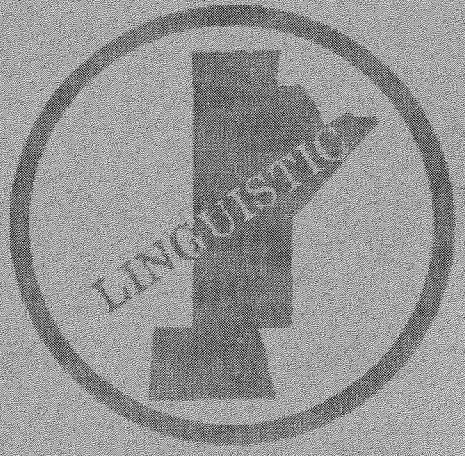

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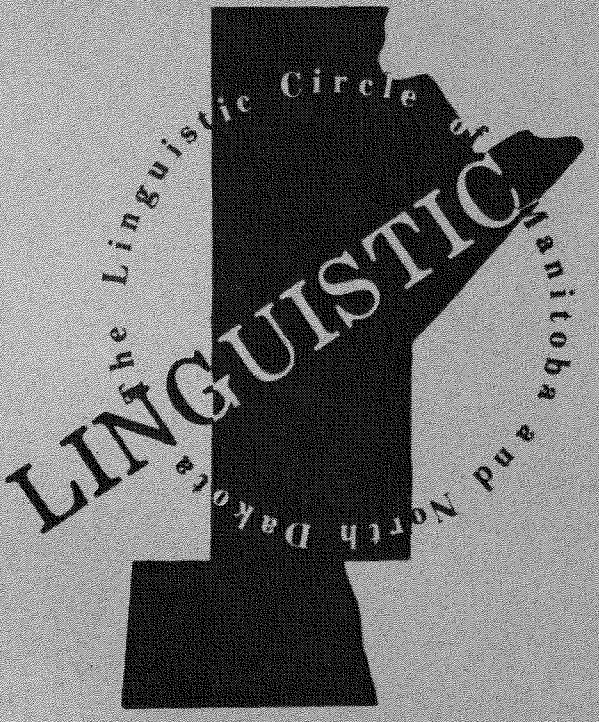

LINGUISTIC CIRCLE

Volume 39 1999

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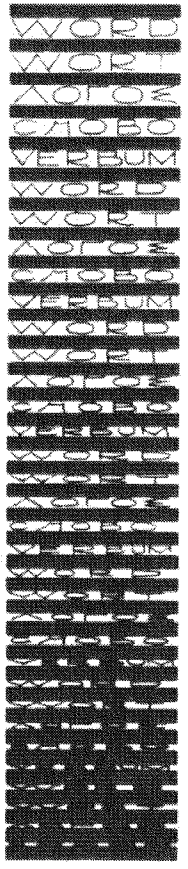

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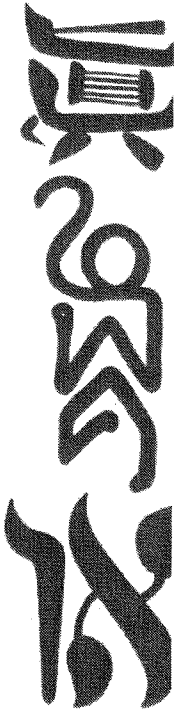

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History of the Linguistic Circle of Manitoba and North Dakota

Theodore Messenger

The Linguistic Circle of Manitoba and North Dakota was founded in 1959 by Professors George P. Goold and Jaroslav B. Rodnyckyj of the University of Winnipeg and Professors Demetrius J. Georgacas and Norman B. Levin of the University, of North Dakota. The organizational meeting took place in Winnipeg on March 26,1959, and the first conference was held in Grand Forks during the afternoon and evening of Friday, May 15, and the morning of Saturday, May 16. A second conference was held in Winnipeg on Friday and Saturday, November 20 and 21. Two conferences were also held in the year 1960. But starting with the conference of 1961, it became customary to hold a single conference each year—initially in the spring, but eventually in the fall—alternately in Winnipeg and Grand Forks.

The word "linguistic" in the Circle's title was never meant to limit membership to linguists or discussion to linguistics. In his presidential address, the group's first president, D. J. Georgacas, invited "a persons interested in language" to become members. And early conferences included papers with such titles as the following: "The Richness of the Linguistic Heritage in Geology," "Legal Usage of Common Latin-Derived Words," "The Greek Legend of Pelops and the Names *Pelops*, *Peloponnesos*, etc.," "Some Oxymorons in the Work of Marcel Proust," Geopolitik—a Failure in Terminology," "The Alphabet in History," "The Stoics and the Elements of Speech," "Walter de la Mare and the Inconclusive Ghost Story," and "Architectural Images in Pindar."

Participation in conferences was also not limited to persons from the two founding institutions. The second conference included a paper "On the Teaching of Spoken Arabic" delivered by Professor Thomas B. Irving of the University of Minnesota. Over the years, speakers have represented some thirty colleges and universities from five Canadian provinces and eight U.S. states.

The founding institutions eventually became "Institutional" (supporting) Members of the Linguistic Circle. These were joined by The University of Winnipeg (in 1980), North Dakota State University (1985), and Minot State University (1988), making it possible for yearly conferences to be held at each of these five institutions, still alternating between the United States and Canada.

Part of the Linguistic Circle's success can be attributed to the fact that the founders saw fit to publish abstracts of the papers delivered at the very first conference, and that the practice has been continued for each

subsequent conference, From 1959 to 1977, the *Proceedings* were edited at the University of Manitoba; since 1978, they have been edited at the University of North Dakota. For any particular conference, the *Proceedings* display the interests of the various speakers as well as providing a sense of their characteristic approaches to their topics. Meanwhile, the series of volumes symbolizes the Circle's continuity and imparts a sense of the group's esprit.

From the outset, the Linguistic Circle has represented a sharing of interests. In his presidential address, Demetrius Georgacas asserted that intelligent people, threatened with life in an intellectual desert, had only themselves to blame if they didn't undertake to improve their situation. The Circle was conceived as such an attempt. But what Georgacas envisioned—and what actually developed—was an organization devoted to what he called "research" rather than "publication." The promise of the Linguistic Circle has always been, not so much professional advancement, as intellectual enhancement. It has continued to welcome "all persons interested in language," but particularly those with *Sprachgefühl.* The Linguistic Circle of Manitoba and North Dakota is most congenial to "philologers," i.e., lovers of discourse.

By the conclusion of its forty-second conference in 1999, nearly 800 papers had been presented at meetings of the Linguistic Circle, a fact which, in Dr. Messinger's words, "would appear to validate the hopes of its founders" (editor's note).

Linguistic Circle of Manitoba and North Dakota

Forty-Second Conference: Celebrating Forty Years: 1959-1999

Best Western Town House
Grand Forks, North Dakota
October 22-23, 1999

Program

Oral and Literate Realities

Patricia Orozco Rangel, University of North Dakota: "Elena Garro: Introducing a New Side of Reality"

Steve Almquist , University of North Dakota: "Matigari: Ngugi wa Thing'o and His African Novel"

Thomas Matchie, North Dakota State University: "Writing About Native Americans: The Native and the Non-Native Author/Critic"

Modern Language Theory and Practice

Donald V. Poochgian, University of North Dakota: "Semiology, Semiotics, And Language"

Allen Helmstetter, University of North Dakota: "Interpreting the Sign: Paul DeMan's Critique of Michael Riffaterre's Semiotics of the Lyric"

Brian White, University of North Dakota: "'We Pronounce Us Husband and Wife': Contesting Language, Contesting Power"

Cross-Disciplinary Research and Analysis

John Allen, University of Manitoba: "jraPlay: A New Tool for the Analysis of Literature"

Jacqueline McLeod Rogers, University of Winnipeg: "Narratives in Classroom and Professional Scholarship: Reporting Cross-Disciplinary Survey Research"

Theodore Messenger and John Hoover, University of North Dakota: "The Language Of Teasing"

En fin de millénaire

Sherrie M. Fleshman, University of North Dakota: "Views of Polygamy in Mariama Bâ's *Une si longue lettre and Un chant écarlate*"

Alan MacDonell, University of Manitoba: "La Sagesse des Con"

Alexander L. Gordon, University of Manitoba: "The Most Exciting Literary Event in France in Thirty Years: Why all the Fuss Over Michel Houellebecq's Les Particules elémentaires?"

Classical Epistolary Literature and Renaissance Thematics

Daniel N. Erickson, University of North Dakota:" Some Observations of the Style of Pliny's *Letters"*

Gene W. DuBois, University of North Dakota: "From Petrarch to Lope de Vega: The Evolution of a Theme"

Iain McDougall, University of Winnipeg: The Arrangement of Pliny's First Book of Letters and the Selection of their Recipients"

The Composition Classroom: Local Theory and Practice

Kevin Brooks, North Dakota State University: "Composition in the Red River Valley: An Historical Overview"

Elizabeth Hampsten, University of North Dakota: "Catching Students of the Fly"

Idiom, Narrative, and Lexicology

Elizabeth Dawes, University of Winnipeg: "The Stylistic Modification of Idioms"

Robert Budde, University of Winnipeg: "Genre as Socio-Cultural Ritual: Narrative Structure as Symbolic Grammar"

Bakhodir Samadov, University of World Economy and Diplomacy, Tashkent, Uzbeckistan:: "Principles Of Optimization Of Vocabulary Study"

American Literature and Biography

Scott Randall, University of North Dakota: "Multiple Perspective Narratives: An Investigation into the Influence of William Faulkner's *As I Lay Dying* upon Graham Swift's *Last Orders"*

George Slanger, Minot State University: "The Presence of Absence in Emily Dickinson"

Neil Besner, University of Winnipeg: "South to North: Translating Brazilian Biography of Elizabeth Bishop"

Fact and Memory: Emigrant Literature and Culture

Gaby Divay, University of Manitoba: "Fact and Fiction in F. P. Grove's Passage to North America and His Stay at a North Dakota Bonanza Farm"

Natalia Aponiuk and Alexandra Pawlowsky, Centre for Ukrainian Canadian Studies, University of Manitoba: "The "Canadianizing" of Ukrainians: Vera Lysenko, William Paluk, and Maara Haas"

Kathleen Rettig, Creighton:: "Memory and Imagination in the Poetry of Margalit Matitiahu"

Nineteenth Century British Literature

Ben L. Collins, University of North Dakota (Emeritus), Lynn University, Palm Beach Atlantic College: "'Achieved Harmony': Imagery As Structure In Robert Browning's 'Meeting At Night' and 'Parting At Morning'"

Melissa Brotton, University of North Dakota: "Modeling the (M)other: Maternal Role Exchange in Edgeworth's Belinda"

Eric Furuseth, Minot State University: "The Relationship of Lord Byron's Satire Don Juan to His Tragedies *Marino Faliero, Sardanapalus,* and *The Three Foscari"*

Récits et idéologies

Stephan Hardy, University of Manitoba: "Roland Barthes et le mystère du sujet fantôme! *Roland Barthes and the Mystery of the Phantom Subject!"*

André Lebugle, University of North Dakota: "La mère indigne"

Dominique Laporte, University of Manitoba: "L'ambivalence du discours idéologique dans les romans de George Sand"

American Popular Culture

Jennifer Boftinelli, University of North Dakota: " The Sacrificial Woman: Classical Hollywood Melodrama Through the Lens of the Home Movie"

Gordon Beveridge, University of Manitoba: " Thinking of Dean Moriarty: The Road Fiction of Jack Kerouac and Richard Ford"

Elizabeth Birmingham, North Dakota State University: "'If I Were A Woman, I Would Be In Love With Rick': The Homoeroties Of Hard-Boiled Masculinity from *Casablanca* to *LA Confidential"*

Banquet

Entertainment by Professors Robert Lewis and Michael Beard, University of North Dakota, and University of North Dakota President Charles Kupchella

Abstracts

jraPlay: A Computer Program for the Analysis of Literary and Linguistic Texts

John Robin Allen
University of Manitoba

One cannot help but be struck by the similarities between contemporary literary criticism and the position of science at the start of the renaissance. During the middle ages, what we know as science did not exist. Alchemy, a child of Greek philosophy, was based on thought rather than experiments, on acceptance of dogma rather than questioning of theory.

All that changed in the late middle ages and the renaissance.[1] The reign of Aristotle and Plato or, more accurately, Neo-Platonism ended. Mankind finally had the tools and inclination to observe the actual world rather than follow dogmatic speculation and platonic "ideals". Science, as we know it today, was born.

We are now entering a similar renaissance in literary criticism. We are beginning to get the tools to make it possible to examine literary works more accurately and thus to emulate the example of science. That does not mean that literary criticism must become as dry as science often appears to the layman. It simply means that literary criticism can become more accurate than in the past.

Here, let us examine some of the basic principles of science and then see to what extent literary criticism shares those values.

1. Science bases its conclusions on evidence obtained by experiment and accurate measuring. It accepts nothing on authority. Even today, scientists see Darwin's evolution and Bohr's structure of the atom as theories. We are fairly certain that those theories are basically true, since they explain more than any other currently known theories. Yet just as Einstein's theory of relativity supplanted Newton's universe, so too may those theories be challenged by better theories.
2. Science publicizes the results of its experiments so that others can repeat the same tests and confirm or deny the validity of the experiments. That was possible only after the invention of the printing press. Columbus was not the first person to discover America, but he was certainly the last. Because of the printing press, once Columbus had discovered that continent, it stayed discovered.

3. Science continually changes its theories in light of new evidence. Copernicus's theory on the structure of the solar system was published in 1543. Approximately sixty years later Kepler sought to disprove the heliocentric theory by using observations made by Tycho Brahe in Denmark. Kepler found, instead, that Copernicus was essentially right, but that the planets travelled around the sun in elliptical orbits.

Literary criticism certainly follows the second of those principles in publishing its conclusions. The printing press and the need to publish or perish have seen to that.

To a somewhat lesser extent, literary criticism also follows the third principle: critics often try to refute the theories of previous scholarship. In medieval French literature one recalls the debate over the origin of the *chansons de geste.* In the nineteenth century all medievalists accepted the "traditionalist" arguments of Gaston Paris, the most famous professor in France during that century. His pupil, Joseph Bédier, on the basis of research into the pilgrimage routes to Santiago, then refuted the "traditionalist" theory in a series of publications during the first half of the twentieth century. Further research into oral-formulaic patterns in epic poetry however now suggests that Bédier's "individualist" theory was inaccurate.

It is in the first principle above, experimentation and measurement, that literary criticism has had trouble emulating science. The invention of the personal computer may change that. At a rather low level, scholars are already using word processors to produce editions more easily and more rapidly than was possible to do in the past. Scholars today use the Internet to access libraries to establish more complete bibliographies than previously thought possible. At a higher level, it is now relatively easy either to buy (or write) computer programs that go beyond simple word processing and Internet access to facilitate scholarship. A number of commercial programs, for example, generate concordances.

The program *jraPlay,* written by the author and freely available to anyone who wants to use it, goes beyond a simple concordance. The latter shows words from a text in context. It enables one to find out how many times a word was used, the location of each such usage, and the context surrounding those usages. *jraPlay* adds to that capability. It analyses a text and then uses a spreadsheet to show the usage of all the words in a text according to three criteria:

a. The person or character that used the word in the work analyzed.

b. Where the word was use (chapter, page, line, or in plays, act, scene, line).
c. In what milieu was the word said [in the living room, the kitchen, the garden, etc.].

It further enables one to summarize data, to examine in the above three locations or among the different speakers, groups of word that evoke certain themes. It enables scholars to duplicate, at no cost other than a few hours of work, studies made during the 1960's that took several years of effort and tens of thousands of dollars Canada Council grants.

One student has called this program "an automatic term paper generator", but the program functions at a higher level than that. It enables any researcher to do sophisticated content analysis on the language of a text, to generate critical studies that provide more accurate data than what had been possible in the past.

To conclude with a view toward the past and the future, one can now easily see the limits of certain schools of criticism. "New Criticism"—developed more than sixty years ago and based on a Markovian analysis of literature to show why an author used *this word* and not another—was limited by what was physically possible to measure. Formalist-structuralist criticism was an improvement in that it provides a relatively explicit model that can be automated, but one can make accurate measurements only when tools exist that purpose. The purpose of this paper is, then, to propose that *jraPlay* can help make such analyses.

The invention of the telescope, microscope, and other tools at the start of the renaissance made science possible, just as the perfection of the magnetic compass and the astrolabe made it possible for Columbus to discover America and, five years later, Vasco da Gamma to discover a sea-route to India. We now have tools to move criticism from alchemy to a science and to discover new worlds of literary criticism.

Notes

[1] The seeds for the change were first sown in 1277 when pope John XXI asked Bishop Étienne Tempier to condemn all of Aristotle's physics as contrary to the teachings of Bible. However much one may criticize that decision, it led to a greater understanding of the real world. Aristotle's conclusions were only tentative, but until 1277 his medieval followers accepted his teachings dogmatically. The new sciences that developed after 1277 relied more on observation than on authority, whether of Aristotle or of the church. That was not the intent of the pope in making his ill-fated decision, but the unexpected results were fortunate

[2] Persons who wish to try using *jraPlay* for research, to learn what it can do and how the program works, can download the most recent copy of the program from <http://www.umanitoba.ca/fsi/fsicompt.htm>.

The "Canadianizing" of Ukrainians: Vera Lysenko, William Paluk, and Maara Haas

Natalia Aponiuk and Alexandra Pawlowsky
Centre for Ukrainian Canadian Studies
University of Manitoba

This paper will show how several Winnipeg writers—Vera Lysenko, William Paluk and Maara Haas—moved from the concept that Ukrainians in Canada should remain a single ethnic group unto themselves and towards a re-definition of what being Ukrainian was in the larger Canadian context within the framework of multiculturalism.

Vera Lysenko's novel Yellow Boots serves as a precursor to the concept of multiculturalism. Her protagonist, Lilli Landash, works and performs in a multi-ethnic milieu in Winnipeg. This multi-ethnic milieu is best exemplified by the factory choir to which individual members contribute the best elements of their ethnic group in the "melting pot" tradition.

In William Paluk's short story "Back Door," the Ukrainian mother, when confronted with her daughter's proposed marriage outside the Ukrainian community, finally reaches the decision that marrying outside the group can actually be a positive thing. Her viewpoint, admittedly, is mitigated by the fact that her daughter's "English" suitor is rich and a medical student, whereas her daughter's Ukrainian suitor works in the same bakery as her daughter does.

Maara Haas in her novel The Street Where I Live presents a "multicultural" view of her native street on which various ethnic groups coexist harmoniously while preserving their own ethno-cultural identities.

Thinking of Dean Moriarty: The Road Fiction of Jack Kerouac and Richard Ford

Gordon Beveridge
University of Manitoba

In this paper, I connect Jack Kerouac's *On the Road* and Richard Ford's collection of short stories *Rock Springs*. Both Ford and Kerouac present characters who are disconnected from their culture. The difference between Ford's and Kerouac's characters is that Sal Paradise and Dean Moriarty are able to separate the "genuine" from the "bogus" and that allows them to make a choice to operate on the margins of the culture of post-war America. Ford's characters rarely make that choice; more often, conventional society has already made it for them, and they are unable to separate the essential from the extraneous. Still, although the characters seem different, I contend that both texts come from the same framework, that they are both examples of "road fiction." The road for Sal and Dean is a manifestation of freedom and creativity, and it is on the road that they find fulfillment and a sense of self. In a figurative sense, the road also acts as a distancing from their culture and it allows them to live on the margins of that culture from where they can observe, evaluate, and separate the "genuine" from the "bogus." Ford's characters, too, are on the road in the sense that they are cast adrift in a culture that has offered them a wealth of possibilities but denied them simultaneously. Because they are marginalized like Sal and Dean, they are in a position to observe and evaluate also, but their observations are flawed because they cannot separate the real from the artificial. However, Ford's depiction of their exclusion calls attention to their liminal state within a culture that offers more than it can provide. My intention in this paper is to compare these two texts as examples of "road fiction." Although they appear to present two different types of characters, the framework from which both texts emerge is the same. That is, the characters are marginalized in one way or another and their marginalization allows the writer to present a critique of the culture by revealing the conflict between the covert or unspoken text embedded in the work and the written text. Given this view of the literary text as a site of internalized conflict in which divergent points of view converge, I will attempt to identify some of the cultural ideals to which Kerouac and Ford call attention through their characters. I will conclude that the characters do not and cannot reject their culture completely, and that their actions reveal what Sacvan Bercovitch in *The American Jeremiad* calls the Beats' "tenacity of

belief" in the ideals of America; further, that "tenacity" is evident in Ford as it is in Kerouac.

"If I Were A Woman, I Would Be In Love With Rick": The Homoeroties Of Hard-Boiled Masculinity From *Casablanca* to *LA Confidential*

Elizabeth Birmingham
North Dakota State University

In psychoanalytic terms, the adoration of the masculine male by the boy is most often termed identification—the love of the ideal is the catalyst that fuels the creation of culturally appropriate, heterosexual masculine identity. Identification in film theory works on this same psychoanalytic model; the male spectator is said to "identify" with the male character. This process is often modeled in the films themselves, when a central male character is portrayed as the object of adoration of both women and men in the film. The women "desire" the central character; the men "identify" with him. Thus, the dichotomy of desire /identification arises: desire is feminine, identification is masculine. Often, the received notions that inform such dichotomies conceal more than they reveal.

For example, cinematic constructions of hyper-masculinity, the "hard-boiled" masculinity perhaps best portrayed by Bogart and glamorized by Hollywood since the 1930's have impacted contemporary Hollywood films such as *LA Confidential* in that these sort of films are better understood by reading them as depictions of male desire rather than male identification. This paper argues that while contemporary films such as *LA Confidential* are most regularly read "straight," that the hyper-masculinity they portray and the central male-male tension they create makes them more easily read as homoerotic film texts that complicate the notion of the heterosexual male spectator identifying with the central character. Rather, such films model a more complex notion of a male homoerotic desire that is heterosexual. Moreover, this reading most closely aligns these contemporary films with their '30s precursors, which, like *Casablanca*, depict male-male desire, a desire often stemming from envy/attraction to other male characters' excess of masculinity.

The similarities between *Casablanca* and *LA Confidential* are apparent in a simple plot comparison of the films: both employ a central triad of male characters, one woman who serves as a point of sexual exchange between two of the men, and a peripheral (and through much of the film, dead) homosexual character whose lack of masculinity provides a stark contrast to the hyper-masculine trio around whom the action at the films center. The central character both is desired by and desires other men, while being cast as not only hyper-masculine, but excessively heterosexual.

While I do not argue that these films were created as "gay" films, I do assert that studies of film depictions of masculinities must examine homoerotic tension in "straight' films and the way in which that tension has been consistently described as identification—a less dangerous notion than homoerotic desire. Though Freud's construction of the identification process is as a homoerotic process, the use of the term "identification" underscores the centrality of homoerotic desire, and therefore refuses to come to terms with the nature of the pleasure straight male viewers experience through film portrayals of hard-boiled masculinities.

The Sacrificial Woman: Classical Hollywood Melodrama Through the Lens of the Home Movie

Jennifer Boftinelli
University of North Dakota

Lars von Trier, perhaps Denmark's best-known filmmaker since Carl Theodor Dreyer, has consistently made films exploring the uncommon representational possibilities available in the collision/union between a highly stylized filmic style and familiar film genres. While all of von Trier's films could be considered "art cinema," *Breaking the Waves* (1996) is particularly interesting since it foregrounds the tenuous relationship between fiction and "nonfiction," a border area which, in questioning the assumed divide between what is "real"/"fact" and what is a mediated/constructed, can reposition, as well as redraw, social and filmic types. Thus, a revealing negotiation occurs when the conventional melodramatic narrative (strikingly similar to classic forties and fifties Hollywood melodramas) of *Breaking the Waves* is represented in a "documen-

tary" style which can be narrowly indexed as the effect generated by grainy, jittery home movies.

I hope to show how von Trier's representation repositions the conventional representation of the female found in classic Hollywood melodramatic narratives. Furthermore, in terms of the equally significant filmic look of Breaking the Waves, I contend that the expressive style of von Trier's home movie technique, by allowing a greater range of interpretation/emotion for the viewer, illustrates Michelle Citron's point, in her book Home Movies and Other Necessary Fictions, that "Personal home movies are fetishes. . . . [The] home movie is counterphobic: a device that avows and disavows in the same sequence" (21). Thus, the tragic, self-sacrificing female type in the love stories of the "woman's film" is allowed a greater range of "play" in a filmic representation which exists liminally between fiction and "nonfiction."

Composition in the Red River Valley: An Historical Overview

Kevin Brooks
North Dakota State University

This proposal is in many respects a proposal to give a progress report: I have completed considerable work on the history of composition at the University of Manitoba (1910- 1976), 1 am in the midst of gathering materials related to the history of composition at UND and NDSU, and I am familiar with some of the developments of the writing program at the University of Winnipeg. My intention over the next year or two is to round out my research at each institution in order to be able to tell a more complete story of the fate of composition at each institution. Although composition is often the most marginalized component of an English department, histories of such courses often make for illuminating pedagogical, institutional, and even cultural stories. The Red River Valley seems a particularly ripe region to study histories (and futures) of composition: the proximity of Manitoba and North Dakota would suggest that similar pedagogical technologies would be appropriate for student bodies on both sides of the border, yet cultural and professional differences have led to widely different practices at all four institutions.

For the presentation itself, I would simply like to explain the nature and method of my study, report on some of the findings I have already made, and ask for stories from the audience.

Modeling the (M)other: Maternal Role Exchange in Edgeworth's Belinda

Melissa Brotton
University of North Dakota

In Maria Edgeworth's *Belinda*, Helena's elaborate quest for and subsequent union with her mother parallels the author's personal history, when at the age of five, she lost her own mother. Lady Delacour, a principle character in the novel, has been unsuccessful in her parenting endeavors, losing her first two children to stillbirth and inadequate nursing, and sending her third child, Helena, away to be wet-nursed and then on to boarding school. Although she has failed at parenting, Lady Delacour does not appear outwardly distressed about this decision. In fact, she does not appear to be invested in parenting at all. She is, instead, much more interested in being the center of attention in her social world; courting male admirers, and obsessing about her fading beauty and failing health.

Belinda, the young debutante under the care and guidance of Lady Delacour, is to be escorted by the matron into high society in the hope that she will find a wealthy husband. Because of a breast injury caused by her own loss of control, Lady Delacour's role is exchanged with Belinda's, resulting in Lady Delacour's subordination of power and subsequent regression. The role reversal, while potentially destructive, is necessary for Lady Delacour's later transition into motherhood.

The first instance of role reversal between Lady Delacour and Belinda is found in the second chapter appropriately entitled "Masks." Following a masquerade, Lady Delacour takes Belinda to her "mysterious cabinet' where she "wiped the paint from her face" and "held the candle so as to throw the light " upon her livid features," and Belinda is faced with a "death countenance" which "forms a horrid contrast with her gay fantastic dress" (26). The unmasking continues as Lady Delacour shows Belinda the true source of her misery, "and baring one half of her

bosom, she revealed a hideous spectacle," the breast she has prematurely determined is cancerous. Lady Delacour immediately flings herself "on her knees" before Belinda, with "her face on Belinda's lap," and "sobs aloud," pleading for Belinda to "never reveal to any mortal what [she] has seen and heard about this night" (26-27).

Belinda offers protection for Lady Delacour by keeping her greatest secret, the "hideous spectacle" of her breast and by encouraging her to be seen by Dr. X. She takes authority for understanding Lady Delacour's medical condition, reading the doctor's papers, and awaiting his return while anticipating "faint hopes" about Lady Delacour's recovery. She "nurses" Lady Delacour back to health after a chaise accident, and takes on a consistent nurturing role afterwards, acting as go-between for Lord and Lady Delacour, and caregiver to Helena until Lady Delacour's childish explosion of jealousy, resulting in Belinda's morally-driven and voluntary withdrawal from the Delacour household. Belinda's behavior constitutes that of a responsible adult with highly-prized valor, self-control, and "feminine propriety" marking the virtuous domestic woman of the eighteenth century (Macfadyen 423). The role reversal which has characterized the relationship between Lady Delacour and Belinda now passes to that between Lady Delacour and her own daughter. Helena's first visit to Lady Delacour demonstrates how she had appeared to her mother until this time: not as a child to be loved. Lady Delacour is insensitive towards Helena and embarrasses her by making less-than-complementary remarks about Lady Percival, a caretaker of Helena. She next suspects that Helena has not been the originator of a gift of gold fish. "But one question more, Helena: who put it into your head to send me your gold fishes?" Finally, accepting that Helena has spoken the truth and has been innocent of any plan to deceive her, Lady Delacour requests that she kiss her, then screams in pain and pushes her away. Helena had squeezed her too tightly: the breast injury is still present. Helena, shocked at the rejection, is immediately comforted by Belinda, who has stepped in for that purpose.

Lady Delacour's later confession to Belinda concerning her feelings for Helena demonstrates that she had not been able to see her daughter as a lovable person, providing more evidence that role reversal between mother and daughter has taken place. "I did not know Helena was worth loving. I did not imagine my little daughter could love me. When I found my mistake I changed my ton" (251). Helena's continual pursuit of her mother's love has won over Lady Delacour's heart, transforming her into an acceptable mother figure. The daughter's love awakens and delivers that of the mother.

"Achieved Harmony": Imagery As Structure In Robert Browning's Meeting At Night" and "Parting At Morning"

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That Robert Browning took great pains with structural technique is apparent in much of his poetry, but nowhere is this technique more readily demonstrable than in "Meeting at Night and "Parting at Morning." Although the poems took their present titles in the collected edition of 1849, they were first published in *Dramatic Romances* (1845) under the common title of "Night and Morning"; and they have since been considered companion pieces, if not absolutely inseparable. The theme of the poem(s) is the need for the dual life: neither the life of love nor the life of activity is sufficient in itself, or, as Browning says of the male persona, "It is his confession of how fleeting is the belief (implied in the first part) that such raptures are self-sufficient and enduring—as for the time they appear." Browning did not state this theme quite so simply in the poem, however, but created his meaning—through imagery and stanzaic pattern. The key to literal understanding lies in the final line: "And the need of a world of men for me." Yet the reader is able to discern in transit the circular or cyclic structure—cyclic in that the persona is seen to have completed the circle of his activities, and Nature to have completed Hers. The man goes from the world of men to the world of love and back: Nature makes Her diurnal change from day to night and back.

The poem begins in the crepuscular time—that is, the moment between the cessation of day-time affairs and the beginning of night-time affairs—and in the first stanza, the man is placed on the slushy beach between land and water. The basic imagistic pattern begins here, for day and its images represent the world of "men" and night and its images represent the world of "love." Simultaneously, water and land pick up the same pattern, and so at the outset, the man is in the transitional position between water and land and in-the transitional period- "between day and night; and each adumbrates the other. To illustrate: "As I gain the cove with pushing prow,/ And quench its speed i' the slushy sand" place the poem in a point in time—the word *speed* is temporal—between *work* (day) and *love* (night), *sun* and *moon*. For the "pushing prow" has landed on the "slushy sand" which is both land *and* water, male *and* female. In the same way, the boat itself—prow is the metonomy for *boat*—is both phallic and utilitarian as used here and represents love and work.

The "fiery ringlets" also follow this pattern: *fiery* suggests both *sun* and *passion; ringlets* suggests *hair, ring,* the *moon,* and the *cyclic,* but is part of the water imagery. It is clear that each image incorporates both aspects of Browning's theme.

In keeping with the above, it will be noted that the *moon* is a *half* moon and that the *sun,* looking over the mountain rim is a *half* sun. The halves of the sun and of the moon converge in the reader's mind to make concrete the idea of the dual life; the images come together to form the *whole* and to make clear Browning's meaning. Alone, each represents *half* of the full life, like "the two hearts beating each to each." The hearts are individual hearts, capable of merging in "joys and fears" at the appropriate times, but cognizant of the fact that "such raptures" do not constitute the entire occupation of man. Therefore, the moon representing love and the sun representing the world of affairs are halved to show that no one aspect of existence is the whole of it. The need for the two-faceted life is further emphasized by other pairs of opposition and by the stanzaic pattern and the rhyme scheme of the poem. The opposed pairs—*speed-arrest, male-female, light-dark, cove-cave, mountain-beach, joy-fear, yellow-gold, sun-match*—seem strongly to suggest Browning's attempt, and the fact that the poem is actually two poems (and that the first is divided into *two* parts) may enforce the idea that this symmetricality two is used to enhance meaning. Although it may be impossible to paraphrase a rhyme scheme, even this appears to communicate as part of the symmetry. The *abccba abccba abba*—the *a* and *b* lines denoting the duality, the *c* lines denoting perhaps the transitions—does retain the orderliness of the imagery and appears to strive mutely to communicate.

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

The Stylistic Modification of Idioms

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In 1995, I began working on a dictionary of French idioms based on a corpus of some 30,000 occurrences found in print media. My sources include newspapers and magazines from France and Quebec from the 1990's. The purpose of my dictionary is twofold. Firstly, I will try to identify the many subtle dialectal differences in form, meaning, use and frequency between idioms used in both France and Quebec. Secondly, I will attempt to improve the lexicographical representation of idiom variants by using a typology of phraseological variability which I have developed in order to classify them systematically.

My corpus contains many examples of stylistic modifications of idioms. A stylistic modification may be defined as a change made to an idiom by an individual in order to achieve a stylistic effect in a particular context (e.g., *bien dans sa peau* becomes *bien dans son pot* when referring to a brand of mayonnaise). These creative modifications must be carefully distinguished from grammatical modifications required to adapt the idiom to a particular context (e.g., the conjugation of the verb, the agreement of possessive adjectives). They must also be distinguished from functional variants affecting the form, meaning or syntactic role of the idiom in a given context (e.g., the verbal idiom *se ercper le chignon* may be nominalized *le crépage de chignon*).

In this paper, I will examine the six processes involved in stylistic modifications, including:

1. Substitution, e.g., "Un homme *inverti* en vaut deux." (*Marianne*). [averti]
2. Coordination, e.g., "Un yuppi en peine d'amour (Matthew Broderick) se fait installer le câble par un hurluberlu (Carrey) qui zézaye comme s'il avait *non pas un cheveu, mais une perruque* sur la langue." (*Le Soleil*).
3. Subordination, e.g., "A savoir: qu'ils ne voient pas la poutre qu'ils ont dans l'oeil du cyclone de la paille qui cache leur propre forêt." (*Libération*).
4. Reduction, e.g., "Du beurre dans les épinards". (*Le Monde*). [The verb *mettre* is omitted.]
5. Expansion, e.g., "Glen Clark était d'autant plus déterminé à se présenter au rendez-vous qu'il avait ferrnernent l'intention de mettre les pendules *politiques canadiennes* à l'heure de la Colombie-Britannique." (*La Presse*).

6. Remotivation, e.g., "Les céréaliers français se font du blé." (*Libération*).

Each of the six processes will be analyzed in order to identify the types of modifications that it can be used to create. I will conclude by examining the typological relationship between stylistic modifications and conventional idiom variants.

Fact & Fiction in F. P. Greve/Grove's Autobiographies: His Passage to America (1909) & A Bonanza Farm in the Dakotas (1912)

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After several years of absolute silence, the author Frederick Philip Grove emerged with his first Canadian publications from remote Rapid City, Manitoba, in the 1920s. He became increasingly bolder in revealing personal facts about his obscure past: two volumes of nature essays, published by McClelland & Stewart in 1922 and 1923, were still entirely impersonal. His first novel, *Settlers of the Marsh* in 1925, was innocently enough set in rural Manitoba, but presented in fact a veiled account of what the author and his companion Else had experienced on a small farm near Sparta, Kentucky, in 1910-1911. The novel's heroine, Clara Vogel, stood for Else (nee Ploetz, divorced Endell, perhaps Greve, and certainly Baroness von Freytag-Loringhoven after 1913), but this could only become apparent with the discovery of her papers at the University of Maryland in the late 1980s. Similarly, Grove's true identity as the German writer and translator Felix Paul Greve remained hidden until 1971.

Two years after this first of about ten novels, Grove dropped the fictional disguise with his autobiography *A Search for America* (ASA), which was published by Graphic Publishers in October 1927. A brief preface claimed a gestation of more than two decades for this book, and globally blamed any anachronisms the reader might detect on this lengthy evolution. It was signed, like many of Greve's German translations, with the plain initials "FPG". The first-person narrator of the semi-picaresque story is the author's *alter ego*, Phil Branden.

Nearly twenty years later, Grove published a second autobiography entitled *In Search of Myself* (ISM, 1946). It had been conceived in 1939,

when turning sixty years old brought on an intense period of self-reflection. It was compounded by reading recent memoirs of highly successful contemporary authors he had known as Greve, most notably, H. G. Wells and André Gide.

1939 also saw the 4th edition of *A Search for America*. A much-enlarged preface composed for this occasion shows the author on the defensive: he haughtily declares that all literature is essentially a mixture of fact and fiction. This veiled reference to FPG's admired model Goethe and his famous reminiscences *Dichtung und Wahrheit* appears explicitly in a manuscript draft in Grove's extensive archives at the University of Manitoba. Grove also asserts that "every event in the story was lived through," but that "only a very few events that had taken place in the years with which the book deals found their place in it; and among them there was not one of the terrible things"(ASA, 1939). He furthermore justifies the introduction of his fictitious protagonist with the interesting argument that it would not have been "either safe or comfortable" for him in 1927 to be "speaking in the first person, unmasked." The fact that he sent this very book, along with his latest novel *Two Generations*, to Thomas Mann who had just arrived in Princeton in early 1939, demonstrates Grove's curious ambivalence about wanting to hide and to reveal at the same time.

Grove's life and works in Canada from 1912 to 1948 are fully documented. Knowledge of Greve's life in Germany from his birth in 1879 to his alleged suicide in 1909 is still far from complete, but a fairly good picture can be sketched with the various sources accumulated to date. For the obscure transitional period from 1909 to 1912, when FPG roamed the United States, Grove's 1927 description in *A Search for America* provided the sole information for the longest time. This book however, sadly tended to be dismissed as pure fiction. Then several important discoveries were made in the 1990s, and many precisely, because when taken literally, ASA has proven surprisingly reliable.

First, Else von Freytag-Loringhoven's frank recollections allowed invaluable insight in the decade she spent with Greve from their elopement to Palermo in January 1903 to his final disappearance from their Kentucky farm in the fall of 1911. They also confirmed that Greve had not perished in 1909, since Else had rejoined him in Pittsburgh in 1910. On Grove's side, Else, the entire year FPG spent with her near Sparta, and any reference to Kentucky are conspicuously absent from his books, perhaps, because he had already exhausted this topic in his *Settlers* novel.

Next, the Bonanza Farm "in the Dakotas" which Grove described in great detail in both his autobiographies, could be identified as the Amenia & Sharon Land Company near Fargo, N.D. in March 1996, thanks to information obtained from knowledgeable academics at the North Dakota State University (namely, Professor Chandice Johnson and University Archivist John Bye). Then FPG's elusive passage to America was finally discovered in late October 1998, the year of the 50th anniversary of the author's death, and of the international "In Memoriam FPG: 1879-1948-1998"Symposium held in Winnipeg to commemorate the occasion. A third discovery based on *A Search for America* was the identification of a multi-volume world history in 1999: it was fraudulently sold to rich American industrialists in Pittsburgh and elsewhere for a multiple of its market value ($800 rather than $80). FPG, who was still listed under his real name F. P. Greve in the 1910 Pittsburgh directory, was the agent of the crooked New York publisher. Whereas this interesting episode is only told once, in ASA, accounts of the author's passage to America and his tenure at the Bonanza Farm exist in both autobiographies, and a close study of the contrasting versions has been most informative.

Contrary to what Grove liked to assert, *A Search for America* was not composed in 1894, but shortly after he had settled in Manitoba in 1912. In the 1927 text the obscure, newly emerging author had ample opportunity to reinvent himself, which he did with sheer narcissistic delight about his own cleverness. He created an affluent, Anglo-Swedish family background for himself which he took wholesale from his former, Anglo-German friend Herman Kilian, as we know today. And with two simple, but elegant means he achieved the desirable and necessary effect of camouflaging his real, modest origins: he added 20 years to his actual arrival in Manitoba, so that the story starts in 1892; and he added a few years to his actual age, so that he was born in 1872 rather than in 1879. *A Search for America* was a huge success, and when Grove was invited on a coast-to-coast lecture tour in 1928/29, he euphorically burned his Manitoba teaching bridges, and moved to Ontario where he seems to have counted on a diplomatic post in Ottawa, or an editorial position in Toronto. Neither prospect materialized. However, Grove did briefly become editor at Graphic Publishers in 1930, but his rather grandiose plans could not be carried out in times of economic depression and war, and he also proved unsuitable for the role of a gentleman-farmer in Simcoe, Ontario. Despite all the odds, he continued to publish novels and essays in large numbers, and he was one of very few acclaimed Canadian authors of his time.

When he felt it necessary to launch a true autobiography with *In Search of Myself*, his earlier freedom to reinvent himself playfully had become somewhat of a nuisance to him: he now found himself confined within the narrow parameters he had so cleverly designed for his first story. The reader today can feel how FPG is trying very hard to overcome these annoying and self-imposed limitations: the false time-frame, for instance, prevents him now from referring to the important authors he had known in his former, hidden life as Greve.

Grove also clearly fears that he might have revealed too much in 1927. Therefore, he sets out to recant as resolutely as possible the circumstances of his emigration and of his prairie farm experiences. Of the former, he changes the route from Liverpool to Montreal with a White Star Liner to a New York arrival with the Hamburg-America Line. Of the latter, he warns that the single episode as harvest worker and bookkeeper described in 1927 was in reality a symbolic condensation of no less than twenty annual visits, and that he spent every summer there from 1892 to 1912.

As the recently secured findings prove, whatever Grove revealed in *A Search for Am*erica corresponds closely to reality, contorted as the picture may be due to the author's deliberate "Verfremdungs-"devices. So can four facts of the actual voyage be found on the first few pages of this book, since Greve really did sail in July, had booked a second class cabin, had chosen a White Star Liner named Megantic, and had gone from Liverpool to Montreal. But he was thirty years old, not twenty-one, and the year was definitely 1909, and not 1892. And the minute description of the Bonanza Farm in *ASA* corresponds perfectly to the actual conditions of the huge operation in Amenia around 1912, when the nameless "young owner" and his equally nameless widowed mother actually were in charge after their respective father and husband H. F. Chaffee had drowned in the *Titanic* disaster. It therefore comes as no surprise, when out of the alleged twenty summers in Amenia the one singled out as particularly memorable in *In Search of Myself* is precisely the year 1912.

Comparing Grove's two autobiographical books, one can observe that the factually true and vividly reported experiences in the 1927 account are set against a deliberately hazy background in the late 1800s, and that a similarly vagueness pertains to the geographic regions encountered in the United States. The focus is readjusted in the 1946 book, so that real experiences now are willfully blurred, but that in compensation at least some dates and place names are volunteered. That is particularly true for the Bonanza farm episode, where Amenia still fails to be mentioned, but Casselton appears correctly as the closest small town nearby, and Fargo is described according to the facts as well. In order to decode Grove's past, one must therefore trust the essence of Grove's

1927 revelations for events and experiences, and look for telling adjustments or hints of time-and place-specifications in the 1946 autobiography.

From Petrarch to Lope de Vega: The Evolution of a Theme

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The past several decades have witnessed renewed scholarly interest in the Renaissance concept of *imitatio*. The general studies of Steadman, Pigman, Greene, and Bloom, as well as those on specific authors, such as Cruz's examination of the poetry of Garcilaso and Boscán, have shed much light on both the literary theories and practices of the period.

One of the more important points brought out in these studies is that the notion that imitation consisted primarily of the essentially gratuitous verbatim translation of model texts is inaccurate and woefully simplistic. This is mirrored in the fact that Renaissance writers enjoyed a good deal of artistic freedom in emulating their models, due principally to the varied and contradictory interpretations of-the term espoused by such theorists as Bembo, Tansillo, Giraldi Cinthio, and others. Questions dealing with the fundamental issues of purpose, approach, and even which authors to imitate were grist for the polemical wheel, and little or no consensus was ever reached regarding a concrete definition of imitatio to which poets might adhere.

This paper seeks to demonstrate the extent of this latitude as reflected in the development of the theme of confession over a period of nearly three centuries in sonnets by Petrarch ("Quando io mi volgo indietro a mirar gli anni"), Garcilaso de la Vega ("Cuando me paro a contemplar mi 'stado"), and Lope de Vega ("Cuando me paro a contemplar mi estado"). Although the poetic voice of all three works express regret over the actions of their past, there are notable changes in tone, perspective, and even the nature of their laments.

Some Observations of the Style of Pliny's *Letters*

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Letters are such a common form of communication that it is easy to forget that a letter can be a genuine piece of literature, which is exactly what we find in Books I - IX of Pliny's ten-book corpus of *Letters*. As Pliny himself tells us (I. 1), these letters were more carefully composed (*curatius scriptae*), in order to make them worthy of publication. On the other hand, the letters of Book Y,, while often very interesting as historical documents, are not of this type and most likely were published just as Pliny had written them.

The purpose of this paper is to examine some of the similarities and differences in style between the letters which Pliny carefully wrote as literature and those which are authentic letters of correspondence. In order to do this, we will examine one well-known letter of each type. These letters are *Letter IV. 13*, a letter from Pliny to Tacitus asking him for assistance in finding schoolteachers for his home town, and *Letter X.96*, a letter to the emperor Trajan asking him for advice on the punishment of Christians.

It is difficult to generalize on the basis of the examination of only one letter from each group, but it is safe to say that what distinguishes the first group of letters from the second is Pliny's purpose in writing them and the style he used in composing them. Although based on actual correspondence, the purpose of the letters in Books I - IX is not so much to inform as it is to entertain. Pliny consciously employed various literary techniques to transform them into works of literature. On the other hand, the purpose of the letters in Book X is to inform. These letters were not intended for publication and were written without thought for literary immortality.

Views of Polygamy in Mariama Bâ's *Une si longue lettre and Un chant écarlate*

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In many societies, particularly in Africa, polygamy is an accepted way of life. Originally considered to be a necessity for the survival of the tribe, the practice of polygamy has evolved into a practice supported by the Islamic tradition. In most cases, even though religion is cited as being the reason for marrying more than one woman, what one finds is a situation which is advantageous for men and, more often than not, disadvantageous for women. While male writers from francophone Africa may incorporate polygamy in their stories, it is not an issue which is addressed as being problematic. Women writers from the same region, however, present a different point of view.

In her two novels, *Une si longue lettre* (1979) and *Un chant écarlate* (1981), Mariama Bâ presents three different reactions by highly educated female protagonists to the problematic issue of polygamy as it manifests itself in Senegal. In this paper, I will be examining these three differing reactions and the solutions to the problem at which the protagonists eventually arrive. It will be seen that there is no one correct way to address the problem and that every solution becomes highly personalized to each of the women involved.

The Relationship of Lord Byron's Satire Don Juan to His Tragedies *Marino Faliero, Sardanapalus,* and *The Three Foscari*

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The historical tragedies and Don Juan were written concurrently. While the contrasts between Don Juan and the tragedies are many, they contain a number of likenesses. In fact, when the historical tragedies are taken as a single unit they very closely match Don Juan in surface elements . The plots and characters differ primarily because the author has chosen to view the same story from different angles. On one hand, the characters are caught in virtually the same predicament- on the other,

their values and responses, and the consequences thereof are often in exact opposition. Still, both genres, tragedy and satire, are vehicles for instruction. The many parallels in theme and in plotline that I will trace in this paper reveal as much. The motifs they share reflect both the aesthetic sensibility of the Romantics and the 18th century.

Byron deals particularly with fallen humanity's self-destructive side, the "fiery dust," that caused the original fall from grace and causes the constant cycle of regaining and losing small graces ever since. Thus, despite the broad contrasts between them, the tragedies and Don Juan are clearly variations on the same theme- how individuals react when human aggression threatens their societies. Perhaps most importantly, both the tragedies and Don Juan are at their heart concerned with the cant surrounding military imperialism, and, hence, the bullying immorality fostered by the unbridled contention for ever greater rewards. Don Juan is a valiant effort to try mirror the truth of life in all its ambiguous complexity. However, because Byron could not himself discount the divine possibilities of human nature, he needed to write the tragedies to reflect more fully this side of humanity, which gets little recognition in the satirical poem.

While most readers find Don Juan the most powerful of his works, Byron was clearly attempting to match or surpass that power in the tragedies. That the satiric mode is more effective than the tragic probably is a reflection of the freer rein the former mode gives to the full range of emotions of this complex and expressive poet. However, the focus of this section is not the relative merits of the plays and the poem. What this chapter will establish is that they are necessary adjuncts to each other because Byron was compelled to give the fullest picture possible of the world in crisis. He does so in an orderly way as can be seen in the parallels between Marino Faliero and the first Canto of Don Juan, Sardanapalus and Cantos II-IX, and The Two Foscari and Cantos X-XVII. Although the connections are clear, the parallel progression through the histories and Don Juan has gone unnoticed in Byron criticism. The correlation heightens our perception of the complexity of Byron's vision of society.

The Most Exciting Literary Event in France in Thirty Years: Why all the Fuss Over Michel Houellebecq's Les Particules elémentaires?

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Hailed as the most exciting literary event in thirty years, Les Particules elémentaires, has caused much controversy in France and has sold over 300,000 copies. This may well be because it touches critical issues in contemporary culture.

The novel tells the story of two half-brothers, Bruno and Michel. Bruno is a teacher of literature and Michel a research scientist in the genetic field. The two can therefore be seen to represent the twin streams of modern culture identified by C. P. Snow. Significantly, Bruno's life is one of failure, while Michel's, although seemingly less glamorous, is crowned with success and transforms the lives of all human beings.

Bruno is a sensualist who pursues ever new erotic sensations through adolescent flirtation, marriage, divorce, prostitutes, massage parlours, holiday camps, and specialised sex clubs for couples. None of this satisfies him. He considers himself a failure and blames it on the permissive society which is personified by his mother, Janine, who abandoned him as a baby in order to indulge her egotistical, hippy fads.

Michel is profoundly cerebral, largely indifferent to colleagues and environment, yet atavistically attached to family and earnestly concerned about the cruel realities of life. As a child he learned from TV programmes about the harsh, predatory nature of the animal world. Witnessing the exhumation of his grandmother's body and the cremation of his childhood girl-friend, he is horrified by the annihilation of individual personality. In this sombre universe only maternal love seems able to transcend the limits of egotism on those rare occasions when such love occurs.

Both Bruno and Michel see the source of suffering in our inveterate individualism, in our need to be separate. They are attracted by traditional, religious teachings on the communion of souls. Intent on conquering the tendency of phenomena to separate and disintegrate, Michel finds a solution to the problem of division in the intricate designs that illuminate the *Book of Kells*. As a result of this discovery, science is able to overcome death through the cloning of individual creatures. The new humankind which is created is apparently also sexless, and so the old antagonism of male-female is abolished.

Houellebecq's novel has been attacked mainly by liberal free-thinkers. They condemn its critical view of the sexual liberation of the sixties, and they see in the sympathetic portrayal of Michel a sinister return to eugenics. In an age when science seems to play a greater role than the arts in the evolution of culture, Houellebecq's partisans applaud his utopian vision and greet him as the first non-humanist novelist, a harbinger of the twenty-first century.

Roland Barthes et le mystère du sujet fantôme! *Roland Barthes and the Mystery of the Phantom Subject!*

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La catégorie du récit, tel qu'elle est délimitée par Roland Bartbes dans les premiers paragraphes de son texte de 1966 *Introduction à l'analyse structuraée des récits*, recouvre ce que l'on peut appeler l'ensemble des produits de l'imaginaire humain. Le récit barthésien semble comprendre aussi blen les énoncés franchement narratifs—le mythe, la légende, le roman, le cinéma, l'anecdote, le discours oral—que les énoncés où l'aspect narratif est moins facile à dégager: l'image photographique, le tableau peint, les vêtements, la formule mathématique. Or, malgré la quantité de récits s'offrant à l'analyse structurale, Barthes se borne à la description de l'un d'entre eux. Sans expliquer pourquoi, sans même expliciter ce choix délibéré, la 'grammaire' qu'il propose dans la dizaine de pages qui suit cette entrée en matière éblouissante est celle d'un seul type de récit: le récit fictif écrit.

Voilà que le but premier de notre enquête se définit: quels motifs auraient poussé Barthes—et d'autres théoriciens à son instar—à respecter dans l'*Introduction à l'analyse structurale des récits*, et dans *La mort de l'auteur* la spécificité du récit fictif écrit par rapport aux autres récits? Pourquoi selon Barthes le récit fictif écrit ne saurait-il être pris en charge que par un narrateur (ce que nous appellerons un *sujet fantôme*), tandis que le récit historique écrit, par exemple, serait imputable à 'une vraie personne', soit l'historien? Pourquoi le récit oral ("une conversation", pour reprendre l'exemple de Bartbes) ne serait-il pas à être étudié à côté du

récit écrit ou du récit photographique? Nous verrons que Barthes n'est pas seul à croire en l'existence de fantômes. D'autre part, nos recherches permettront de remettre au jour un projet que Barthes a tué dans l'oeuf: la problématique d'une théorie générale du récit.

Interpreting the Sign: Paul DeMan's Critique of Michael Riffaterre's Semiotics of the Lyric

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In *Semiotics of Poetry* (1978), Michael Riffaterre takes a semiotic approach to poet that is designed to reveal the "structure of meaning in a poem" (1). One of the working suppositions about poetic language that he uses in this approach is that "the language of poetry differs from common linguistic usage" (1). And he asserts that readers grasp this difference "instinctively" (2). Thus, Paul de Man, in his 1981 paper "Hypogram and Inscription," describes Riffaterre as "a declared, impenitent, and consequential formalist" who advocated a "clear separation between the language of poetry and what he calls the "linear" language of cognition and mimetic speech" (30).

On this formalist model, then, Riffaterre approaches the lyric as a system of signs, the structure or pattern of which holds the key to the poem's meaning. His procedure bears considerable resemblance to the structuralist modus operandi that Jonathan Culler already had proposed in his book Structuralist Poetics, published in 1975. In a chapter devoted specifically to the lyric, Culler stated that there is a "conventional expectation of the type of attention which poetry receives by virtue of its status within the institution of literature," which seems to correspond to Riffaterre's assumption that readers instinctively recognize the difference between poetic and ordinary, or cognitive and noncognitive, discourse (163). According to Culler, "the primacy of formal patterning enables poetry to assimilate the meanings which words have in other instances of discourse and subject them to new organization" (163). The structuralist project is thus "...to specify what is involved in these conventional expectations which make poetic language subject to a different teleology or finality from that of ordinary speech" (164). In Riffaterre's

terms, learned textual conventions predispose readers to expect that when they encounter certain structural characteristics in a poem, they will perform a shift in the relationship between signifiers and signifieds.

Riffaterre furthers this semiotic approach by attempting to demonstrate how, in Culler's terms, "the poem is a structure of signifiers which absorbs and reconstitutes the signified" (163). He begins this task by assuming that "the literary phenomenon is a dialectic between text and ,-reader" that is rule-governed (1). Ordinary language and mundane communication depend upon the "referentiality of language, that is upon a direct relationship of words to things" (2). The rules of the literature/reader dialectic dictate that when a reader encounters signals (aberrants or ungrammaticalities) in the text that "threaten the literary representation of reality, or mimesis," the (skilled) reader should expect a shift in signification.

In "Hypogram and Inscription," Paul de Man joins Culler in praising Riffaterre for discovering a powerful and productive methodology. He calls Riffaterre's approach "probably the most reliable didactic model for the teaching of literature . . . available at the present" (28). That granted, however, De Man charges that Riffaterre conflates structuralism and hermeneutics. While Riffaterre accepts without reservation the traditional formalist assumption that formalism entails description but not "understanding," he is at the same time "compelled to integrate the hermeneutic activity of the reader within his enterprise" (30, 31). For De Man, then, Riffaterre Helmstetter 3 becomes "...a model case for examining if and how the poetics of literary form can be made compatible with the hermeneutics of reading" (31).

In the end, however, De Man's critique of Riffaterre has less to do with keeping open the prospect of producing a multitude of interpretations than it has to do with the conditions of the possibility of making an interpretation, which in turn resolves into a problem of language. De Man points out that Riffaterre, in the last chapter of Semiotics of Poetry, does acknowledge that even after careful decoding, hermeneutics is a "chancy" business and "interpretation is never final" (Riffaterre 165). But De Man suspects that these hermeneutical difficulties are more than those involved in accurately solving a puzzle. He suggests that hermeneutics is vexed by a problem inherent to the relationship between rhetoric and grammar. Riffaterre refuses to mix rhetoric and grammar; such a mixture would contaminate the stability of logically transparent structures with inherently unstable tropes. But according to De Man, it remains a question whether or not there can be a clean transition between

the trope or figure of the poem to the grammar or lexicality, the stable sign, of the hypogram.

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L'ambivalence du discours idéologique dans les romans de George Sand

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Pour la génération romantique de George Sand (1804-1876), l'avénement d'une société égalitaire n'inspire aucun doute, malgré la stagnation apparente du présent : au terme de son évolution, l'humanité atteindra un idéal communautaire, mais cet avenir reste indéterminé. Dans le cas de George Sand, il motive l'engagement de toute une carrière, sans pour autant inspirer une investigation précise. Alors que des utopistes tels Fourier et Cabet élaborent des systèmes modèles, George Sand poursuit un questionnement sur l'état social, mais refuse de détailler un socialisme pragmatique. Elle crée plutôt un lieu de sensibilisation qui, d'une part, met au jour les déficiences sociales et, de l'autre, invite à une prise de conscience.

La *praxis* que défend George Sand ne va pas sans l'opposer aux réalistes. À l'objectivité de Flaubert, par exemple, qui refuse de donner son opinion dans son oeuvre, elle oppose un équilibre entre esthétique et morale, mais ne conçoit pas sa démarche dans un esprit de système. Aussi, s'avère-t-il impossible de rattacher l'oeuvre de George Sand au genre du roman à thèse; l'auteure met des idées à l'épreuve sans jamais systématiser une idéologie. De ce point de vue, l'écriture qu'elle pratique repose sur le principe de l'*essai*. Grâce à des appellations dépréciatives, qui situent ses réalisations à l'état d'ébauche, elle peut réitérer son refus des systèmes et décrire un langage qui se cherche plutôt qu'il ne se fixe. Malgré sa forme essayistique, le type de roman que conçoit George Sand demeure par contre ambivalent. Même s'il invite le lecteur à conclure par lui-même, il ne peut se définir comme une << oeuvre ouverte >> (Umberto Eco) : il appelle moins la liberté inventive du lecteur qu'il ne remplit les desseins idéologiques de son auteure.

Autant la préfacière atténue, sinon estompe dans son métadiscours la portée idéologique et esthétique de ses écrits, autant la romancière orchestra les virtualités idéologiques de chaque récit. Sous le couvert de fictions dont elle démontre la transparence morale aux critiques et aux lecteurs, George Sand sape à divers niveaux l'idéologie dominante. En posant comme principe que chacun peut conclure à son gré, elle peut retourner la critique contre l'adversaire et poursuivre une sape idéologique sous diverses formes : 1) le discours préfaciel, qui préserve les romans de la critique idéologique ; 2) les conclusions orientées, qui programment l'interprétation idéologique des textes ; 3) les mises en abyme, qui balisent le décodage ; 4) les prototypes de personnages, qui servent de truchements à l'auteure ; 5) ou les réseaux intertextuels, qui définissent les romans comme autant de variations sur des oeuvres clefs (*Lélia*, 1833 ; *Jacques*, 1834).

Ces modalités discursives s'avèrent particulièrement stratégiques à l'époque où George Sand prévient les représailles après l'échec de la Révolution de 1848. Décidée à poursuivre son action sociale, elle doit, plus que jamais, défendre sa pensée républicaine contre une entrave de taille : la censure accrue de l'État, qui s'exercera radicalement sous le Second Empire. Aussi, poursuit-elle en sourdine sa mission humanitaire. Lorsqu'elle songe, par exemple, à un roman sur la Révolution française qu'elle intitulera *Cadio* (1868), elle opte pour une forme entièrement dialoguée qui lui permet de se distancier stratégiquement du récit et de conserver un recul critique par rapport à ce qu'elle évoque : la chouannerie et la guerre vendéenne. Relativisant l'histoire de la Terreur d'après les réactions contradictoires des partis, elle campe des personnages fictifs qui représentent toutes les classes sociales en présence et défendent les intérêts changeants de leur milieu. Sous le couvert des dialogues, elle téléguide néanmoins le discours idéologique : elle infléchit les débats vers un questionnement éthique qui met en cause le fanatisme révolutionnaire et propose en retour un esprit de conciliation.

S'adaptant à un contexte d'énonciation guetté par la censure, George Sand privilégie ainsi des stratégies discursives qui camouflent la portée idéologique de ses romans : dépersonnalisation du discours réalisme dialogique, absence de conclusion arrêtée. Objectivant la réflexion sociale, ces modalités du discours contournent la censure et concourent à un espace de médiation. Au lieu de créer des oeuvres ouvertes, George Sand contrebalance les << possibles narratifs >> (Claude Brémond) par des

invites à une conscience politique. Tablant sur les virtualités du langage, elle expérimente une écriture réflexive qui, d'une part, soulève les questions sociales en regard de l'Histoire et, de l'autre, appuie un débat propice au changement. Aussi, laisse-t-elle à ses lecteurs le soin de conclure par eux-mêmes.

La mère indigne

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La mère cruelle et insensible envers ses enfants n'est pas un personnage fréquent dans la littérature. Lorsqu'elle apparaît au dix-neuvième siècle dans *L'Enfant* de Jules Vallès, le livre offense et est mal accueilli par une partie de la critique et des auteurs. Quatre-vingts ans plus tard, Hervé Bazin, met en scène dans *Vipère au poing* une mère encore plus détestable, remplie de haine pour ses enfants, lesquels essaient même de la tuer.

Mon propos est de faire une comparaison des relations entre l'enfant et sa mère dans les deux romans. J'examinerai les brutalités que doit subir le fils et les moyens que la mère utilise pour le brimer ou l'humilier, tels la nourriture et les vêtements. L'avarice est un point commun des deux mères et, bien qu'elles soient de niveaux sociaux différents, elle méprisent l'une et l'autre le peuple. Les enfants, eux-mêmes, sont très dissemblables: l'un est plutôt masochiste et assoiffé de tendresse, alors que l'autre est aussi méchant que sa mère.

La Sagesse Des Con

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Le titre, "La Sagesse des Con", n'est pas le premier auquel j'avais songé pour cette communication. "Epistémologie des Con", et il y en a certes une, s'est présentée à mon esprit, mais c'était trop précis. "Morphologie des Con" s'est suggérée, mais c'était prétentieux, dans le genre "Archéologie du savoir" ou "Structures de la pensée". "Physionomie des Con"? trop médicale. "Les Con et le Néant"? trop sartrien, tout comme "Le Con et la différence" eût été trop derridien. Quant au "Con et le stade du miroir", il ne fallait pas y penser. Si j'ai fini par opter pour "La Sagesse des Con", après avoir rejeté in extremis "Génie des Con", c'est que cet oxymore semble le mieux exprimer la sagesse paradoxale et un peu ambiguë de ce roman policier en deux volumes, faisant partie des hors-série de San Antonio. En effet, roman philosophique aussi bien que roman policier, Les Con sont animés d'une pensée on ne peut plus française. Se caractérisant sur les plans affectif et intellectuel par la douceur de l'amertume et la clarté de l'esprit, la philosophie du con est cependant foncièrement dualiste, et l'auteur n'échappe pas tout à fait, dans sa tentative de démasquer notre complicité dans la connerie humaine, aux paradoxes et aux impasses de penseurs français contemporains.

Mais n'oublions pas qu'il s'agit en même temps d'un "polar" dans la meilleure tradition de San Antonio et qui met en scène tous les personnages clés de ce roman: un San Antonio viril, lucide, gaulois, un Bérurier grossier à souhait, mais ne manquant point de ces illuminations qui font pousser en avant l'intrigue policière, un Pinaud paternel, baignant dans la décrépitude physique qui le caractérise, mais flic jusqu'à la moelle, un Achille pénétrant et magnanime, une maman Félicie soucieuse de son grand, des nanas non nées d'hier, des assassinats sanglants, ingénieux, des coups de théâtre inédits et, surtout, les Con.

Car les Con, on l'a sans doute compris, sont une famille. En l'occurrence une famille de noblesse de Premier Empire, anoblie par Napoléon Bonaparte dans des circonstances loufoques que San Antonio nous précise:

> le premier Con est un Con d'Empire / . . . / C'est Napoléon Ier qui conféra ce nom à un chroniqueur de son temps, Népomucène Chaudelance, réputé pour son infinie sottise / . . . / Tout ce que faisait et disait Chaudelance était si con que l'Empereur, qui aimait plaisanter entre deux hécatombes, paria à ses familiers qu'il nommerait Népomucène Chaudelance roi des Con

et lui ferait agréer non seulement ce titre, mais ce nom. Népomucène Chaudelance, radieux, tira avantage de la distinction et fit beaucoup d'envieux. (23)

Writing About Native Americans: The Native and the Non-Native Author/Critic

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In the recent past critics like Elizabeth Cook-Lynn, the noted Sioux critic and author, has debunked novels about Native Americans which she considers inauthentic and even false. Ironically, many of these same pieces are extremely popular. This raises an important question: who is right, the critic or the reader? In and effort to put in perspective different kinds of these novels, I would like to review some of the fiction by both Native and non-Native authors as the genre evolved from the time of James Fennimore Cooper through the 19th century to the modern and postmodern periods.

In the process I will show what several noted critics have said about many of these novels and make some informed judgments about who I think are the best--most authentic, insightful, creative--writers, especially since the mid 20th century. I hope to comment on both critics and novelists, as well as compare some of the different kinds of writers, whether white, red, or mixed blood. I will do this, not only as a way of evaluating who or what is real or unreal, but to highlight some of the most challenging techniques that have evolved over the last 20 years. Indeed, we now live what might be called a Native American Renaissance, where more and more writers of all colors have begun to write about Native culture.

The Language Of Teasing

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Teasing consists of using words with special connotations often supplemented by facial expressions gestures, or tones of voice. It is also characterized by conflicting verbal and non-verbal cues. The rules for sending and receiving teasing messages are complex, based, among other things, on message content, the personalities of the involved parties, and social context, Because of these complexities teasing transactions often go awry. If this occurs among linguistically sophisticated adults (say in disagreements about sexual harassment), it is even more common among children whose language and social skills are not as well developed. Teasing can be analyzed in terms of the following eight factors (which determine the degree to which offense will be taken): (1) The personal characteristics and experiences of the person being teased (the "teasee"), (2) The topics of the utterances, (3) The relationship between teaser and teasee, (4) The presence or absence of onlookers, (5) The degree to which the teaser and teasee share the characteristic about which the latter is being teased, (6) Whether onlookers share the trait in question, (7) Whether, or to what degree, the mentioned trait is something the teasee could have avoided acquiring, (8) Whether the teasee would ever be able to lose the characteristic. Specific examples can illustrate the pertinence of these categories.

Semiology, Semiotics, And Language

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As John Sturrock indicates, "The study of signs in general, and of the operation of the vast number of codes in any culture which enable us to interpret these signs satisfactorily, is now practiced under the name of semiology in France and other European countries, and of semiotics in the United States."[1] Consistent with Sturrock, ordinarily little distinction is made between semiology and semiotics by the many contemporary American literary critics and other scholars among whom the study of signs is popular. In contrast to such indifference, Thomas A. Sebeok,

dean of contemporary semiotics, asserts, linguistics, in Saussure's view, was to serve as the model . . . for semiology (or semiotics). This formula . . . turned out to have been thoroughly mistaken."[2] What distinguishes semiology and semiotics is made clear in John Sturrock's observation,

> distinction . . . between *structure* and *event*, that is to say between abstract systems of rules and the concrete, individual happenings produced within the system. The relation between one and the other, and the question of which should take precedence—do structures precede events, or events structures?--has been much debated.[3]

Semiology is a deductive enterprise presuming structures precede events, and semiotics an inductive enterprise presuming events precede structures. In this, these two forms of sign theory arise from the distinct intellectual traditions of France and the United States. French practitioners of semiology are Cartesian rationalists, and American practitioners of semiotics are Puritan intuitionists.

Both semiology and semiotics begin with the assumption that there is no inherent order in the world. Representing the point of view of semiology, Ferdinand de Saussure indicates,

> were it not for signs, we should be incapable of differentiating any two ideas in a clear and constant way. In itself thought is like a swirling cloud, where no shape is intrinsically determinate. No ideas are established in advance, and nothing is distinct before the introduction of linguistic structure. . . . The characteristic role of a language .... is to act as intermediary between thought and sound, in such a way that the combination of both necessarily produces a mutually complementary delimination of units. Thought, chaotic by nature, is made precise by this process of segmentation. . . . What takes place, is a somewhat mysterious process by which "thought-sound' evolves divisions, and a language takes shape with its linguistic units in between those two amorphous masses. . . . Every linguistic sign is a part or member, an articulus, where an idea is fixed in a sound, and a sound becomes the sign of an idea . . . where sound and thought meet. *The contact between them gives rise to a form, not a substance.*[4]

Representing the point of view of semiotics, William James indicates,

> Consciousness, from our natal day, is of a teeming multiplicity of objects and relations, and what we call simple sensations are results of discriminative attention. . . . Consciousness, then, does not appear to itself chopped up in bits. Such words as "chain" or "train" do not describe it fitly as it presents itself in the first instance. It is nothing jointed; it flows. A "river" or a "stream" are the metaphors by which it is most naturally described. *In talking of it hereafter, let us call it the stream of thought, of consciousness, or of subjective life.* . . . As we take, in fact, a general view of the wonderful stream of our consciousness, what strikes us first is this different pace of its parts. Like a bird's life, it seems to be made of an alternation of flights and perchings. The rhythm of language expresses this, where every thought is expressed in a sentence, and every sentence closed by a period. . . . *Let us call the resting-places the "substantive parts," and the places of flight the "transitive parts," of the stream of thought.* It then appears that the main end of our thinking is at all times the attainment of some other substantive part than the one from which we have just been dislodged. . . . If there be such things as feelings at all, *then so surely as relations between objects exist in rerum naturâ, so surely, and more surely, do feelings exist to which these relations are known.* There is not a conjunction or a preposition, and hardly an adverbial phrase, syntactic form, or inflection of voice, in human speech, that does not express some shading or other of relation which we at some moment actually feel to exist between the larger objects of our thought.[5]

Order for both writers begins when objects are constituted by distinguishing segments of primordial experience. Unrelated objects constitute separate worlds, and related objects constitute a common world. Not an object observed, relationship is imposed by the observer. It is the identity of one thing with another, the former a sign of the latter. Such identity for semiology is the application of a rule, and for semiotics the construction of a rule. Moving from general to particular, semiology is deductive. Moving from particular to general, semiotics is inductive.

By their nature, semiology is transcendent, seeking an ever more general rule by which to encompass what is; and semiotics is transitive, seeking an ever more extended sequence by which to encompass what is. As relationship of elements, the nature of language differs on a "semiologic" or semiotic conception. On a semiologic conception it is a rule, but on a semiotic conception it is a process. If a rule, a private language is impossible because one cannot be certain of following the rule, because consciousness is not the rule. If a process, a private language is possible because one can be certain of following a process, because consciousness is the process.

These different theories of language can be integrated by assigning them to the different circumstances of private and public language. Pri-

vate language is semiotic because it is the nature of consciousness, as James recognizes. Public language is semiologic because it is impossible to be aware of another's consciousness. Communication between individuals is only possible if sharing common rules of signs.

Notes

[1] Structuralism and Since, ed. John Sturrock (Oxford: Oxford University Press, 1979) 7-8.
[2] Thomas A. Sebeok, Signs: An Introduction to Semiotics (Toronto: University of Toronto Press, 1994) 110.
[3] Sturrock 8.
[4] Ferdinand de Saussure, Course in General Linguistics (La Salle, Illinois: Open Court, 1986) [155-157], 110-111.
[5] William James, The Principles of Psychology, volume I (New York: Henry Holt and Company, 1890) 224,239,243,245.

Elena Garro: Introducing a New Side of Reality

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Those dreamer Poetesses from the magic times, those who live what doesn't exist now nor ever, weren't that common in Mexican Literature. They had to wait decades to meet their true readers. A long tradition of males writers separated considerably feminist writers from mainstream. With them, we have discovered that a big valuable chunk of Latin-American art had been shut up for the reasons we all now know.

These new writers do not care whether the external world they write about is the real world or not. having been gifted ever since creation with supreme objectivity, modern Latin-American writers—women writers—do not worry themselves finding out whether the foundation of their art is illusion, reality, history, testimony, or half truths.

In Mexico, as in many other parts of the world, those who still support a patriarchal tradition have rejected *La Novela De Femenina De Vanguardia*, the avant-garde novella as the means that women writers have used to make an attempt to re-educate both women and men. I see this new vision as the women's literary revolution. A revolution with other purposes in mind.

Modern narrative, the revolution that I'm talking about and what makes us different from the 1900's and the 1800's, causes extensive expression of the mental disorders in both women and men's consciousness. This literary revolution makes comprehensible the narrative of women like Rosario Castellanos, Elena Poniatowska, Angeles Mastreta, Laura Esquivel, and Elena Garro. Garro's take on reality from her life and work is the purpose of this paper.

Multiple Perspective Narratives: An Investigation into the Influence of William Faulkner's *As I Lay Dying* upon Graham Swift's *Last Orders*

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In an interview conducted in 1995, two months prior to the release of *Last Orders*, Graham Swift was asked to discuss the literary figures whom most influenced his writing. To initiate the topic of discussion, the interviewer, Catherine Bernard, mentioned Charles Dickens, a name that had been attached to Swift's more than once, and Swift replied somewhat irritably:

> I find the whole business of having to declare your influences more and more troublesome. It is so tempting to say I am influenced by X simply to get rid of the question. And then people will take you up on this and tell you about you about it and thereafter you start saying that you have indeed been influenced by X. There is a measure of that with the Dickens thing. I don't want to dismiss it, but it has been overplayed a bit.

With this attitude, it is not surprising that Swift was upset when reviewers later focused in upon the many similarities between his new novel and William Faulkner's *As I Lay Dying*. Several months after the release of Last Orders, Swift was interviewed for an article in Maclean's magazine- the author of the piece describes Swift's thoughts on the Faulkner influence:

> Yet when asked, he admits to the similarities between Last Orders and William Faulkner's great 1930 novel, *As I Lay Dying* (whose story, theme, and narrative technique Swift has echoed).

"There is a kind of homage to *As I Lay Dying* in the book," Swift says, though he quickly distances himself from the comparison. "The story about the pressure of the dead on the living, in the wake of death, is as old as Homer."

While it may be true that such stories are "as old as Homer," Swift's defensive reluctance to discuss the similarities leaves one curious to know just how closely the two books are connected. If Swift has, as interviewer Bemrose phrases, "echoed story, theme and narrative technique," one wonders just how conscious Swift was of the Faulkner text while writing Last Orders. Indeed, one wonders whether or not the word "echo" is simply a polite manner of avoiding accusation.

When read and studied side by side, the similarities between the two texts and undeniable, and the proposed paper will track these similarities throughout. Although story and theme will be discussed, the focus will be upon the narrative technique, a construction that piles characters' limited first-person narration upon each other. In both texts, the technique results in a manner of omniscient narration in which only the reader is omniscient.

Memory and Imagination in the Poetry of Margalit Matitiahu

Kathleen Rettig, Creighton

Margalit Matitiahu's collection, *Burnt Home*, examines different perspectives of memory and imagination. Many of the poems combine a play of her imagination mixed with the conversations and stories told by her parents, as well as her own reading of the historical accounts of World War II.

Burnt Home consists of ten poems. The first poem describes Matitiahu's thoughts just before she and nine other Sephardic Jews leave for their pilgrimage to their ancestral homes in Saloniki, the middle seven poems while they are in Saloniki, and the last two when she returns to her home in Israel. These ten travelers have one characteristic in common; their families were rounded up by the Nazis in 1941, and exterminated in the concentration camps. They also share a common heritage. Their ancestors were expelled from Spain during the reign of Queen Isabella and King Ferdinand when the Jews were given the choice: stay in Spain and convert to Catholicism; stay in Spain, remain Jewish, and face execution at the hands of the Spanish Inquisition; or leave Spain.

All the families of these ten pilgrims chose to practice their faith openly and find a land where they could worship. They chose not to stay in Spain, pretend to convert and covertly practice the Jewish customs they could without raising suspicion, adjust the practices they could not hide, and give up the customs they could not adapt, as some Jews chose to do. Those who left, settled in Saloniki, Greece, in the late fifteenth century.

For three hundred years, these Jews were allowed to live in Greece, worship freely, and many became successful and prosperous members of the communities. The Nazi invasion in 1941 happened too quickly amidst a community that refused to believe their people could fall victim to the German madness. Their Christian neighbors looked on helplessly as the Saloniki Jews were rounded up in Freedom Square and taken by train and truck to the German concentration camps. Many of their homes were ransacked and burned, and remain so today as a reminder of the suffering of the Sephardic Jews.

In 1930, Margalit Matitiahu's mother, then nineteen years old and a Zionist, moved to Israel. Her father moved to Israel three years later to be with her. They were married a year later, 1934, and the following year, Margalit was born. They were the only members of each of their families to leave Greece. In 1940, the Italians occupied Greece; in 1941, the Germans invaded. In 1941, when Margalit was five years old, she remembers her father reading the newspaper containing the details of the fate of Saloniki and hearing her father say, "They are going to incinerate them." She understood the meaning of "incinerate," but could not then understood how people would burn other people. Toward the end of World War II and continuing to today, she, and the rest of the world, would learn of the magnitude of the Nazi atrocities.

In her poetry, Margalit Matitiahu combines such memories with her own reading of these events and her imaginative rendering of the Saloniki holocaust. Her language is straight-forward, direct, at times stark. The imagery Matitiahu uses, such as the birds buckling in the wind or the mountain climbers fascinated by the heights at the same they suffer from vertigo, helps her readers to rise above the despair we must feel for the human race as we read of the evil potential humans possess, at the same time we try to understand how the Jews can sustain hope when they have been the victims of prejudice and hatred for so many centuries.

Narratives in Classroom and Professional Scholarship: Reporting Cross-Disciplinary Survey Research

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I propose to describe the design of a survey-based project I have been working on for several years to study narrative scholarship in several disciplinary fields: Education, History, Literature, Psychology, and Sociology. This study has the working title of "Interdisciplinary Knowledge Narratives: Intersecting Theory and Practice" to place emphasis on its cross-disciplinary focus and its attempt to account for the role of narrative both in disciplinary theory and practice. I originally designed this study after observing that the term "narrative" was becoming increasingly popular as a way of referring to scholarly accounts of the human condition that featured plausibility and coherence in place of truth statements. I decided to explore this term by asking scholars from various disciplinary backgrounds about their conceptions of and experiences with narrative scholarship.

In the first phase of this project, I sent a five-page survey to 1000 scholars (to 200 scholars in each of the five fields) to find out how they define, use, and value narrative, both in teaching and in their own scholarship. In the next phase, I re-contacted 12 interested and knowledgeable scholars in each of these fields to ask more in-depth and theoretical questions about narrative.

On the basis of survey responses, I am interested in identifying when narrative is best understood in discipline-specific contexts. I am also interested in the question of whether it is possible to identify a transdisciplinary core and thus to understand it as interdisciplinary discourse, as well as whether it is useful to conceptualize narrative as a conceptual paradigm rather than, more narrowly, as a form of writing. Finally, I want to consider ways that theory and practice interact.

The survey work is now completed, drawing at least a 50 9e rate of return in both phases. I am beginning the process of evaluating and interpreting results, and am proposing to share some of this work-in-progress in my presentation would like to begin with a brief narrative of how I developed my research questions and design, before going on to present survey data, both in the form of means, as well as in the context of identifying patterns.

Principles Of Optimization Of Vocabulary Study

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The problem of the means and ways of vocabulary study still remains one of the most involved in the field of linguistics. Diversity of existing approaches to the study of words stipulates the need of choice and evaluation of these approaches from the point of view of the opportunities to use and develop them. Hence, the axiological aspect of these methods, i.e., evaluation of existing approaches in so far as their compatibility with the object of investigation, comes to the fore.

In spite of the fact that at present linguists have a rich experience in the field of vocabulary investigation, lexicology as the youngest brunch of linguistics dealing with the study of word meanings is still lagging behind grammar, semantics, etymology and phonetics/phonology. Scientists adopting different linguistic theories do not stop their endeavors to create (at least approximately) a solid course book on lexicology that could be reliably used by students. However, in their quest for creating an overall picture of the vocabulary of a language, scholars frequently "bump," as it were, into unsurpassable difficulties, and the task they are after remains, as ever, not fully accomplished.

In order to try to overcome this state of the art, it seems necessary to perceive what is the essence of the logic and philology of lexical facts, which would assist in casting a general foundation for investigation. Linguists could then be in a position to elaborate a better approach to the study of the vocabulary.

Initial is the assumption that the vocabulary of any language encompasses aggregates of concepts realized through the words of the natural language, and the words, per se, in which these concepts are embedded. In other words, the vocabulary is a system of concepts born by the units of the vocabulary and these vocabulary units and their equivalents themselves.

An overall approach to the study of vocabulary presupposes a detailed scrutiny and careful correlation of both. These polarities share a close interrelationship and interdependence: the study of words is impossible without their correlation, with the concepts which, in their turn, are expressed by the words.

It is clear that to develop the "from concept to word" method, the cropping up of new perceptions is of special importance. Thus, for example, in the last decade there appeared a category of people who are

infatuated with a desire to constantly change the interiors of their homes (relocate old furniture, buy new, change curtains and paintings). To fix this concept in the English language, a new word "deccie" (from "decorate") came into being. Analogous explanations could refer to a relatively new word "workaholic." The reason that these words are used and understood is accounted for because the conceptual world of speakers of English includes these phenomena into its system and to name them they need certain words or word combinations. Thus the "conceptual world view" is an aggregate of multifarious concepts and notions which are shared by the "members of the given speech community" and is used as the basis for their communication. Investigation of the ways the mentioned concepts and notions receive their regular and systematic expression in the given language can be described as "linguistic world view. " It is clear that the "linguistic" and the "conceptual" "world views" are closely interrelated and present an ineluctable unity: availability of certain concepts and notions in the "conceptual world view" leads to the functioning of various constituents in the semiological system of the language. Thus, for instance, the word combination "launder clean" exists in the English language because in the native speakers' world view, there is a concept expressed by the verb "to launder." It is clear that in the following sentence, "the money came back laundered clean to be invested in legitimate business, " understanding is reached through the presence in a reader's "conceptual world view" of the mentioned concept. Otherwise, one would consult a dictionary to get a needed definition, then the readers try their best to correlate the definition with the text in order to gain an adequate understanding.

Systemic lexicological investigation should carefully take into account both sides of the vocabulary polarity: conceptual—as a way of vocabulary arrangement, and the linguistic—which takes into account all the relations of a word in the semiological system of the language.

The Presence of Absence in Emily Dickinson

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Almost all of Emily Dickinson's most notable poetry is haunted by one of three overwhelming forces- the muse, natural beauty, and male companionship. All these share three characteristics: they are are overpowering, they are illusive, and they are intangible. As it happens, these are all characteristic of the Calvinist vision of God that lay behind the conventional Congregationalism that Dickinson rebelled against. Thus, though she rejected the outward forms of Amherst piety, Emily Dickinson grasped its underlying theology at a profound level and used it to create her identity and her remarkable body of work.

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