is clearly portrayed as a victim. The idea that the adolescent girl is a willing victim of society is perhaps not the only, or best, way of interpreting *Le Deuxième sexe*.



LE SYSTÈME JUDICIAIRE RAILLÉ DANS LE THÉÂTRE DE MOLIÈRE

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Molière, originally a lawyer before turning to the stage, maintained that the purpose of his comedy was to correct the vices of mankind; and although much of his theatre decries the foibles of the aspiring bourgeois, the medical profession, the clergy, and the literary salons of his time, it soon becomes apparent that Molière doesn't wish to spare the legal system from his biting satire either.

A close study of legal language and procedures in comic passages taken from *Les Fourberies de Scapin*, *Monsieur de Pourceaugnac* and *Le Malade Imaginaire* reveals Molière's exasperation with the complexities, subterfuge, corruption, delays and costliness which characterize the legal system of his time. False accusations, collusion, bribery, legal red-tape, poorly conceived laws and abuse of authority abound. Molière describes a legal system which doesn't render justice at all. It's a system controlled and operated by members of the legal profession who are simply using it for their own ends.

Like a skillful lawyer, Molière presents a compelling case for legal reform. But like an artful dramatist, he lets his spectators be the judge.



THE 18TH CENTURY "NATURE" OF BYRON'S VISION: BYRON'S HISTORICAL TRAGEDIES AND BURKE'S REFLECTIONS ON THE REVOLUTION IN FRANCE

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Despite his status as an emblem of European Romanticism, Lord Byron, especially in his last five or six years, clearly disagreed with many aspects of Romanticism. Byron was an ambiguous figure whose poetry reveals a sensibility that is not easily classifiable. In fact, one of the most important debates in recent Byron scholarship centers around the question of whether he was more truly a Romantic or an Augustan. My paper addresses this question in regard to his historical tragedies *Marino Faliero*, *Sardanapalus*, and *The Two Foscari*, which were written concurrently with his satirical masterpiece *Don Juan*. While I think argument for the Romantic nature of Byron's verse tragedies is clear, one must also be aware that Byron was strongly influenced by the Augustan humanist writers of the previous century, and that he often showed his preference for them. Byron's pronounced interest in government and history is very much in the eighteenth-century tradition, and his poetry resembles that of the Augustans

in various ways throughout his career. For instance, the satire of much of his best work and his frequent, direct consideration of contemporary government and society link him more closely to Swift, Pope, and Johnson than to Wordsworth, Coleridge, or Keats. In this paper I argue that in his historical dramas Byron evinces an outlook and to a lesser extent a rhetorical method consistent with that of quintessential Augustan Edmund Burke in his *Reflections on the Revolution in France*. As Burke's writings on the French Revolution made him the darling of the Tories at the end of his career, and as Byron was well known as a champion of liberal causes, this particular comparison may seem strained. It really is not. First, a great many fundamental similarities between Byron and the Augustans in general can be established by looking at *The Rhetoric of Augustan Humanism: Ethics and Imagery from Swift to Burke*, Paul Fussell's well-known description of the Augustan humanists. Then by comparing Byron's tragedies and Burke's *Reflections* we can see more specific parallels.

Several general conclusions are apparent. For instance, both Burke and Byron make moral arguments based on natural law. Both see the necessity for religion in society to encourage selfless behavior, although neither promulgates Protestant orthodoxy. Both suggest that rigid systems of thought are wrong and that in human society a certain acceptance and tolerance is required. Furthermore, to achieve their didactic ends both choose the dramatic medium. While Byron does so overtly of course, Burke, the master rhetorician, uses many theatrical techniques to make his *Reflections* very similar to a stage tragedy. Although, as Burke says, wisdom and passion are diametrically opposed, both writers clearly found it necessary to leaven their reason with dramatic passion because of the extreme emotionalism inherent in a revolutionary situation.

Thus, one overarching comparison goes right to the heart of why Byron and Burke, born two generations apart, may be called analogous and why that analogy is worth exploring. At bottom, both based their epistemology on the idea that a large component of wisdom is tolerance. Strict orthodoxy in any system of government or religion is anathema to both writers, and both save their greatest scorn for canting hypocrites who exploit the prejudices of others for personal gain. Both propound as superior to any rigid system a fluid kind of wisdom based on commonsensical natural law.



IN THE WAY OR ON THE WAY: WORDS AND WORLD IN THE POETRY OF PHILIPPE JACCOTTET

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Is language a lens or a veil, does it separate us from the world or bring us nearer to it? These are the difficult questions posed by the writers of our time who are obsessed by their medium, by its powers and by its limitations. Philippe Jaccottet, France's best-selling but sophisticated poet, enacts the dilemmas of language in every line of his poet-

ry. By analyzing Jaccottet's "Pré de mai" ("May Meadow"), we discover the subtle shifts of understanding that consciousness undergoes as it engages the world through heart and head. Emotional response, speculation (necessarily in verbal form) are the elements of deepened awareness. Everywhere language suggests and illuminates, but it is always either hyperbolic or insufficient. It points the way, but blocks the view. Jaccottet's "Pré de mai" reminds us of Wordsworth's "Daffodils," but Jaccottet is even more deeply aware of the falsifications of language. In his poetry words are at once irrepressible, helpful and treacherous. Their illuminating powers must be constantly negated in order that the world may reveal itself in its dazzling presence.



CABRERA INFANTE AND ST. AUGUSTINE

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Critical literature on the work of Cuban expatriate writer Guillermo Cabrera Infante (London, 1929-) has pointed out the Biblical and medieval underpinning of some of his work. To my knowledge, however, criticism has not focused on the possible parallels between the work and life of St. Augustine of Hippo (354-430 A.D.) and the career and work of Cabrera Infante. While one obviously would not wish to overdo the comparison, the fact remains that parallels can be drawn and that the Cuban author has himself encouraged such analogy. This paper will try to present some of the evidence for considering Cabrera Infante as a not altogether ironic parodist of Augustine.

Cabrera Infante is not an author particularly known for either piety or seriousness, although these qualities are not completely missed from his work. Often worshipped as a wordmaster or dismissed as a facile parodist, he is rarely understood for another dimension to his work: the spiritual and ethical quest. His seminal *Tres tristes tigres* (1965) could be understood as a search for meaning in the alienating city of La Habana on the eve of the Revolution, and it has been so interpreted, though not to the detriment of its comic dimension. Cabrera Infante has insisted on the sacred undertext of *La Habana para un Infante difunto* (1978), originally to be titled *Las confesiones de agosto*, reminiscent of the most famous *Confessions* ever penned, the work of spiritual autobiography by St. Augustine. The nameless protagonist of the Cabrera work erotically defiles the temple of film, and the book certainly fits the category of a confession, since it details the life of its narrator in a sort of reverse spiritual journey, a descent into sexual and moral corruption, though admittedly a very funny one.

The paper presents some similarities between the lives of Cabrera and Augustine. Both were provincials, both had strong mother-figures, and both were from families of limited means.

Rather like Augustine, Cabrera Infante was heavily influenced by his mother. She introduced him to the religion of film by taking him to the movies every day. He claims that he learned to read from the titles in silent films and often speaks of how film has replaced religion for modern man. Augustine, in a very different age, had a more

resistant attitude toward his mother, who worried excessively about his well-being. But she was a deeply religious woman and was overjoyed at his eventual conversion.

Also like Augustine, Cabrera Infante experimented with a kind of philosophical apprenticeship before renouncing his early beliefs. As a young film critic, he shared many beliefs common to young Cuban intellectuals in the 1950s--anti-imperialism, criticism of United States culture, and so forth. He was actively associated with the Revolution and became disenchanted with it after Castro began to follow a Stalinist course. Cabrera later came to parody historical materialism and Marxist historical theory. His criticisms of Marxist historical practice center on its hypocrisy, inconsistency and Procrustean logic. Similarly, Augustine criticizes Manicheist philosophers for treating questions of God and man too superficially. Both authors criticize positions with which they once sympathized and which they therefore once knew well. Both writers privilege truth and deny it to their opponents. Augustine writes movingly of his discovery of the true God and laments his former blindness. Cabrera Infante is of course much more ironic given his modern sensibilities, but one perceives the same quality of one who once could not see and who now can see clearly.

Cabrera and Augustine are similar, too, in their attitude toward independent thought. Augustine sought out crusty mentors such as St. Ambrose. Cabrera admires men such as Gustavo Arcos who try only to follow their conscience and thus pay with imprisonment or exile. In *Mea Cuba* (1992), Cabrera details the lives of several people, especially Arcos, who resisted Castroist orthodoxy and paid heavily for it.

Like Augustine in his *Confessions*, Cabrera offers in *Mea Cuba* a history of his disillusionment with Castro, although this history is not typically confessional in the direct manner of Augustine. Rather, Cabrera shows through examples, or exempla, the meretricious effects of Castro's power on ordinary and extraordinary people. Throughout, Cabrera reveals his frustration and sometimes his despair at his inability to rescue people caught in the tide of Castroism, for example his friend Calvert Casey, who committed suicide. The mock-confessional style of *La Habana*, while certainly comic and often erotically loaded, details in Rabelaisian fashion the "spiritual journey" of its antihero and can be seen as a kind of carnivalesque *Confessions*. The title *Mea Cuba*, of course, recalls "Mea Culpa," one of the formulas used since early Catholicism for confession. Unlike Augustine, Cabrera Infante is an apostate, having left a religion which no longer serves its people; but like Augustine, he has left a stimulating record of his journey away from a false set of standards.



URUGUAYAN WOMEN'S AUTOBIOGRAPHICAL WRITINGS SINCE THE DICTATORSHIP

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A return to democracy in 1985, after the eleven-year military rule, among other things has meant that newspapers and small presses are active again in Uruguay. But the 1986

amnesty laws (confirmed by referendum in 1989) forbid investigations and prosecutions for human rights violations that took place during the military years, and thus limit the degree to which one can speak of a free press in Uruguay. There is lack of access to government documents regarding arrests, court proceedings, treatment of prisoners, and other matters involving human rights violations. Nevertheless, individual women and men active in the resistance who suffered the military's persecution have written of their experiences. *Testimonio* is the name given to such accounts; I have been seeking ones written by women to translate into English, and should like to describe a few of them and make some observations about them as writings.

In addition to their political significance as witnesses to events of the recent past, *testimonios* are important in the process of healing from trauma, and so they figure in the psychological literature. They also are described by anthropologists and literary critics as a form of autobiographical writing dedicated to representing the experience not of an individual, but of a group; writers insist on their collective authenticity. Discussions of *testimonios* typically are based on transcriptions and editions made by anthropologists or other educated intermediaries who interview and take down the accounts of women who do not write their own stories; in some cases they are translated into Spanish from Native American languages. In addition, there is a resistance literature, works by prisoners who write to encourage others to hold to their convictions and endure prison abuse. The Uruguayan women whose works I am considering are their own authors, and write in Spanish. Some but not all spent time in prison, but all works were published after the military dictatorship was over, more for the purpose of recovery than ideology; the writings look forward to what the country might, and ought to become. Still, like the *testimonios* transcribed by anthropologists, and also similar to works of resistance literature, the Uruguayan writers all claim a collective voice, and disclaim autobiographical intentions. Sometimes, from a reader's point of view, the works may appear so abstract as to confuse, or leave out seemingly crucial, albeit "personal" details. They appear static as well, with little forward-moving plot, although they strongly evoke daily routines, whether of prison or housekeeping at home, which lends a normalizing element in opposition to the planned de-stabilizing effects of prison regimes.



THE IMAGE OF FRENCH CANADIANS IN POSTCOLONIAL CANADIAN LITERATURE

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The analysis of fictional characters belonging to a cultural minority, following psychological, political and social indicators, constitutes an important area of literary sociology. My paper attempts to trace a profile of French-Canadians as they appear in two key Canadian novels, *Two Solitudes*, by Hugh MacLennan (1945), and *The Revolution Script*, by Brian Moore (1971), in the context of postcolonial theory (e.g. Ashcroft et al., *The Empire Writes Back*, Homi Bhabha, *National and Narration*).

In attempting to describe the francophone Other as manifested in English-Canadian literature, I use an imagological approach derived from social psychology to characterize the "pictures in the mind" of cultural groups different from those to which one belongs. Imagology seeks to identify and assemble the various elements that make up the perception of one cultural group by another, to interpret the profile thus created, and to analyze the implications of the perception documented. In other words, imagology seeks to determine what is perceived as typical or characteristic of another cultural group.

The methodological part of my analysis is derived from the model developed by the German critic Jörg-Peter Schleser, who has identified, among others, the following indicators in arriving at what he calls an Imagotyp, or "type-image," of the culturally Other:

1. - the themes dominating in a text;
2. - the direction of reader sympathy or antipathy with regard to the fictional characters;
3. - stereotypes associated with the characters' cultural backgrounds;
4. - social class, social mobility;
5. - ideological position.

With regard to *Two Solitudes*, the apparent symmetry in the hierarchy of French and English-Canadian characters reveals itself as an archetypal colonial illusion. It is obvious that the optimism with which the novel ends is based on the premise of French assimilation: imagological analysis reveals that the only norms and values represented as valid and realizable and therefore to be affirmed are those associated with the pragmatic, middle-class Protestant Anglo-Canadian (Captain Yardley), while positive elements on the French side (represented by Athanase Tallard, Yardley's French counterpart), are relegated to a past which, in the future, will manifest itself only in the folkloric and picturesque.

With regard to *The Revolution Script*, in spite of the postcolonial discourse for which Moore's description of social injustices in Quebec are an indicator, the subtext remains colonial. His characterization of the main protagonists and Quebec society as a whole as well as his descriptions of the FLQ milieu subvert systematically--perhaps unintentionally--Moore's sympathetic account of Quebec's social grievances. Nevertheless, Moore's text indicates that something has changed since Hugh MacLennan's "two solitudes." In spite of the colonial discourse and the stereotyping that remains faithful to the old clichés, *The Revolution Script* reflects an irreversible moment of insight on the part of English-Canadians.



THE MISSING MULTICULTURAL LINK-UNITY

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As a college English teacher and cross-cultural scholar (currently teaching a Special Emphasis course, "Multiracial Voices & Views), I wish to address the following question: Is it effective to merely teach cultural diversity or even "multiculturalism" without simultaneously teaching the essential commonalities and unity that bind together all people, all cultures?

As Black Elk, the Lakota holy man, says, "We are all relatives." And as Baha'ullah, prophetic figure of the mid-19th century, declares, "We are all the fruits of one tree, and the leaves of one branch." Therefore, all people belong to the same human family. I fear, however, that so long as we educators stress mainly cultural uniquenesses and differences, we may inadvertently reinforce separation between racial camps. Recognition of and respect for diversity, necessary as they are to impart, may not be enough.

I wish to present a case for "instilling the consciousness of the oneness of humankind" in the educational curriculum, particularly in the multicultural courses, in order to right the imbalance. The key is to develop a teaching approach, along with a rich array of multiracial resources, that will reflect the principle of "unity in diversity."

In this connection, it is appropriate to draw on time-honored symbols of unity (the Circle, Tree of Life, Bridge of Many Colors) as well as to utilize the work of comparativist scholars, teachers and pioneers, such as Nat Rutstein, author of *Healing Racism in America: A Prescription For The Disease*, and Arthur M. Schlesinger, Jr., author of *The Disuniting of America*.



MELVILLE, BURTON, AND THE MENIPPEAN LIST: THE ANATOMY OF A GENERICALLY- CONTROLLED SYNTAX

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From the Menippean perspective, there is no formula, artifice or theory that can explain the world or natural phenomena. Such mechanisms are products of folly, an exercise in affectation perpetrated by those who impose some rigid subjective perception upon the world and then bow down to this idol as the truth and to themselves at its discoverers. The "list" in Menippean satire is a generically controlled syntax that deflates the illusions which define and animate this perception of *mechanism* in nature.

This is what Melville is doing in *The Confidence Man* where, through the accumulated portrayal of a variety of human encounters—a list of scenes, so to speak—he dis-

pels the illusion that human behavior is in anyway regular or predictable according to the process of some mechanism. In real life, according to Melville, one meets with metamorphoses far more astonishing than any found in Ovid.

This critique of mechanism informs the "Cetology" chapter of *Moby Dick* where Melville exposes the arbitrary nature and vain conceit of taxonomic mechanisms. Like pagan pantheons, such systems are more in the nature of artifacts which characterize the people who created them than descriptions of real nature or its processes.

In the collection of "Extracts" which introduces *Moby Dick*, Melville fractures what we might describe as a fixed and rigid subjective perception of the world. He accomplishes this through a broad sample listing of the great variety of perspectives, demonologies, and even experiences of the set of phenomena associated with the notion of whales. The notion of this "set" is construed upon an innocuous variable. In the case of *Moby Dick*, x equals "the whale," whatever that is—and whatever it is, it can not be reduced, boiled down, or abstracted into the terms of some mechanism.

Now and then these mechanisms capture our imaginations. We admire them, describe them, celebrate them or rail against them. However, the greatest mythopoetic steam locomotive—like Rome, Carthage, Babylon, Nineveh, and the newest critical theories or trendy academic discourse—falls into disrepair, rusts, decays and crumbles into a beautiful ruin, many times more interesting than the fire-belching juggernaut which originally chugged out of the cosmic roundhouse. Wreck and ruin, therefore, is the material which comprises the Menippean list. Wreck and ruin is the fabric of the Menippean universe—the biggest, brightest, most competent intellectual universe—the one constant, true and reliable circumscribing sphere where ideologues and theoreticians, like Shelley's Ozymandias, can best serve to instruct humanity—as moral lessons in the vulgar pomp of egotism and arrogance.

The Menippean list suggests to us an aesthetic, a science, and a consciousness which apprehends a reality which is self-reflexive, multi-faceted and manifold; a Byzantium of possibility; a contrapuntal interlacing or Keltic Knot pattern decorating the sentiment of an ever-unfolding resolution. Through a rhetorical, surreal or syncretic leap to a contravening mode of expression, the list can create a jarring juxtaposition which evokes either an emotional insight, or a cathartic purgation of melancholic humors. The effect is of a sudden crescendo, the cacophony of leaping from language into the racing carriage of other communicative mediums: music, painting, sculpture, nonsensical histrionics, or even an officious or legalistic appeal to arbitrary authority.

This is the dynamic which informs my reading of the conclusion of *Moby Dick*. Ishmael is very much more involved with his universe than the reader is superficially led to believe by the distant and patient tone of the epilogue, notwithstanding the pseudo-apocalyptic image of the narrator floating around on a cannibal's coffin, surrounded by sharks and sea-hawks, and the poignant touch of calling one's self "another orphan" to be caught up in the arms of a square-rigged *Rachel*. Melville can not explore his epiphany in straightforward barbarisms, or in the throbbing gong notes of a Ralph Waldo Emerson; but rather Melville chooses to sketch out a few intersecting paganisms—and then wink.



THE BARREN COUPLE ON THE AMERICAN STAGE

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This paper presentation will explore the language used to refer to childless couples in four American plays. The dramas have been chosen from four decades in an effort to discover if there have been attitudinal shifts in regard to the couple who is either unable or unwilling to bear children. The works examined are William Inge's *Come Back, Little Sheba*, Edward Albee's *Who's Afraid of Virginia Woolf?*, Tina Howe's *Birth and After Birth*, and Lanford Wilson's *Talley's Folley*.

There is a definite stigma associated with the childlessness of the couples in these plays, and the characters reflect and acknowledge this throughout their dialogue. Whether or not the couples refer to themselves as "barren," "sterile" or "infertile" will be discussed. Other euphemisms and negative as well as positive labeling will also be reviewed. Finally, the question of differences between the language used to refer to childless men vs. women will be explored.

Childlessness has been a negative condition for men and women throughout the ages and across continents. This paper will direct a beam of light on American attitudes as represented on the stage in the last forty years. It is significant to note that theatre, even mainstream commercial theatre has long been a venue for social experimentation and liberal ideas, yet analysis of these four plays will show that childlessness today is as much of a stigma as it has been throughout history.



COMMUNITY AND CONSCIENCE IN FONTANE'S *STINE*

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Theodor Fontane (1819-1898), the 19th century realist author of many social novels and novellas, is generally recognized by his critics as a distinguished German literary chronicler and astute observer of the conflicting societal structures and value systems of his time. He focused critical attention on the prevailing ethical substance of the Prussian social landscape at the end of the 19th century. Moreover, he made an effort both as a "poet" and as a "human being," to explore the position of the individual within the social whole and to test tried and true tradition against the need for change in a rapidly changing social and political climate. A generation earlier, the German philosopher G.W.F. Hegel attempted to formulate one of the most ambitious

philosophical articulations of how freedom is possible in a modern post-Enlightenment society and how to unify a social world experienced by many as broken and fragmented. His "idealistic" account of the individual's place in his/her community serves as a foil against which the reality of late nineteenth century Prussian traditions, and the extent and value of Fontane's social criticism can be measured.

This discussion will primarily focus on the literary representation of class conflict as one of the major sources of discontent and limitation for the modern individual. We shall explore this conflict in the context of the novel *Stine*, a work which deserves more attention than it has hitherto received in the English speaking world. *Stine* is the seemingly banal story of a young and somewhat frail working class girl who drives a gentle and sickly aristocratic pursuer to suicide after she declines his marriage proposal, which is issued against the wishes and hopes of their respective families. With regard to artistic achievement, this work is generally thought to be eclipsed by its pendant *Errors and Entanglements* (*Irrungen, Wirrungen*). Our paper attempts to put *Stine* in its due place both with regard to its artistic merits as well as its value as a testimony to the societal changes taking place at the end of the nineteenth century. We shall show that Fontane has delivered to the hearts and minds of the readers of this work an uncompromising literary account of the state of affairs of Prussian conscience and community and Prussia's impending fall. We shall also show how, in *Stine*, stringency and economy of action blend remarkably with artistic nuance and detail. Our examination will outline the particular merits of this work as a "radicalized" continuation of a theme of class conflict which Fontane, in earlier writings, tended to keep at bay through the portrayal of controlled and conditional reconciliation.



"WORD" AS A CHANGING METAPHOR IN THE CHRISTIAN COMMUNITY

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Throughout the history of the Christian Church, metaphors have been important as a means of communication between theologians and the people in the congregation. Things familiar to people as parts of their everyday experiences are connected with spiritual concepts. Theologians find the metaphor particularly useful in representing the truths of their faith which are by other means incommunicable.

This article shows the need for metaphors as conceptual connectors between abstract religious thought and the understanding capacity of the majority of people of that faith. It shows that the term "word" has been expanded from a general meaning of "spoken utterance" to a variety of meanings, usually with three major categories: as a revelation of or communication with God, as a reference to the Bible, and as a title for Christ. The article begins the study of the metaphor "word" with the Greek terms ρημα, transliterated as rhema, and λογος, transliterated as logos, and the Hebrew term , transliterated as dabar. Next, it traces the diachronic change of the

Christian metaphor "word" from the pre-Christian Hellenistic and Hebraic forms and meanings through meanings of the Christian era. The change in meaning of the metaphor is traced from the ancient Greek meaning of "divine force" that orders the universe, through the Stoic "reason," the Hebrew connections with prophesy and with personified Wisdom, and the early Christian connection to Jesus as the Incarnate Word of God. With the vernacular translations of Scripture in the Reformation, Word also came to be used as a reference to God's message in Scripture. The paper concludes with an investigation of the metaphor Word as found in hymns from a variety of English-speaking Christian denominations.

The examination of hymnals leads to a discussion of the hypothesis that the metaphor Word changes in meaning among the current denominations of the Christian community not only over time but also within the confines of a denominational belief system. However, the denominational differences in meaning that were sought as exhibited in the hymns and songs of the different English-speaking denominations proved not to exist, or at least to exist in such a small margin as to make them insignificant. Excluding songs specific to holy days, such as Christmas and Easter hymns, which are identical in all denominations, and patriotic songs in hymnals, 10% to 20% of songs in English language hymnals are the same songs. (I used the Lutheran hymnal, *Lutheran Book of Worship*, as the basis for comparison, since that is the hymnal with which I am most familiar.) Just over 10% of the United Church of Christ hymns are the same as those in the Lutheran hymnal; approximately 15% of the Catholic hymnal is the same as the Lutheran hymnal; and about 20% of the general hymnal used by many of the more evangelical churches, such as Baptist or Methodist, are the same as in the Lutheran hymnal.

The explanation for the failure of the hypothesis to hold up may be found in language rather than religion: the presence of a common language, English, may be a more powerful force than the differences in religious beliefs. This could be good news for social and religious reformers.



CAN ORPHEUS BE SLAIN?

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Since I am a long-time scholar of Thomas Mann, the comparative study of culture and *Geistesgeschichte* motivating and enveloping his artistic self-expression has become a magnet for my attention, and my attempts to understand. As member of the Rilke society, too, my interest targets the work of my colleagues. The Rilke Symposia held at the well known and loved corners of the world have been of great value to me, and the "Blätter der Rilke Gesellschaft" are a precious part of my library.

When I was honored to be invited in the fall of 1993 to the Budapest Rilke Symposium, I was intensely grateful to Rilke for his Morphic vision and interpretation of Thomas Mann's Nobel prize-winning *Buddenbrooks*. For Rilke, this work is a

cycle of human work, ambition, faith, refinement, and longing from birth to death and on the way to new beginnings. This Rilke interpretation contrasts dramatically the popularly repeated estimate of *Buddenbrooks*: "der Verfall einer Familie . . ."

One of the earlier Rilke meetings, in Venice, brought to mind thoughts of Goethe, Nietzsche, Wagner, Thomas Mann, and naturally the young Rilke himself:

Fern aus der hellen Kehle am Canal grande singt ein Gondolier, und suchend
 irrt sein Lied durch die Kanäle. Der Fremde steht und trinkt den Klang voll
 Gier, in lauter Lauschen löst sich seine Seele: *Vorrei morir . . .* (SW
 Bd.III,S. 153-156, possibly München 4/5 1987)

In this early poem Rilke expresses the continuity of the Morphic life-transcendence from the human world of flesh and the senses toward man's spiritual existence. Rilke begins his first *Duino Elegy* with an outcry of fear, hope and trust:

Wer, wenn ich schrie, hörte mich denn aus der Engel Ordnungen? . . .
 (English translation C.F. MacIntyre)

In the Budapest Rilke Symposium, late September 1993, the Russian revolution, confusion and fear shocked the whole world. Several of the Rilke scholars from the West cancelled, and their presentations were replaced by papers of younger Marxist-raised Polish, Czech, and Hungarian scholars. Local Budapest Marxist-trained students, teachers and scholars also visited the Symposium in great number which was held in a former Convent of the Mesdames of the Sacred Heart, long used as a communist party center and in 1993 a meeting and lecture facility as well as a junior business college. The old stone floors with their familiar decades-old cracks, the staircase railing, old cast-iron decorated had all been repainted with rough "clean looking" paint destroying their original character. The chapel of the nuns and their female students had been horizontally cut into two levels, with cheap-looking modern material between the gothic windows and pillars, to save square footage for supposedly "more practical" lecture purposes.

This short summary cannot reflect the style of the numerous discussions of this three-day Rilke Symposium. However, the earthbound Marxist structuralism, the logic of the Eastern scholars, clashed shockingly with the universally transcendental Orphism of the sensitive, imaginative, miraculously creative spirit. This class proved Rilke's rank as a lyric poet.

One Western guest referred to young Rilke's enthusiasm at the millenium festival, for the symbolically eternal meaning of the apostolic holy royal crown which Hungary's first king St. Steven received from the Pope in 1001 A.D. A short comment from the audience was: ". . . a crown after Serajevo, when there is no more head wearing it, is but a collection of antique jewelry and artistry." Later this day the foreign guests were shown this holy crown in the National Museum in Budapest. When this exiled crown was returned by the United States to Hungary, it was received with great ceremony, placed in a large impressively lighted room, with a colorfully uniformed honors guard; now it rests in a glass box, poorly spotlighted, on the main floor in a dark room without even a window, with severe civilian security guards posted. Several Western scholars turned sadly away from this lamentable sight. The finite Marxist structure of their materialistic logic silenced any further mention of this historic treasure of the Hungarian history and of Rilke's spirited comments.

Children can be crippled for life without fairy tales, old stories, religion, and especially dreams. But can Orpheus, the deity of song and poetry, be silenced forever in

man's soul, as that soul desperately strives toward the other dimension where Angels dwell? These are Rilke's last words of his *Sonnets to Orpheus*:

Sei in dieser Nacht aus Übermaß
Zauberkraft am Kreuzweg deiner Sinne,
Ihrer seltsamen Begegnung Sinn.
Und wenn dich das Irdisch vergaß,
zu der stillen Erde sag: Ich rinne.
Zu dem raschen Wasser sprich: Ich bin.
(English Translation by C.F. MacIntyre)

Here Rilke joins Novalis' "Lied der Toten"; Orpheus, slain, leaves the earth where all creation fell still when he sang, and he achieves the complete cycle of existence through sunbeams, clouds, rain, river, sea, through a never ceasing continual transcendent renewal, and his message can never die away.



**TWO WOMEN OF THE SIOUX,
150 YEARS APART:
ELLA DELORIA'S WATERLILY (1830)
AND MARY CROW DOG'S LAKOTA WOMAN (1980)**

Tom Matchie
North Dakota State University

In 1990 two biographies of Native America women appeared on American bookshelves. Ella Deloria's *Waterlily* (written in the 1940s) depicts the life of a Dakota woman on the Great Plains just prior to the white migration across the prairie. Beautiful in its conception and tone, this work recounts the everyday life of a woman in relation to her people as they struggle to survive in spite of hostile tribes, the weather, and diseases introduced by the white civilization moving West.

Mary Crow's *A Lakota Woman*, by contrast, is written in a harsh, burning language as she focuses on the modern Native American in and around the time of the second siege of Wounded Knee (1973). The wife of Leonard Crow Dog, medicine man and political leader, Mary is a product of a contemporary culture alienated by poverty, alcohol, and mismanaged Indian bureaucracies. Her story is a political one, meshed with the life of her husband and AIM--the organization which brings her to a new consciousness of modern Indians and their relationship to white society.

Through the juxtaposition of these two biographies at two very different times in history, the reader is able to envision in a rather profound way the multidimensional life of the Sioux, and how it has changed in our time. What makes the contrasting views doubly interesting is that they come from women, both of whom are real human beings seeking to define their meaning, place and future as part of their Dakota-Lakota people living, though in two radically different times and contexts, on the fringe of the white world on the midwestern plains.



**THE LEAN AND HUNGRY LOOK:
THE REPUTATION OF A TYRANNICIDE**

Iain McDougall
University of Winnipeg

The portrayal of Cassius in Shakespeare's *Julius Caesar* in many ways confirms his reputation in antiquity: while Cassius may have been the driving force behind the plot to assassinate Caesar, he remains an enigmatic figure, grey with amoral bleakness about him, and essentially overshadowed by the virtuous and philosophical Brutus, who after all, it could be claimed, inherited his role as a tyrannicide in his genes. However, it should be noted that the two men became important symbols in the early empire, when Brutus' reputation as a philosopher was of immediate attraction to the Stoics. In the process, several less palatable aspects of Brutus' career and personality, for which there is contemporary evidence, have been suppressed because they diminished that image. In the case of Cassius, the tradition which Shakespeare inherited also contained a number of distortions. Notably the political role played by his family in Roman history reflects a concern for the welfare of the people against aristocratic abuse and privilege, and a general hostility to autocracy. Furthermore, Cassius' philosophical interests as an Epicurean are either ignored in the tradition or only noted for derision when he fails to live up to the tenets of the school. As in the case of Brutus, however, there is contemporary evidence that in the years leading up to the assassination Cassius was a deeply troubled man who was basing his judgments on philosophical principle and whose motivation in forming the conspiracy against Caesar stemmed from these concerns rather than the petty self-interest attributed to him by posterity.



**SWITCHING MOTHER TONGUE AT
TURTLE MOUNTAIN**

Mary J. Monette
University of North Dakota

A hundred years ago, at the time of its establishment, the Turtle Mountain Chippewa Reservation in northcentral North Dakota was a multilingual community. The predominant languages in the community were Ojibway, Cree, and Michif with some French and some English and a smattering of other Indian languages (Assiniboine, Saulteaux, and Sioux among others). At any given gathering, Ojibway, Cree, Michif and perhaps other Indian languages might be spoken. When Bureau of Indian Affairs agents and other Euro-American folks (traders, homesteaders, and the like) were attending the gathering, add English to the conversation. If the Christian contingent was present, French must be added to the talk. At this time, the Turtle Mountain communities consisted primarily of mixed-blood people so it's feasible that of these lan-

guages, the dominant Indian language would have been Michif. Today, a century later, the Turtle Mountain Reservation is, for all practical purposes, a monolingual community. Though there are some people, primarily over the age of 60, who speak Michif or perhaps Ojibway, most people speak English and no other language. What happened to this community that once had such rich linguistic diversity?

The major contributing factors to this move from multilingual to monolingual were the United States federal government policies directed toward Indian communities, economics on the reservation, educational establishments, and the Catholic Church. All these saw to a significant change in life styles, resulting in fewer and fewer environments that validated Michif or any other Indian language. By the 1930s many Turtle Mountain people spoke Michif (or Ojibway) as a first language and English as their second language; most were bilingual, some multilingual. By the 1950s many people of this area were monolingual with English as their only language of fluency. Since the self-determination move of the 1960s, the Michif language and in some cases the Ojibway language have slowly become part of the course offerings in the reservation schools. An ironic twist indeed, Michif is being taught as a second language. This dominant Indian language of the Turtle Mountain Reservation has not completely faded from the linguistic repertoire; however, it no longer has mother tongue status.



“LITERARY IMAGES OF AIDS AS THE DANCE OF DEATH”

Michael E. Moriarty
Valley City State University

Popular culture produces a wide variety of gay related texts that range from mannered satires to dense epistemology, with lightly romantic stories somewhere in between. The trend of the past decade has been to put the emphasis on romantic relationships developed during a temporal setting that probably reflects the 1970's in the United States. This artistic decision frees the authors to treat the politics of romance without the complications of the politics of AIDS.

The politics of AIDS, however, has a significant role in contemporary gay literature. As early as 1985, two plays appeared that set the thematic direction for AIDS in gay literature. One of them, “As Is” by William M. Hoffman, holds to eirenic images of AIDS as a personal, medical event in the history of an individual. The challenge is acceptance and the negotiation of the boundaries of interpersonal relationship in the face of life-limiting illness. The other, “The Normal Heart” by Larry Kramer, has characters who are confrontational and angry, who seek a cure in militancy. The tone is polemic. The characters base their relationships on the degree of political commitment and fire that they perceive in each other.

Both plays can be described as Brechtian inasmuch as they employ techniques of “Verfremdungseffekt” (“alienation effects”) and non-linear temporal sequencing. Additionally, both plays are issue plays in the Brechtian tradition, attempting to draw

attention not to themselves as works of art but to the fact of AIDS and the terrible impact of AIDS, not only in the gay community but among lovers everywhere.

There appear to be three basic images of AIDS, each a variation on the dance of death as a thematic element in much of the literature produced since 1985 by the gay community. First, AIDS can be an omnipresent leitmotif, a background against which life goes on. Second, it can be an occasion of intensity, anger and militancy. Third, it appears as a recurring spiral of sadness and little gestures while the dominant culture looks discreetly away, just as so many look away while American women die of breast cancer by the thousands.

The presence of both eirenic and polemic images of AIDS is the central dichotomy of the unresolved paradox that focuses the gay culture today. Meanwhile, a fourth element, external reality, is reflected in the Proustian mirror of the medical community. They define and redefine what it is they are looking for while, in Randy Shilts' phrase, “the band plays on.” And, of course, as long as the band continues to play, the dance of death continues to wend its way across the cultural landscape of popular gay literature.



THE “GHOSTLY CONSCIOUSNESS” OF GLUCK'S FEMINISM IN *THE WILD IRIS*

Catherine Pavlish
University of North Dakota

Since Louise Gluck's most recent collection of poetry, *The Wild Iris*, appeared in 1992, reviewers have consistently alluded to a mysterious quality they could not quite identify. One reviewer said the work had a “powerful, muted strangeness” (*Publisher's Weekly* 58); another said that it evoked the “ghostly consciousness that has always invested Gluck's work” (Muratori 96). More recently, Helen Vendler has written that Gluck “is a poet of strong and haunting presence” and that hers is an “entirely self-possessed voice,” a voice not of “social prophecy” but of “spiritual prophecy,” a tone, she says, “not many women [have] had the courage to claim” (35). It is also interesting to note that, while all of them discuss the work as an exploration of humans' relationship to God (a fairly conventional theme, one must admit), none mentions the radical feminism that is evident in this work, a quality that may itself account for its very “ghostly consciousness.”

As feminist critics have shown in their essays on Gluck's previous works, however, this neglect is, perhaps, not surprising since Gluck does often use very standard poetic conventions, and she herself admits to writing within a male tradition and to the influence of such male writers as Shakespeare, Blake, Keats, Yeats, Eliot, and Pound (“Invitation” 146). In light of recent feminist linguistic theory, however, especially the work of Julia Kristeva, I submit that the “ghostly consciousness” in *The Wild Iris* is the very feminism that underpins it and that it is, in fact, impossible to read the work properly without recognizing this feminism. In reading the work in this light, however, one

must also acknowledge that it acts as a sort of mediator between the feminist and the patriarchal as it attempts to bridge the gap between what many feminists refer to as the gynocentric semiotic and the androcentric symbolic orders.

That Gluck is aware of the recent debate in feminist linguistics regarding the semiotic and the symbolic is apparent in her overall structure of *The Wild Iris*. Though reviewers have commented mostly on the conventional aspects of it, as I've noted, one can clearly see that Gluck is using the traditional cyclical structure of birth-death-rebirth to also parallel Kristeva's notions on language development, especially the tension that exists between the semiotic and symbolic. Kristeva herself explains this tension quite clearly in "From One Identity to an Other." She says:

The semiotic activity, which introduces wandering or fuzziness into language and . . . into poetic language . . . stems from the archaisms of the semiotic body. The symbolic (language as nomination, sign, and syntax) constitutes itself only by breaking with this anteriority . . . Language as symbolic function constitutes itself at the cost of repressing.



OF MICE ROADS, KIMCHI GHOSTS, AND OTHER TALES: SOME CONSIDERATIONS FOR TEACHING COMPOSITION TO E.S.L. STUDENTS AT THE UNIVERSITY

Marilyn Plumlee
University of North Dakota

This paper will address some of the key areas which need to be considered by those dealing with the needs of students who use English as a second language in university-level composition courses. The paper will draw on the author's own classroom experiences at the University of North Dakota as well as published research in the field.

Three major areas are discussed: surface-level errors, reading comprehension development and contrastive rhetorical structures, the latter being the primary focus, as it is probably the least understood and, therefore, the most challenging, aspect of the development of writing skills in a second language.

Two major conclusions stand out:

1) ESL students do not possess native-speaker intuitions regarding the language. To avoid fossilization at their current level of acquisition, i.e. in their interlanguage, they need to be provided with frequent feedback on their linguistic choices at word- and sentence-level, as well as at the level of rhetorical choices.

2) A balance must be found between providing students with knowledge of appropriate written discourse structures necessary to succeed in an English-speaking academic community while at the same time validating the rhetorical structures which may be

familiar to students from their native language environment. Enrollment in a composition course in an English-speaking university should not contribute to a devalorisation of the rhetorical structures common in the student's native language.



THE URBAN INDIAN BODY: BORDER WRITING IN LYNDA SHORTEN'S *WITHOUT RESERVE*

Doug Reimer
University of Manitoba

That socially constituted subject we call the urban Indian, postmodern border-crosser, finds himself at home neither in the city nor on the reserve. The various discourses of the dominating culture deterritorialize him, and he struggles to reterritorialize himself and his culture via a language which resists the vernacular. As a group subject in an urban world, the home of the subjected group, he feels both more freed and more bound by his transience. He struggles against the bondage of marginality—his culture claims no role in the intellectual and historical "achievements" of his deterritorializing neighbors. Yet, freed of the multiplicity of linguistic, political, religious and literary conventions which bind the subjected group to its staid social formations, the urban Indian (like all border-crossers) survives in a precarious, dynamic world between suicide victim and healing prophet. The discourse of excess and surplus offers promising concepts for imagining the modern Indian's "postmodern" condition, historically, politically and ethically.



ONE OF THE CRITTERS IS MISSING: THE DISAPPEARANCE OF NANCY DURRELL FROM *MY FAMILY AND OTHER ANIMALS*

Marielle Risse
University of North Dakota

My Family and Other Animals is one of Gerald Durrell's most popular works. Set in the sun-soaked Corfu of his boyhood, the autobiographical memoir details Gerald's encounters with entrancing wildlife and equally interesting kinfolk and friends. As the reader goes through the book, s/he learns about the mating habits of various spiders, the antics of rose-beetles, and the personality of various members of the Durrell household, including Gerald's oldest brother, the novelist Lawrence Durrell. What one doesn't learn, however, is that Lawrence was married during the time covered in the

book (1935-1939). Nor does one learn that he and his wife, Nancy, had set up separate housekeeping during 1936.

Nancy Durrell (nee Myers) does not appear in any of Gerald's autobiographical tales; she is not listed among those present at dinner parties, picnics, or the breakfast table. Neither does she appear in Gerald's other books about his adolescence on Corfu: *Birds, Beasts, and Relatives* (1969) and *Fauna and Family* (1979, published 1978 as *Garden of the Gods*). As late as 1991, Gerald was writing autobiographical short stories set in Corfu which still did not mention Nancy ("Marrying Off Mother"). Was it a tactful omission, had Lawrence requested that she not be discussed, did Gerald intensely dislike her, or did he simply not care enough about Nancy to include her in his stories?

My paper on this fascinating disappearance includes a brief biography of the Durrell family, an in-depth discussion of *My Family and Other Animals*, and several possible reasons for the omission of Gerald's sister-in-law.

This topic is relevant, not only to those with an interest in either Gerald or Lawrence Durrell, but to anyone who finds the problems of autobiography engaging. Gerald states in his introduction to *My Family* "I would like to make a point of stressing that all the anecdotes about the island and the islanders are true" (11), and yet the narrative is not entirely factual, for the truth is that Nancy has been forcibly written out of Gerald's world.



LOST DOGS AND THE VANISHED MAN: THE MYTHIC DIMENSIONS OF RICHARD ADAMS'S *THE PLAGUE DOGS*

Edward A. Schmoll
Concordia College

In 1972 Richard Adams wrote his first novel *Watership Down*, a fantasy which featured rabbits as its protagonists. Much of the enduring appeal of this story is due to the universality of its themes. Moreover, classical scholars of late have turned their attention to *WD* and found it to be a sophisticated narrative which employs the motifs of classical mythology both in derivative and inventive ways.

Adams has written other novels all of which, to judge from critical appraisal and the buying public, are lesser beasts. One in particular seems to have suffered more from the barbs of reviewers than the rest and that is *The Plague Dogs*, first published in 1977. Adams was again using animals as his chief characters but to many the result seemed at best dissatisfying, at worst unpleasant. This was due in no small measure to its controversial them, one that has marshalled strident proponents on both sides--the use of animals for experimentation in the name of scientific progress.

What most critics have failed or refused to see in this disturbing novel (and one often labelled a diatribe) is the breadth and depth of its mythic dimensions. It is my intention to draw upon two examples of myth in *PD*, the first, a creation story about the Star-

Dog told by one of the canine protagonists, and two, a curt but significant reference to the god Pan provided by the intrusive and often acerbic narrator, Adams himself. My purpose in doing so is to examine in this modern and emotionally charged context three important functions of myth 1) that of consolation 2) as a mode of understanding/intellection 3) that of re-creation. Further, Mr. Adams continues to prove that no matter the guise of ancient myth, it still continues to fit the scope and variety of human (and in this instance canine) experience.



"I SHOULD HAVE STUDIED LINGUISTICS NOT ART": THE SEMIOTICS OF AWARENESS IN *ATWOOD'S SURFACING*

M. G. Shojania
University of Manitoba

Traditionally, Margaret Atwood's *Surfacing* (1972) has been read as an archetypal journey of the self "surfacing" from subconscious awareness. This rather conventional theme is, however, treated unconventionally through Atwood's use of semiotics to present a world, both in nature and in culture, that is bristling with signs.

The text presents two orders of representation, through art or mimesis, and through language. To the unnamed narrator of *Surfacing*, a frustrated young artist-illustrator, both ways of representing reality, whether one paints a tree or merely names it, seem to misrepresent what is seen and what is experienced. To her alienated self, it appears that it is the peculiar properties of language, if not language itself, which make direct experience of nature impossible. Wishing to escape such distorted perceptions and representations, she chooses to retreat to the non-verbal. It is the narrator's bitter awareness of the complex grammar underlying human interactions with nature and with culture which causes her to complain: "I should have studied linguistics not art."

This situation calls for an overview of Atwood's complex network of references to signs, sign users and significations in *Surfacing*. Furthermore, Atwood uses semiotics, the narrator's abnormal sensitivity to the world as sign, to represent the dilemma of the modern self, born into a world in which the conventions of language and of art predate the self and yet seem to demand "originality" rather than "imitation" on the part of the "sign users" in the realms of both art and life. Atwood's own originality lies in presenting the narrator as a "semiotic self" alienated not only from others but from "significance," and moreover, reluctant to use the modern option of regarding the cosmos as a blank screen on which one can project one's own meanings.



**PHILOSOPHY, POETRY, HEIDEGGER,
AND KEATS'S ODES**

*George Slanger
Minot State University*

This study is an attempt to read two writers in the light of one another and, in the process, raise some questions about the general nature of poetry and philosophy. My grounds for putting these two very different writers together include, first, the fact that Heidegger continues the tradition of German philosophy begun in Kant, whose work is generally associated with the Romantic movement, and second, that Heidegger did write widely about German Romantic poetry and made lyric poetry an important part of his later philosophy.

The conventional relationship between poetry and philosophy has been one of antithesis—philosophy devoted to the way things are eternally and poetry to the way they seem for the moment. This distinction has been developed by I.A. Richards, Susanne Langer and Louise Rosenblatt, among others.

While this relationship is useful, it is complicated by the fact that there is a class of readers for whom some philosophy is primarily poetry—who read it more for its evocative power than for its propositional truth. Philosophers such as Heidegger and Plato, who were interested in language itself and in poetry, seem particularly accessible to this kind of reading. This fact suggests that poetry and philosophy are related in the more problematic ways suggested by Heidegger and Keats, each in their own way.

Heidegger intended, in *Being and Time* to rehabilitate Being, which he thought had been devalued by Western philosophy ever since Plato had made epistemology its central concern. In Richard Rorty's words, "Heidegger would like to recapture a sense of what time was like before it fell under the spell of eternity." Heidegger attempted to make contingency a path to Being rather than something to be cleared away. Appropriate attitudes toward contingency would produce "primordial" perception of the "presence to hand" of experience. This language is, I suggest, easily compatible with the kind of language poets use to talk about what they do. I am thinking particularly of Hopkins' "Inscap," of Dickinson's "Circumference," or Keats's, "life of sensation rather than thought."

Keats's Odes—particularly as they are explicated by Helen Vendler—attempt to explore this same relationship between thought and sensation, between eternity and the moment, between Being and Time, between Truth and Art. In "Ode to a Nightingale," for example, Keats creates a narrator who finds he can contemplate the Being of music and nature, which exists in time, only at the borders of time, that is, in the context of "easeful Death."

In "Ode on a Grecian Urn" Keats explores the world of visual art in a scene set outside of time ("thou still unravished bride") and finds in the anticipation of experience a reconciliation of contingency and Being which allows him to say that "Beauty is truth, truth beauty."

Thus Heidegger, starting from philosophy and Keats, starting from poetry can be seen converging on the same insights, insights which can help us to a richer reading of both poetry and philosophy.



**A SONG FOR QUÉBEC AND QUÉBEC AS SONG:
THE THEME OF "LE PAYS"
IN POETS AND CHANSONNIERS OF THE 1960'S**

*Harold J. Smith
Minot State University*

The permanent drama which haunts the consciousness of the Québec writer is that he inhabits a country which is not his own. The homeland is dominated by the Other, the Stranger, the English. Poets and singers alike express this sense of alienation and dispossession. The very song which has assumed the status of a national hymn, "Mon pays" of Gilles Vigneault, is built upon this paradox: "Mon pays, ce n'est pas un pays . . ." In the absence of a political homeland, poets and songwriters undertake the task of creating the homeland—"le pays"—in their works. In the songs of F. Leclerc, Claude Gauthier or G. Vigneault, in the poems of Jacques Brault or Gaston Miron, Québec becomes an imaginative space, a virtual reality. While the political revolution finally faltered the cultural revolution was a success. If Québec did not achieve the status of an autonomous political entity it did become a new spiritual homeland thanks in large measure to the artists and writers who celebrated her in song and verse. In creating a song for Québec they recreate Québec as song.



**HER REMEMBRANCE OF AWAKENED BIRDS:
BIRD SYMBOLS IN ENGLISH POETRY**

*Tony Steele
University of Manitoba*

Many have noticed the prominent role of birds in English poetry *ab ovo* throughout its history. Birds provide the subject or main symbol for many famous and major poems. From the anonymous Middle English lyric "Somer is i-comen in" (Singe loude, cuckoo) to Wallace Stevens' "Thirteen Ways of Looking at a Blackbird," birds have been found center-stage as well as up-stage and, of course, in the wings.

Watching for birds in English poetry is like the experience of blindly or blandly walking through a forest until suddenly you notice a flower or a wing and then more and more until the entire forest is perceived as vibrantly alive and inhabited. Just as in woodlands or in a mountain meadow, poetic birds are to be found everywhere. Also, which birds poets see or do not see (as during the so-called Age of Reason) is an index to the state of the poetic imagination in any given period.

Some questions about poetic bird-lore are as follows: What do birds mean in poetry? What is particularly significant about some of the common poetic birds (e.g., cuckoo, nightingale, lark and birds of prey)? What are the parallels between bird-

lore and the history of the lyric? Why is our literary culture so fascinated by birds (in comparison perhaps with other cultures)? And what is the future of birds in poetry?

This paper is a brief survey of poetic bird-lore, and an attempt to answer some of the above questions.



A POEM IN PRAISE OF ITSELF

Burt Thorp
University of North Dakota

My research recently has focussed on collecting and interpreting brief passages from the Sanskrit text of the Indian epic *Mahābhārata*. These texts, usually termed *phalaśruti-s*, a later Sanskrit word which translates "hearing the fruits (accruing to the listener or reciter of this poem)," are encomia often as short as one or two stanzas. The editors of the standard edition of the epic have understood them to mark younger portions of the poem. This remains to be demonstrated systematically. I address the content of these stanzas and attempt to discover whether that content establishes the intended or actual audience of the ancient text. Were they princes, brahmins, or the folk? I also discuss the archaic popularity of the *Mahābhārata* and how this is reflected in its style and language.



ASCENT IN TAMBURLAINE: INEVITABLE OR CALCULATED?

Andrew Trump
North Dakota State University

Christopher Marlow's *Tamburlaine the Great, Part I*, is a play showing how declining power is supplanted by a rising and invigorated kind. Tamburlaine bests all enemies sent from empires and kings unable to defeat him. Some opponents are even talked over to his side by Tamburlaine himself.

Tamburlaine dramatizes the dynamic of old and decaying power swamped by overwhelming new power that is unimpressed with tradition and ultimately hollow displays of ferocity. Old power characters are initially contemptuous of Tamburlaine by emphasizing his low birth ("a shepherd") and his audacity in opposing them. They rely on past glories and reputations that do not impress Tamburlaine or give him pause. Tamburlaine never broadcasts ornate and fearsome-sounding threats, that may or may not be backed up. He gives his enemies a choice and a consequence (always fulfilled)

if an enemy makes the "wrong" one. Those who choose "correctly" are very much rewarded in the spoils and honors of war by Tamburlaine. Two of Tamburlaine's enemies are personally humiliated by him (one privately, one publicly while kept in a cage).

Marlowe's character Tamburlaine sweeps over, charms, and coopts his opponents yet is able to be ruthless without a qualm should he think it necessary. One may also venture some conclusions on the "inevitability" or "calculations" of Tamburlaine's success by looking at causes of Tamburlaine's actions, plus his summing up of opponents and their qualities. Also, the limitations of historical fact are considered, as well.



L'IMAGE DU MARIAGE DANS LES ROMANS DE SIMONE DE BEAUVOIR

Micheline Violi
University of Manitoba

Dans *le Deuxième sexe* (1949), Simone de Beauvoir décrit l'histoire de la condition féminine en utilisant des aspects historiques, biologiques, psychologiques, sociologiques et philosophiques. A travers ce livre, Beauvoir dépeint un portrait qui montre que les femmes existent pour les hommes et non pas pour elles-mêmes. En fait, c'est la société qui décide le rôle de la femme et qui la traite comme un objet en lui donnant une place et un rôle fixes, un rôle où elle manque de liberté.

Selon Beauvoir, le mariage et la maternité, auxquels la femme semble prédestinée limitent la liberté de la femme. En principe, la femme est libre, mais elle n'a pas l'occasion de vivre sa vie d'une manière libre, car elle doit toujours considérer les conséquences de ses actions sur sa famille. Beauvoir dit que la femme abdique sa liberté dans le mariage car elle n'est plus un être complet qui existe pour elle-même. Elle existe seulement à travers son mari et à travers ses enfants.

Beauvoir pense que le mariage doit être une union libre entre deux êtres égaux, mais elle dit que c'est rarement le cas dans notre société. En fait, elle considère le mariage plutôt comme un rapport de maître/esclave. Beauvoir explique que c'est l'institution du mariage qui est défectueuse parce qu'elle limite la liberté des individus. Alors si le mariage ne marche pas, c'est la faute de l'institution du mariage et non pas celle des individus en question.

La Femme Rompue (1967) comporte trois nouvelles dont les protagonistes sont des femmes qui sont en pleine crise familiale provoquée par la perte de leur mari. Ce qui est intéressant c'est que chaque histoire montre cette perte à une étape différente: la première histoire démontre le mariage d'un couple dans leur soixantaine, qui est mis à l'épreuve et presque démoli à cause d'une dispute; la deuxième démontre un mariage qui est déjà fini; et la troisième démontre un mariage en train de s'écrouler et qui finira par se détruire. La chose la plus importante dans les trois cas est que le lecteur ou la lectrice peut voir les conséquences de cette perte pour la femme.

Avec *Les Belles Images* (1966), Simone de Beauvoir nous présente deux autres mariages qui ne sont pas parfaits: ceux d'une mère, Dominique, et de sa fille, Laurence. Ici Beauvoir reprend le mythe social de la femme comme épouse et mère en montrant la mesure dans laquelle ces mythes affectent la haute bourgeoisie, c'est à dire, le monde des "belles images." Pour Dominique, l'amour ne compte pas; l'important est de remplir toutes ses obligations sociales, et une de ces obligations, c'est d'avoir un homme. C'est une femme d'affaires ayant réussi dans la vie, mais elle reste dépendante d'un homme pour son bonheur.

Au début, Laurence semble aussi faible que sa mère: elle ne vit pas pour elle-même mais pour les autres. Peu à peu elle se rend compte qu'il y a une certaine artificialité dans toutes ses relations, particulièrement dans son mariage. Elle reconnaît que son mariage n'est qu'une convention sociale, comme presque tous les autres mariages qu'elle connaît. A la fin du roman, Laurence trouve le courage de s'affirmer non pas pour elle-même mais pour protéger sa fille, Catherine. Pourtant, elle ne fait rien à l'égard de sa propre situation.

Beauvoir ne propose pas de solution aux problèmes dans le mariage. Son idée d'une union libre semble être une bonne idée en théorie mais en réalité, il est très difficile de l'appliquer. De cette manière, on peut dire que chacune de ces femmes reste dans l'immanence. Il n'y en a même pas une qui a pu vraiment se transcender. Donc, qu'est ce que Beauvoir essaye de nous montrer? Est-ce qu'elle veut dire que la femme ne peut jamais se transcender?



TRIFLES BY SUSAN GLASPELL

Patricia Wilber
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Susan Glaspell, a prominent member of the original Provincetown Theater Group, first presented her now famous drama *Trifles* in 1916 to a small audience on a tiny wharf stage. It initially received considerable acclaim by New York theater critics and has become one of the most frequently anthologized one-act plays in English-speaking countries as well as in Europe and Asia. Despite its popularity, criticism of the play is limited and often tends to discuss the drama's male-female and moral conflicts rather than the play's tightly controlled dramatic structure. As critic Beverly Smith writes, "In focusing on the insights of Glaspell the feminist, it is too easy to overlook the skills of Glaspell the playwright."

In this brief paper I focus on Glaspell's techniques as a master playwright. First, I discuss her use of simplicity and brevity in the play's dramatic forms to develop the murder story and to "train" the audience so they note the tiny clues that unravel the mystery. Glaspell minimizes each aspect of the play. Everything relies on small familiar things, on doing with less, on simplifying, to conform to the essence of the title word, "Trifles." The characterizations, the barren setting, the simple clues, the abbreviated dialogue and the subtle actions are meticulously crafted by Glaspell to carefully reveal

the murderer. Secondly, I discuss how Glaspell's brevity of dialogue, when integrated with the play's other "trifling" aspects, forces the audience to become actively engaged in the moral and social issues revealed as the story unwinds. Justice versus societal law, women and men's power within their community, abused/neglected women, and gender stereotyping are themes raised in the story. "Raised" but not resolved. Glaspell leaves the lengthy discussions of the play's issues squarely in the audience's lap. In the final portion of the paper, I review Ledwig Lewisohn and C.W.E. Bigsby's appraisals of *Trifles* and challenge their interpretation of the play's dramatic forms.

EDITOR'S NOTE

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

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

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

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