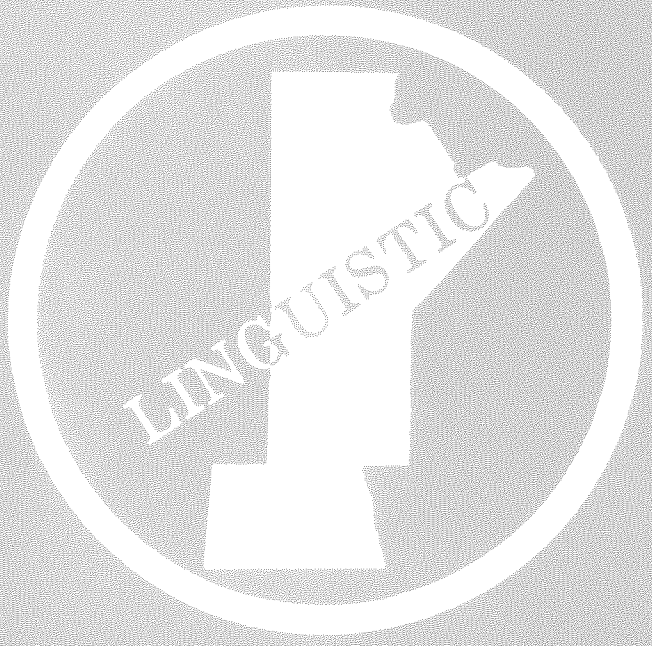

PROCEEDINGS
OF THE

LINGUISTIC CIRCLE

VOLUME 35 1995

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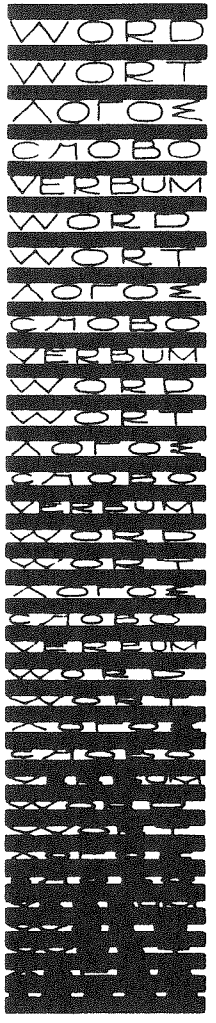
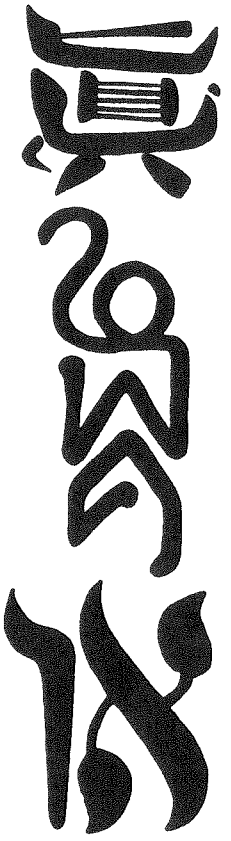
ISSN 0075-9597
Published by the Institutional Members of
The Linguistic Circle of Manitoba and North Dakota,
The University of Manitoba, The University of North Dakota, The University of Winnipeg,
North Dakota State University, Minot State University
Printed By: Century Creations Printing, Inc., Grand Forks, ND 58201, USA



VOLUME XXXV
1995



PROCEEDINGS OF THE LINGUISTIC CIRCLE OF MANITOBA AND NORTH DAKOTA

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Foreword

The thirty-eighth conference of the Linguistic Circle was held on Friday and Saturday, November 3 and 4, 1995, at the Holiday Inn Riverside in Minot. Unfortunately, a number of people who had been planning to attend were prevented from doing so by a severe snow storm which was affecting parts of North Dakota and southern Manitoba. At noon on Friday, Circle President Harold Smith welcomed those who had arrived and introduced Minot State University President H. Erik Shaar, who graciously welcomed everyone on behalf of the University. (President Shaar's remarks are reprinted below.)

During the next day and a half, thirty-two papers were read and discussed by forty-one individuals representing three Canadian and eight American institutions. Chairs of sessions included: Kathleen Collins (Creighton University), John Curtis, Eric Furuseth, David Gresham, Linda Gresham, Harold Smith and Stephani Smith (Minot State University), Alex Gordon (University of Manitoba), and Ben Collins (University of North Dakota). Due to the inclement weather, six scheduled papers could not be presented. But it was hoped that abstracts of those papers could be included in the *Proceedings*.

On Friday evening after the Annual Banquet, poet and novelist Larry Woiwode read from his works. The company then adjourned to the home of George and Joanne Slanger for a most congenial reception.

At the Business Meeting on Saturday, President Smith announced that, in view of hazardous road conditions, Secretary-Treasurer Karen Malcolm had decided not to drive down from Winnipeg, but that she had faxed him the minutes of the 1994 meeting and the Treasurer's Report. Robert Uebel agreed to take minutes for the current meeting.

President Smith expressed his pleasure that, despite the weather, it had been possible for the Linguistic Circle to meet, for the first time in its history, outside the Red River Valley. He also complimented the contributors on the quality and diversity of their presentations.

In his report, Editor Tim Messenger acknowledged with thanks the help of James Simmons and William Holden in preparing the *Proceedings* for the press. He then drew attention to two interrelated matters. The first was the fact that copies of the *Proceedings* are routinely sent to twelve Canadian and six American institutions and exchanged with two European journals, one in Austria and one in Italy. The second was the tendency of presenters at L.C. conferences to treat their paper proposals as identical with abstracts for the *Proceedings*. The connection between these topics is this: Proposals are typically

short, often expressed in the future tense, sometimes vague and/or over-ambitious. Abstracts for the *Proceedings* are, ideally, concise summaries of what was actually presented. Someone who has presented a paper at the Lingustic Circle might want a reader in Vancouver or Vienna or Venice to know what his or her paper actually said. The opportunity exists between November and May for people who have presented a paper to submit revised abstracts of up to 1500 words in length. The Editor expressed the hope that presenters would take advantage of this opportunity.

Tim Messenger also announced that he would be retiring from full-time teaching in June, 1996, thus raising the question of whether members of the circle might be interested in finding a new Editor for the *Proceedings*. In response, Ben Collins moved (George Slanger seconding) to put the membership on record as a) expressing its thanks to Tim Messenger for his efforts with the *Proceedings*, b) to offer him best wishes on his retirement, and c) to express the hope that he would continue as Editor. The motion passed.

President Smith reported on the progress of the publication of *Occasional Papers Presented to the Linguistic Circle of Manitoba and North Dakota*. Fifteen papers had been accepted for publication. Dr. Smith was seeking funds from Minot State University to help underwrite publication costs. It was hoped that the book would have been printed by next year's conference.

The following slate of officers was elected by acclamation: President, Gaby Divay (University of Manitoba); Vice President, Chandice Johnson (North Dakota State University); Secretary-Treasurer, Karen Malcolm (University of Winnipeg).

Two further motions were passed, one to send flowers to President-Elect Divay in light of a recent accident, the other to thank Retiring-President Smith for a well-organized and stimulating conference.

A PRESIDENTIAL WELCOME

H. Erik Shaar, President
Minot State University

Note: On Friday, November 3, 1995, the thirty-eighth conference of the Linguistic Circle was gotten under way when Circle President Harold Smith welcomed those in attendance and introduced Minot State University President H. Erik Shaar. The following is a transcript of President Shaar's Greeting. — Ed.

I was honored in the first instance to be invited to welcome The Linguistic Circle of Manitoba and North Dakota at their thirty-eighth annual conference held for the first time in Minot on November 3-4, 1995. But, I was even more honored to be asked by Professor Messenger to have my welcoming remarks appear in these *Proceedings*.

In his letter to me, he reminded me that the early snow and ice storm prevented a number of regulars from attending the meeting or, at least, the opening sessions. The only problem for me at this juncture is that I worked from notes and various pieces of paper, quite unlike the professional way in which all of you prepare for your presentations. I shall try to recreate this somewhat elongated welcome, but with the understanding that it will in no way be verbatim. Here we go:

I bring you warmest greetings from Minot and Minot State University — we are truly glad you are here. When Harold Smith asked me to greet you I said, "yes." And, you have just received a typical presidential greeting. However, after the fact I looked at your agenda — Welcome (okay) and Opening Remarks (oops) by President H. Erik Shaar, Minot Sate University 12:00 to 12:30. Then I looked at the agenda a second time, and read the titles of the papers you will be presenting and discussing. I knew I was in real trouble! I collected myself and tried to recall linguistic experiences I might have had over the years, and some things gradually began to surface. I think I may have a few items for you today which may be of interest.

My own degrees are in music, and I am married to a visual artist. In talking with you, I am clearly out of my field, but there have been some interesting linguistics-related experiences earlier in our lives in higher education that I would like to share with you today.

The first of these occurred in the 1967-1975 time frame. In 1967, I became assistant to the president at Chicago State University, an essen-

tially Black institution on Chicago's southside. An interesting phenomenon existed at that institution. Female spouses of professors at the University of Chicago taught at Chicago State University. Jean and I were respectively 28 and 30, young, energetic, reasonably talented and kind of fun to have at parties. It was at one of these parties, that I got to know Professor Raven McDavid (1911-1984), one of the pillars of the linguistic discipline. While I never bothered to check (until Wednesday of this week) I figured that Raven was probably someone in his field, but that probably he thought a bit much of himself. Somehow, linguistics struck me, brash and youthful as I was, as something like the then emerging field of ethnomusicology. The folks who pursued it were strange to begin with, and tended to be less than brilliant performers. They wandered through the jungles with their tape recorders, bringing back hoards of taped treasures from which they created a growing body of literature on the subject. But then I was the same fellow who said, echoing the words of my 'cello teacher that, if you can't play 'cello you take up the viola da'gamba!

As I said earlier, most of our encounters were social, and Raven did tend to mellow as the evenings went along. On one early occasion, however, to Jane's and my great surprise, Raven said without a moment's hesitation that he pegged my speech patterns as emanating from Lancaster, Pennsylvania, the city of my birth. But even more remarkable, he detected Philadelphia in my wife's case, but did say that she had probably left the city in early adolescence. Right again! From these, and other obvious examples of scholarship, I gained more respect for the man and his discipline.

We left Chicago in 1975, and to be quite honest, had not thought of Raven McDavid and his wife, Virginia, until two weeks ago. This led to pleasant reminiscences, but also some biographical reference checking. I cite just a few of the entries from The Encyclycopedia of Language and Linguistics

> McDavid, Raven, I., Jr. (1911-1984)
>
> Initially a literary specialist, he was drawn to the study of American English by reading *The American Language* by H.L. Mencken, and their ensuing correspondence played a major role in his early development.
>
> ...while he was at Southwestern University, in 1941, H. Kurath recruited him as a fieldworker for the Linguistic Atlas of the Middle and South Atlantic States.

> From 1964 to retirement in 1977, McDavid occupied a chair at the University of Chicago. The last major region not yet surveyed was the Gulf States (Texas to Florida), and the survey was set up in 1968 with McDavid and L. Pederson as directors. The survey handbook, *A Manual for Dialect Research in the Southern States*, includes a section on 'Field procedures' by McDavid; in it he discusses with native insight and affection the approach of the fieldworker to this distinctive culture, and stresses the importance of collecting cultural as well as dialectal data.
>
> ...he was involved not only in the preparation for F.G. Cassidy's *American Dialect Dictionary*, but also in the controversy following the publication of *Webster's Third International Dictionary* (1961). In 1963 Menken's *American Language* was republished in a one-volume abridgment by McDavid, enhanced by his numerous additions and comments. Various other publications reflect his concern about the linguistic obstacles to the betterment of the poor, including the problems of 'Black English.'

It has become clear to me that I was privileged at a tender age to have had the opportunity to visit with a very famous linguist. I dedicate this limerick to his memory:

> There once was a prof named McDavid
> Who was frequently observed mibehaved
> He could spin a yarn
> With linguistical charm
> But I doubt very much he was saved.

The second linguistic experience I will share with you took place at Lake Superior State Unviersity, in Sault Ste. Marie, Michigan where I served as president from 1986 to 1992. I quote from a feature article written in April 1989 by Jennifer Munro, a LSSU student.

> SAULT STE. MARIE, MI — Who would have guessed that a relatively little-known university in a small town in Michigan's Upper Peninsula would play an international role in maintaining the accuracy of the English language?
>
> The Unicorn Hunters of Lake Superior State University in Sault Ste. Marie, Michigan, began publishing the Annual New Year's Dishonour List of Words Banished from the Queen's English in 1976.

Words and phrases such as "you know," "user-friendly" and "castatrophic health insurance" have been nominated to be purged from the language for "mis-, mal- or overuse, as well as general uselessness."

The inventor of Word Banishment and the unvierstiy's former public relations director, W.T. Rabe, shudders at being called a "language purist." He believes language is constantly changing and the endeavor is not to ban words or phrases "...because they're different, but because they're incorrect."

The tongue-in-cheek Banishment List began as a publicity ploy for the then-little-known college. Rabe realized Lake Superior State was usually thought of as an exclusively technological branch, small campus of Michigan Technological University, when mentioned at all.

To combat this image, Rabe established the mythical Unicorn Hunters, along with annual events such as the Spring snowman burning (to signify the end of winter, start of spring), Lizzie Borden Day, Shakespeare's Birthday, and Apple Polishing Day.

In order to gain the most media coverage possible, the Banishement List is released each New Year's Day. This is attributed to former newsman Rabe's knowledge of the press: New Year's Day is traditionally a slow news day.

Nominations for words and expressions to be banished are invited and accepted throughout the year, but are officially called for November 15 through December 15 each year. Rabe originally invited a select group of faculty, students and friends to his home for his annual New Year's party, where they reportedly selected the words and phrases to be officially banished. *Note: I was privileged to attend several of these sessions. E.S.*

After Rabe retired in 1987, the university copyrighted the concept and continued the enterprise under Dr. Terrence Sweeney. Last year, Bill Crawford took over the position of public affairs director. Crawford is bombarded with requests for radio interviews, which he readily provides.

Sweeney believes the list is important for several reasons: "Word Banishment is a very positive way to introduce the university to the public. It's important to attend a college that employers, neighbors and friends have heard of.

"Name recognition opens doors, and Word Banishment now has

an international reputation," said Sweeney. He added, "plus, it's most appropriate for a university to care about the correct use of language."

For Crawford and Sweeney, Word Banishment is a cornerstone of LSSU's public relations effort. Sweeney gives full and constant credit "to the vision and genius" of Rabe. However, the current approach is to downplay the original Unicorn motif and emphasize Lake Superior State University as the source of the list.

This year, Crawford did more than 70 radio interviews, nationwide, and in Canada. Sweeney appeared on the Cable News Network (CNN), chatting about the list while wearing an LSSU sweatshirt. He purposely donned the shirt so that viewers would see the words "Lake Superior State."

Sweeney also did four radio interviews with Australian broadcasters, and two more for Australian newspapers. It seems Australians were incensed with the 1989 banishment of such Aussie terms as "mate," "too right," and "spark up the barbie," all nominated by a resident of Ontario who may have viewed one too many screenings of the film "Crocodile Dundee."

Again in 1989, there were scores of newspaper articles and columns. Word Banishment is perfect fare for feature writers and columnists looking for something "different."

Rabe considered it his responsibility to eliminate "creeping, terminal diseases of the English language," but doesn't take all the credit. He gives much of it to those who send the more than 2,000 yearly nominations.

"We wouldn't have had as successful a project all these years if it hadn't been for the wit and perception of the people who send nominations," he said. Sweeney and Crawford believe it's within the rules to add wit as needed.

"Even Banishment can use embellishment," said Crawford.

What began as a tongue-in-cheek stunt has become an international media event, appearing in papers from the New York Times and the Wall Street Journal to the London Times and papers as far away as Paris and Bangkok.

Did Rabe have any doubts about the sucess of his ploy?

"After the first year, I knew it would go forever," he said. Clearly it has not endured on its own.

For more information about Word Banishment, contact Bill Crawford at LSSU, Sault Ste. Marie, Michigan 49783.

Those are my two linguistic-related experiences that I share with you today. Perhaps they are a bit of a stretch, but I thought you might find them interesting. At any rate, I have consumed my allotted time and none of you appears to have fallen asleep.

Harold Smith said that you all like poetry, and while I am not a poet, I created this verse as my formal welcome to you:

There are linguists from Manitoba
And linguists from North Dakota
And they gather once a year.

Their discussions are serious
And on occasion even delirious
But their conclusions are usually clear.

They read scholarly papers
And engage in esoteric capers
As they pass the time away.

We welcome them to Minot
As we always say, "Why not?"
And wish them a stimulating stay.

LE SYSTÈME DE L'ALIMENTATION CHEZ BALZAC: DE QUELQUES INFLUENCES DU SIÈCLE PRÉCÉDENT

Marie-Christine Aubin
University of Manitoba

En matière d'alimentation, les influences subies par Balzac sont multiples mais se regroupent au sein de trois grandes catégories: le vécu, les écrivains de la gastronomie et Rousseau.

Né en 1799 d'un père de plus de cinquante ans, Balzac a incontestablement reçu de ce dernier l'influence du XVIII^{e} siècle. En 1813, lorsque Balzac revient du collège des Oratoriens chétif et malade, son père le prend en mains, lui transmettant ce faisant sa philosophie de l'énergie, fortement imprégnée des idées de Condillac et des Encyclopédistes. Cette philosophie, à laquelle s'ajoutent le principe d'avarice de Mme Balzac et sa science des emplois du temps, conditionne l'organisation de la vie quotidienne chez Balzac. Sur cet écheveau devaient encore se tisser quelques idées ou quelques images issues d'auteurs avec lesquels Balzac se sent des affinités. Parmi ces derniers, il faut incontestablement citer Rousseau que Balzac admirait beaucoup. Il y a aussi, plus récents mais hommes du XVIII^{e} siècle cependant, Grimod de La Reynière et Brillat-Savarin. Comment concilier le système préconisé par Rousseau et celui des gastronomes?

Nous verrons que, chez Balzac, toutes ces influences se retrouvent pour créer un système complexe où l'expérience personnelle s'imbrique dans la philosophie tout en y intégrant la mode et la réflexion sur la société, le monde, la vie. Manger devient alors l'expérience humaine par excellence, pour le meilleur et pour le pire.

Cette communication a été présentee à la Journée d'études balzaciennes organisée par le Groupe d'Études balzaciennes le 24 juin 1995 à la Maison de Balzac, Paris.

CROSS THINKING IN MARGUERITE DE NAVARRE'S *HEPTAMÉRON*

Nancy Erickson Bouzrara
University of North Dakota

In *L'Heptaméron,* Marguerite de Navarre presents situations where the characters, their psychology, and their experience in life display what Michel Charles in his *Rhetorique de la Lecture* had described as "le grand jeu des interprétations forces du désire, et les tensions de l'idéologie." Whereas literary scholars have focused on the presence of multiplicity and alternance in the *Heptaméron,* it is my contention that it is not so much the multiplicity and alternance which dominate the work as the conflict or crossing of ideas, situations, characters and the like, which characterizes Marguerite de Navarre's stories.

In the *Heptaméron,* de Navarre deftly employs cross thinking, or chiasmus, as both a stylistic device and an organizing principle. Many examples are to be found in Novellas 10 and 15.

LE CAS DE BERNARD DANS "LE RENDEZ-VOUS" DE COLETTE

Carman Bradford
University of Manitoba

Dans sa notice de l'édition de la Pléiade des *Oeuvres* de Colette (Vol. III, p. 1884), Marie-Christine Bellosta observe avec justesse que «le lecteur est prompt à s'identifier» à Bernard, le protagoniste de la nouvelle «Le Rendez-vous». Pourtant, la double tentative de Bellosta de déconstruire cette identification avec Bernard et de racheter le personnage de Rose entraîne plusieurs distorsions dans son interprétation de ces deux personnages, distorsions que nous tenterons de rectifier. Bellosta est particulièrement sévère dans sa condamnation de Bernard. A titre d'exemple, pour Bellosta, Bernard est un «peintre raté» tandis que pour Colette, beaucoup plus sympathique que son éditrice, c'est un «peintre jugulé». Nous ferons ressortir d'autres notations semblables à cette dernière, notations par lesquelles l'auteur engage les sympathies

du lecteur pour son protagoniste. En même temps, nous montrerons qu'une interprétation aussi sévère que celle de Bellosta est seulement possible si l'on fait abstraction d'un nombre significatif des composantes de la nouvelle, notamment le contexte dans lequel Colette a mis Bernard, le caractère des membres de son entourage (Odette et Cyril, en particulier), le décor symbolique, et surtout l'intérêt que porte l'auteur à l'évolution de son protagoniste, au «rendez-vous avec lui-même». Bref, face aux efforts déconstructionnistes de Bellosta, nous tiendrons à rétablir un équilibre dans l'interprétation du personnage de Bernard, équilibre qui se dégage, nous le croyons bien, d'une lecture attentive du texte. Dans ce but, nous lirons la nouvelle à la lumière de l'essai de Colette, «Le Pur et l'impur», pour montrer que, malgré les qualités «impures» de Bernard, c'est précisément dans sa lutte pour atteindre une certaine "pureté" qu'il s'assure des sympathies du lecteur aussi bien que de l'auteur. En plus, le rapprochement de ces deux textes rouvrira la question de l'homosexualité dans les relations de Bernard avec le jeune Marocain, Ahmed. Ce sont les réflexions, auxquelles se livre Colette dans «Le Pur et l'impur», sur le milieu homosexuel sympathique de ses premières années à Paris, et sur la «pureté» de cette «atmosphère qui bannissait les femmes», qui nous fourniront la clef d'une réévaluation du cas de Bernard.

"WHILES THAT I LIVE I SHALL BE OBAISAUNT": GAWAIN AND THE TRANSFORMING POWER OF OBEDIENCE

Muriel Brown
North Dakota State University

"The Wedding of Sir Gawain and Dame Ragnell" (c. 1450) is usually regarded as a later and an inferior version of the same story that Chaucer's Wife of Bath tells. Another earlier version of the same story is John Gower's "The Tale of Florent" (c. 1390). While the anonymous "The Wedding of Sir Gawain" typically is classified under a heading of Parody-Burlesque, or as one anthology of medieval romances labels it, "Burlesque and Grotesquerie," Gower's tale is noted for its moral seriousness, and it is this moral seriousness that may offer another reading of "The Wedding of Sir Gawain." In the context of Gower's *Confessio Amantis,* Genious is instructing the lover-narrator through

exempla. The result is "The Tale of Florent," told as *exemplum* to counteract one of the subdivisions of Pride, disobedience. Thus, Florent in his tale exemplifies obedience.

When "The Wedding of Gawain and Dame Ragnell" is read as a romance exemplifying obedience, the details suddenly make a good deal more sense. This controlling theme helps to account for the disparate elements that make up this tale. While the elements of burlesque do not entirely disappear, the tale takes on an added dimension that is missed if the story is read only as burlesque. Unlike Chaucer, who develops female characters in his tales to illustrate abstract qualities — Patient Griselda from the Clerk's Tale, the constancy of Custance in the Man of Law's Tale, prudent Prudence and the wisdom of her daughter Sophia in the Tale of Melibee — this tale uses the noble Gawain to develop the idea of obedience. But like Chaucer's female characters who are passive, Gawain here is essentially a passive character, whose loyalty to King Arthur is severely tested even as he demonstrates his willing obedience to his lord and discovers the transforming power of this virtue.

SELF-EFFACEMENT AND AUTHORIAL PRESENCE IN *LA PRINCESSE DE CLÈVES*

Constance Cartmill and Rebecca Colborne
University of Manitoba

Madame de LaFayette's novel has inspired three hundred years of commentary, which suggests that the issues it raises are still unresolved. A great deal of this criticism focuses on two crucial scenes: the confession the princess makes to her husband, and her subsequent refusal to marry Nemours.

In the first part of this paper, we examine the generally accepted view that these scenes tend to cast a negative light on the novel's denouement. We will then look at various critical approaches to the novel which have arisen from feminist and gender studies in the last fifteen years. Some of these approaches see the princess' actions as motivated by self-denial, self-negation or arrested development; others see them as alternatives to male-dominated court intrigues and calumnies—in short, as an attempt to create "a room of one's own." We then examine the ways in which these contemporary critical approaches attempt to resolve issues which have been debated since the novel's publication. This leads us to a discussion of the inscription of authorial presence in the text, and to a reflection on women's place in seventeenth-century discourse.

"LA DESHUMANICIÓN DE LA MUJER EN LA SOCIEDAD DE CONSUMO" EN, *YO VENDO UNOS OJOS NEGROS* POR ALICIA YÁNEZ COSSIO

Emilia Chuquin Amaguaña
Minot State University

Alicia Yánez Cossío en, *Yo vendo unos ojos negros,* denuncia la sociedad de consumo con un orden socio-económica que explota a la mujer a través de una permanente deshumanización y alienamiento, dando una imagen estereotipada de ser bella coel fin de vender los productos de belleza. Y también hace conocer al mundo, esta múltiple explotación a las mujeres, un mal que nació en los albores del feudalismo, tapando el rostro femenino que hoy se ha tramutado a la máscara del maquillaje. Y por esta causa, Yánez Cossío acude a María, su protagonista central, quien toma conciencia de los derechos de la mujer a través de un constante diálogo con "la mala amiga," que es su otro "yo" y recorre caminos inciertos después de su divorcio y obligada a trabajar para la compañía de cosméticos, Christine Farrow de Neuva York, donde nos hace conocer tanto la explotación y la opresión de la mujer por la sociedad consumista como por el hombre. Y también a través de su protagonista, hace ver al mundo, la condición social de la mujer ecuatoriana, hundida en "la charca," que no es más que la sociedad opresora que ensombrece a las mujeres, privándolas de la educación y haciéndolas económicamente dependientes al hombre. Y por ende, pide a la mujer que tome conciencia y se forje en un elemento social nuevo, con todas sus potencialidades, desarrollando tanto su capacidad femenina y como persona para liberarse del consumismo y del hombre, y a éste se lo pide que la deje "crecer auténtica... segura de sus pasos." (*Yo vendo,* 289). Por tal causa, Yánez Cossío demanda una revisión por un nuevo sistemo por una parte, y por la otra, la mujer debe aceptar nuevas responsabilidades con nuevos criterios. Esta lucha

femenina de Yánez Cossío, se extiende hacia una nueva visión de la vida, tanto para el hombre como para la mujer, con un nuevo orden socio-económico que libere de la opresión del sistema capitalista y por ende de la sociedad de consumo y le dice al mundo: ¡ya basta de deshumanizar y adormecer a la mujer, bajo la sombra del manto ancestral y del maquillaje, ensombrecida, apagada, abatida, borrada, inexistente y momia adorable!

ANDRE MALRAUX IN THE INFORMATION AGE

Rebecca Colborne
University of Manitoba

In departments of modern languages and literatures such as our Department of French, Spanish and Italian at the University of Manitoba, machine-readable texts are used for several different things. Software such as OCP can be used to create concordances and word lists from electronic texts, and these in turn can be used to facilitate teaching in literature courses by permitting the professor to provide vocabulary lists quickly and easily. The study of linguistics is facilitated by the preparation of texts for use with software such as Wordcruncher or Tact which perform rudimentary electronic linguistic analysis of literary texts.

Researchers who use the computer to do literary and linguistic analysis are invariably enthusiastic about the ability of the computer to verify instantly and accurately their intuitions and hypotheses. However, the process of preparing electronic texts can be expensive and time-consuming. This paper details the four-month process of preparing four novels by Malraux for use with the Wordcruncher software.

The process of converting the four Malraux novels into machine-readable form involves photocopying the pages to be passed through the scanner, scanning the text and converting those images into ASCII files, verifying the accuracy of the text, and formatting it. At each stage of the process the costs incurred and the time spent are discussed, concluding that not only can this method produce a more accurate version of the text than keyboarding, but that it is feasible for the grad student or professor.

MYTH, FICTION AND "REALITY": — AESTHO-PSYCHO-EUGENICS IN FLANN O'BRIEN'S *AT SWIM-TWO-BIRDS*

Ben L. Collins
University of North Dakota

Robert Boise Sharpe in *Irony in the Drama* speaks of "irony of impersonation," an irony that states initially that what we are seeing or reading is not "life" but fiction, though we may momentarily be "taken in" and become often deeply involved in the action being presented. And many authors do use their fictions to involve their audiences in plots that closely resemble reality.

Yet there are those who utilize their fictions to express ideas, and often those ideas concern the creative process—artistic creation and the problem of the artist—and let their audiences know that they are involved in a fiction, and that they are manipulating their "stages" for purposes other than transporting audiences from the real world. They create a world that bespeaks the creative process.

One has only to think of Beaumont and Fletcher's *The Knight of the Burninq Pestle* to see how three mediocre "plots" may merge into a marvelous tour de force; how Ludwig Tieck in *Puss in Boots* lures his audience in and out of an unlikely fairy-tale plot (he even uses fictional audience participation) for artistic statement; how Tom Stoppard in *Rosenkrantz and Guildenstern Are Dead* attempts to depict what characters do off-stage (once their fictional roles are established) when they are not at the moment performing—and in *The Real Inspector Hound* when character and plot merge and change as "real" and "fictional" events counterpoint. Luigi Pirandello is perhaps the master of this sort of drama and it is readily seen in *Six Characters, Each in His Own Way,* and *Toniqht We Improvise.* And we can find it in Aristophanes as he allows his scenes to develop at his will; anything can happen at his whim.

But Flann O'Brien would appear to make new inroads into irony of interpretation. We have experienced many opening sentences to works like *Moby Dick, A Tale of Two Cities, Pride and Prejudice,* but seldom have we experienced an opening like: "I placed in my mouth sufficient bread for three minutes' chewing, I withdrew my powers of sensual perception and retired into the privacy of my mind, my eyes and face

assuming a vacant and preoccupied expression." Our "fictional author" then decides that *three openings* are needed for a book and introduces the Pooka MacPhellimey, Mr. John Furriskey, and Finn MacCool. The main character of *At Swim-Two-Birds* is a student, presumedly at UCD, living with an uncle who doubts his seriousness, and said student is writing a book about a man who is writing a book, the characters of which will, when he is off-guard, write a book about him. To add to the multi-authorship and openings, Flann O'Brien is really Brian O'Nolan who represents all of the authors. The gist of the work is that an author can create any character and invest him with any power and knowledge, however absurd the acquisition of those attributes may be.

Into the realm of *At Swim-Two-Birds*, then, come the Pooka (a mythological type), Finn MacCool (an historical-mythological type), Mr. Furriskey (a fictional type), and other modern, mythological, fictional, and legendary figures, such as poet Jem Casey, longjumper Craddock, legendary Sweeny, the divine Moling, Dublin cowboys Shorty and Slug, the Good Fairy, and a host of other likely and unlikely characters. They move in counterpoint to one another, some in an odyssey of quest, others in an attempt to depict the heroic in the present. Yet, despite the tomfoolery, the book becomes compelling and begins to make sense, though O'Brien seems to be writing a spoof. Aestho-psycho-eugenics allows the author to comment non-didactically on artistic creation, stasis-kinesis, life-art, texture-structure, aestho-therapy, numerology, ritual bondage, ad infinitum, but never ad nauseam. The purpose of my paper will be to tie these things together to come up with an aesthetic.

PAGAN AND MYTH IN EDNA O'BRIEN'S FICTION

Kathleen Rettig Collins
Creighton University

In the fifth and sixth centuries when concerted efforts were made to convert the Irish to Christianity, the clergy had ample reports of past failed attempts from which they could learn. The Irish were regarded by the monks and bishops as notoriously vicious heathens. Stories of how they not only killed the missionaries but severed their heads and carried them on their belts were in abundance. Those who were sent to

Ireland, often went with great reluctance and fear.

In the late sixth century, the missionaries decided rather than to replace the Irish gods or rituals with the Christian, they would merge the two. For the four major Irish celebrations (corresponding to the four seasons), for example, they encouraged the Irish to continue celebrating on the traditional day, but to think of the Christian concept of saints and spirits, while they continued to practice appeasing the spirits who were thought to roam the earth and inhabit their livestock. In another account, a missionary writes how he worked with the peasants. They would chant as they tended the livestock at night to keep the evil spirits from possessing their animals. The missionaries taught the peasants hymns to sing their animals to sleep as they kept the spirits at bay.

After the conversion of the island the Irish people, seemingly with little effort, continued to combine Christian and pagan rituals and myth. Many Irish writers reflect this Irish phenomenon in their literature.

Edna O'Brien, especially in her later fiction, details instances of how characters merge the Christian and pagan myths. I will select examples from Edna O'Brien's late novels and short fiction to illustrate this aspect of the Irish people.

TOWARD AN INTERPRETATION OF CICERO'S PHILOSOPHY OF RELIGION

Joseph G. DeFilippo
University of North Dakota

This paper will consider one part of Cicero's philosophical project of 46-44 BC, his trilogy of dialogues on theology: *De Natura Deorum (ND), De Divinatione (Div),* and *De Fato (Fat).* Contrary to the conventional portrait of Cicero as an unoriginal philosopher (and the concomitant treatment of his works as little more than sources for Greek arguments), a proper understanding of these dialogues requires that we read them as expressing a philosophical purpose that is uniquely Cicero's own: to integrate the method of the sceptical Academy with the traditions of Roman society.

The ending of *ND*—in which Cicero the character is said to have found the arguments of Balbus the Stoic more persuasive than those of his fellow Academic Cotta (3.95)—implies an important departure from Cotta's attitude toward tradition. According to Cotta, the philosophical arguments give him reason only to suspend judgment on the nature of the gods; on the other hand, since tradition does not argue, it is immune to *counter*-argument, and hence may be accepted whole cloth without any philosophical support (1.62; 3.5-6, 16). Yet if a philosophical view (in this case the Stoics') strikes Cicero as more persuasive than its contradiction, then he must concede that tradition can after all be supported, and therefore also undermined, by argument.

The effect of Cicero's "vote" in *ND* can be seen in his approach to tradition in *Div.* Divination is perhaps the single issue where Greek philosophy and Roman cultural traditions have the greatest overlap. Yet in *Div* rational argument leads Cicero not to a tentative endorsement of the Stoic case for divination, but to its repudiation as superstition; Cicero's employment of the Academic method now undermines tradition in one of its most representative parts. Whereas Cotta's scepticism led him to insulate tradition from either support or criticism, Cicero has exposed it to both. And since he wants to preserve divination as a civic institution, he finds himself in the position of retaining a practice he admits he has reason only to reject.

Like *Div,* the fragmentary *Fat* deals with a special part of the "active" conception of the gods *(ND* 1.2). But where divination is supposed to be a method of interpreting signs about selected future events, fate is an inexorable chain of causes whereby god brings about everything that happens. This level of divine involvement is so extreme that it threatens human freedom and therefore the very meaning of traditional moral and political values. Thus, Cicero must negotiate between this threat and his acceptance of the outline of Stoic theology.

Cicero rejects Cotta's quasi-fideistic attitude, since he finds that he has been swayed by the Stoic design argument within the framework of Academic scepticism. On the other hand, intellectual honesty leads him to reject the rational grounding of divination. As a result, his recommendation that it be preserved on traditional grounds seems artificial, especially since tradition in general *does* receive rational support. Cicero's quandary demonstrates the tensions inherent in attempting to join a critical philosophical method to a fundamentally conservative attitude toward societal traditions.

RE-WRITING JOYCE: YES. NO. MAYBE YES

Stephen Dilks
Univertity of North Dakota

Just as all political struggle is about legitimation, so, all attempts at authorship are about the search for a personal voice that is recognized as such. Whenever we begin to write, we begin with other people's words and other people's stories. And as we go on writing (do we ever do anything but "go on writing"?), testing ourselves against and with and in others, our voice becomes identifiable.

I am interested in shifting how we see the relationships between Joyce and the tradition, the culture, that proceeds from him. I am particularly interested in Samuel Beckett's re-writing of Joyce, a subject that underpins the book I am writing on the process by which Irish writers have de-colonized English as a language of self-creation. The first two texts I'll work with are early poems that reveal two aspects of Beckett's struggle with Joyce; then I'll work with the end of *How it is* by putting it in the context of the end of *Ulysses.* Following Foucault and responding to Derrida's treatment of *Ulysses* in "Ulysses Gramophone: Hear Say yes in Joyce," I call attention to the ways in which writers appropriate and re-write, and are appropriated by, and re-written by, the words of their predecessors. Thus, I begin to suggest how the process of de-colonization works in writers exiled from Ireland.

There are many ways in which we can understand Beckett's re-writing of Joycean linguistic and narrative structures. From the beginning of his career he was ambivalent about Joyce's influence: in 1932 he wrote to Samuel Putnam vowing "I'll get over J.J. Ere I die" *and* he wrote an acrostic on Joyce's name, "Home Olga" (Poems, 8).[1] ("Home Olga" was a code used between friends at parties in Paris in the early 1930's; it meant that the present party was boring and that the group should adjourn to pre-decided meeting-place). Lawrence Harvey suggests that the title is appropriated because the poem "is in essence an

[1]"Home Olga" was first published in the American magazine, *Contempo III,* in February 1934, celebrating Joyce's birthday (February 2nd). Richard Ellmann quoted the poem in *James Joyce* (1959), giving a short, footnoted commentary (714-715). Harvey published the poem with detailed annotations in 1970 in *Samuel Beckett,* (296-297). And Gluck reprinted it with a two-and-a-half page commentary in 1979 in *Beckett and Joyce* (31-34).

admirer's farewell to the master," an indication that "Beckett is 'getting off the Joyce bandwagon'" (296), but a quick look at the poem suggests a tortured ambivalence in Beckett's, satiric but desperate, relationship with Joyce: the poem identifies Joyce as the Jesus-like center of an esoteric circle of disciples.

By 1938, when he published "Ooftish," with a title implying separation, Beckett's satiric voice was less tempered by ambivalence. In a 1937 letter to George McGreevy, Beckett said he would have nothing further to do with Joyce; also in 1937 he wrote a letter to Axel Kaun describing a "literature of the unword" that "the latest work of Joyce has nothing whatever to do [with]." "Ooftish" really *is* a farewell to Joyce. Spoken in the voice of the Joyce who "wrote" *Finnegans Wake* by compiling notes brought to him by anyone who would help, the poem portrays Joyce as a kind of megalomaniac witch-doctor who demanded the sacrifice of anything that might be useful, old clothes, bodily fluids, love, "the whole issue" and the "whole misery."

I then skip twenty-seven years to the publication of *How it is* in 1964. In the last two-and-a-half pages of this poeti-novel Beckett revises the end of Molly's speech, borrowing Joyce's rhythms but putting them in a new context with a new twist: now Molly's series of "yes"s has become a series of alternating "yes"s and "no"s. Breaking, or spilling out of, the dialectically organized world, the narrator denies all that has led to the present part of his discourse: if all that all that yes if all that is not how shall I say no answer if all that is not false yes

all these calculations yes explanations yes the whole story from beginning to end yes completely false yes

that wasn't how it was no not all no how then... (157-158)

Echoing the end of *Tristram Shandy* — "what is all this story about? — A COCK and BULL, said Yorick" (496) —, he dismisses the "business" that has come before as "all balls from start to finish." But this is not the end of the story. Anyone familiar with Molly's speech at the end of *Ulysses* will recall that her passion is emphasized through the repetition of "yes." Beckett borrows this technique, but he casts her affirmations in an entirely new light, using the word "yes" to confirm what he rejects. Parts of the series of affirmed reductions and negations toward the end of *How it is* have a haunting resonance with Joyce's rhythms: "shall I wear a red yes," "alone in the mud yes"; "I yes to say yes," "yes to the mud yes"; "yes I said yes I will Yes," "no answer LESS AND LESS yes." Apart from the rhythmic modulations, there

are other resonances. Both passages are first-person confessions of the speaker's surrender to circumstances; both surrender themselves to the flow of language in a breathless—"mad," "panting"—passion that anticipates a climax; and neither passage reaches the point of climax. However, while Molly's story projects her into a past where her lust was requited, Beckett's passage projects a present where there will be no more requital: this is why there is "no answer" and this is why he speaks in "my voice yes not another's no mine alone yes sure yes." If we apply these words to Beckett, to the achievement of his monologic imagination, we can say that he has developed a creative voice that revises Joyce without begin subsumed by him: he is no longer paying his debt to Joyce. And this means, not only that "things may change no answer," but also that this particular discourse may "end no answer."

This is the first novel since *Murphy* that reaches its projected end. There is reason for celebration and Beckett's narrator does the honors: "good good end at last of part three and last that's how it was end of quotation after Pim how it is." Thus, in coming back to Joyce, Beckett demonstrates that he has moved into another realm, into a realm that Joyce's work does not predict and that Joyce, the master of another world, could not foresee. It is a post-Joycean, post-Modernist realm that is as complex and extraordinary as the world of *Finnegans Wake.* But in this realm Beckett reigns, speaking for himself.

MAXWELL ANDERSON'S TWO NORTH DAKOTA PLAYS

Eric Furuseth
Minot State University

Anderson was a Romantic with a particularly strong sense of the heroic ideal. In play after play he took on the great questions of right and wrong in the world and dramatically wrestled with them. He did so with an idealistic passion that we might more readily associate with a college student than with the middle-aged man he was when he wrote most of them. I see in this fact a connection to North Dakota since it was at the University of North Dakota that Anderson felt himself enlightened and liberated . That moment, he says in "A Love Letter to a University," he "found there was a place in society even for an odd duck like me!" Of the importance of the university he says: "In a world given over so largely to getting, using and keeping property, it main-

tains a retreat for those who are more interested in the creation of beauty or the discovery of truth than in making a profit" (Avery 290). Anderson's experiences in North Dakota mark and shape the idealism in his drama; they are its discovery point, and the moment of its crystalization.

I will comment only on Anderson's North Dakota plays, and discuss their idealistic features. These two pieces have in common the use as protagonist of an ordinary person, not a ruler or famous historical figure as in so many of his plays. This is the mode in which I like Anderson best. (Significantly, this is the case in the two musicals *Knickerbocker Holiday* and *Lost in the Stars,* of which the latter musical is the greatest example of Anderson's mature idealism.) Despite his desire to soar like the classic authors into the realms of the high and the noble, he is, in truth, very much a twentieth-century American playwright, writing much more naturally when using ordinary people as protagonists. Moreover, in their idealism, he easily makes these protagonists seem just as heroic as his aristocrats, despite the fact that there are no nations hanging in the balance, awaiting their actions. More problematic in these plays is the use of verse or, at least, poeticized prose to give the proper "heightened" effect. Noble diction in the mouths of decidedly non-aristocratic characters is often jarring. Nevertheless, Anderson, in his idealism, seldom shirked the challenge of trying to bring poetry to the American stage.

Memories of North Dakota must have been strong for Maxwell Anderson. Even though he had left the state a decade earlier he set two of his very first plays in North Dakota. Furthermore, the plays are quite unlike most of the plays that he wrote later. They are less concerned for instance with exploring the nature of abuses in governmental power than in working out the politics of getting by in everyday life. Also, both feature a strong woman struggling for freedom in a rugged, man's world, a rather unusual theme for Anderson. One he later reserves only for queens and saints in such plays as *Elizabeth the Queen* and *Joan of Lorraine.*

After many years as an English teacher, editorial writer, and part-time poet, at 35, Anderson attempted to bring to reality his idealistic dream of putting a new version of classic poetic tragedy on the stage. His first attempt was "White Desert," a play set in North Dakota. The tragedy was staged on Broadway in October, 1923, but it was very short-lived. Although it is somewhat surprising that verse drama by a first time playwright would be staged at all, the explanation seems to

be that Anderson was quite a well known New York journalist with many literary connections *(Anderson* 29). His second is *Outside Looking In,* a tale of heroic hoboes set near Williston, North Dakota. My presentation summarizes both plays and discusses their weaknesses and strengths.

THE "GAME OF INTRICATE SIMPLICITY" AND ITS "WARROIR ETHIC": THE AMERICANIZATION OF AMERICA IN E. R. GREENBERG'S *THE CELEBRANT*

David Godfrey
Jamestown College

As a preface to *The Celebrant*—termed by W. P. Kinsella as "simply the greatest baseball novel ever written"— Eric Rolfe Greenberg cites the "Prologue" to Shakespeare's *Henry VIII:* "Think ye see/The very persons of our noble story/As they were living..." All of the novel's characters associated with baseball—players, managers, umpires, league personnel—are historical figures; all games these characters are involved with really occured in the manner Greenberg says they did. As Casey Stengel said of baseball, "It's in the book. You can look it up," and Greenberg obviously has. Moreover, Greenberg has so successfully brought his entire cast of characters to life and made them so convincing that they indeed seem to be "as they were living." That, of itself, is quite an accomplishment. Had Greenberg done nothing more than that, however, *The Celebrant* would he a very entertaining baseball novel, but perhaps ultimately nothing more than a sophisticated exercise of pedantry. Fortunately, Greenberg has created not only a great American baseball novel, but a novel of unqualified excellence.

Set primarily in the first two decades of the Twentieth Century, with the most important actions beginning on July 15, 1901, the date of Christy Mathewson's first no-hitter, and ending in October, 1919, with the infamous Black Sox Scandal, the subject of *The Celebrant* is what I call the "Americanization of America," which entails, amongst other things, the mainstreaming of various ethnic and immigrant groups, the rise of mass production and of sophisticated marketing techniques (including endorsements by star atheletes), the shift from production to design and quality control of local franchises, and, especially, the ever-increasing pressure to get-rich-quick with the consequent rise in

various criminal activies designed to gain legitimate cultural ends through illegitimate means. All of this is to say that in *The Celebrant,* Eric Rolfe Greenberg meshes the Great American Pastime with the Great American Dream. More particularly, he interweaves the fortunes of the New York Giants with the fortunes of the Kapinski-Pincus clan, Jewish immigrants who run a family-owned jewelry business. More particularly still, Greenberg identifies the fate of the great Christy Mathewson with that of the narrator, Jackie Kapp (nee Yakov Kapinski), to provide the ethical and moral centers of thc novel. Through the interactions of various ballplayers with the Kapp brothers—Eli, the salesman and hopeless gambler; Arthur, the modern manager; and Jackie, the artist-designer and celebrant of Mathewson's greatest moments—Greenberg explores "whole systems of intricate simplicity... all so reflective of the national character," and in doing so subtly dramatizes the role and necessity of moral and ethical values in maintaining the identity and coherence of a people. *The Celebrant* is ultimately not about baseball, but character and the way we live *now.*

ON THE WAY TO TRUTH: VISUAL AND VERBAL SIGNS IN RABELAIS

Alex L. Gordon
University of Manitoba

Rabelais is celebrated for his verbal exuberance and graphic power. His characters move in a world which is saturated with signs both verbal and visual. Is it possible to discover truth in this abundance? Rabelais dwells on various answers to this question on at least four occasions: the communicative powers of gesture are the focus of the Thaumaste episode in *Pantagruel* and the Nazdecabre consultation in the *Third Book;* the relationship of words to reality is the central theme of the Andouille narrative and the incident of the Frozen Words in the *Fourth Book.* Rabelais shows some initial sympathy for the idea that gesture may provide a surer access to truth than words but any hope in this respect is soon destroyed by the grotesque outcome of the Thaumaste and Nazdecabre episodes. As for the relationship of words to reality, Rabelais is aware of the antithetical positions of Plato and Aristotle. He leans more to the Aristotelian view that words are arbitrary conventions. He finally sees language as both beautiful and

treacherous. If there is a lesson to be deduced, it is that words should be treated with caution and their meaning kept as fluid as possible. In the larger Renaissance and Reformation context, Rabelais's stand is that of the playful sceptic after the manner of Erasmus.

IMAGES OF PRAIRIE PEOPLE IN GABRIELLE ROY'S LAST WORKS

Carol J. Harvey
University of Winnipeg

It has been observed that in a national literature marked as English- or French-Canadian, Gabrielle Roy (1909-1983) was one of the first writers to reflect the multicultural reality of Canada. Much of her work recalls the settlement of the West by immigrants from many countries, attracted by the alluring (but often mendacious) publicity propagated by the Canadian authorities; she tells of the difficulties they faced in the harsh Prairie climate, their hardships and poverty, and the prejudice they encountered as "others," both systemically and at the hands of individuals.

Roy's last two books focus specifically on these "others." *Garden in the Wind* (1975) is a collection of four short stories dealing with the settlement of the Doukhobors, the problems of assimilation and introduction of the Ukrainians and the prejudice encountered by a Chinese restaurateur. *Children of my Heart* (1977) is based cn Roy's recollections of her years as a teacher both in rural and urban schools in Manitoba during the thirties. She portrays the specific difficulties faced by the children of immigrants at a time when no provision was made to help them adapt. She also demontrates her sensitivity to the plight of immigrant women marginalized by cultural differences as well as their limited linguistic skills and inability to obtain well-paid jobs.

Concerns about appropriation of voice may lead some to query the validity of Roy's representations of various minority groups and individuals. That she was able to depict the lives and feelings of these others stems largely from her own experiences of marginalization, as a member of the French-Canadian minority in the anglophone province of Manitoba. This became clear with the posthumous publication of Roy's autobiography, *Distress and Enchantment* (1984).

BOLD INSECURITIES: IGNACIO ALDECOA'S "THE 7:40 BUS"

Shirley King
University of North Dakota

This paper attempts to explain how the characterization in "El autobus de las 7:40" serves to demonstrate Aldecoa's thesis of the social void in postwar Spain.

Aldecoa's story in which six people ride in a bus from rural to urban Madrid has been described by James Abbott as "the Journey to Paradise." The Quest of each traveler is the business he has to accomplish in the city. But, if the story is a journey in the mythological sense, it is a journey to nowhere. The end represents no goal attained, nor lost, no better world, not even a repetition of the past,

The story progresses from *campo* to *ciudad,* silence to noise, stillness to movement, halting insinuation to aggressiveness. Small town social barriers are invalidated by the loss of individual identity in the city. The ending exemplifies what we all have heard about big cities — they are cold to human beings, and each face is unidentifiable in the crowds. For the characters in "El autobus de las 7:40," the setting (society), subjects the self to oblivion. The bold survive in a place not worth surviving in, but in order to do so they have no choice but to mask whatever innate sensitivity they have.

In the absence of any meaningful action, the story consists almost entirely of costumbristic character description. The omniscient narration weaves a story out of nothing, epitomizing the social void that was postwar Spain. The characters form a micro-society.

All characters show insecurities to a degree, or to an extreme. At one pole is the soldier, Sebastián, whom I define as the protagonist; the military man who should represent aggression, strength, self-confidence. But Sebastian instead cowers in his discomfort within a social circumstance which has led him outside of his protected barracks. Taking a ride in a public bus is too tremendous, too crucifying for this timid soldier. At the other extreme are the two prostitutes, Concha and Luisa, acting as antagonists, who by definition are society's mistakes, but who, also ironically, are not at all disgusting to us in their lack of inhibition. The reader, laughing at the frailties with which he or she may identify, finds Concha and Luisa refreshing, pitiable, and almost

fearless, if only it were not for the negative social stigma attached to their place in society, and their appreciation of that role. Each character is bold outwardly, and inwardly insecure. And each will return to the origin of his Journey having accomplished nothing, because none has a goal.

DISCOURSE STRUCTURE AND COMMUNICATIVE POWER

Karen Malcolm
University of Winnipeg

In the early eighties Michael Gregory and I noticed in our analyses of both literary and nonliterary discourse that there were passages of tri-functional consistency which we called 'phases'. When I speak of function in this context I am referring to Halliday's use of the term in the seventies, when he distinguished the experiential, interpersonal and textual functions of language which were then manifested in the linguistic code as field, mode and tenor (1973:141). Field, mode and tenor were variously realized in the systems of transitivity, mood and modality, and theme and rheme respectively. So, when Gregory and I analyzed children's discourse in terms of these systems, and the structures therein, we began to see how the patterns which defined the particular field, mode and tenor of the register did not shift one at a time as the discourse progressed, nor did these selections change continuously. The patterns which defined field and mode and tenor changed in an interdependent way, with the selections made in one system influencing the selections made in the other. And these shifts were not continuous, but intermittent. As a consequence the discourse was 'structured' so to speak by brief chunks of tri-functional consistency. As we analyzed a variety of texts with different registerial characteristics (different choices made in field, mode and tenor, or experiential, interpersonal and textual meanings as they came to be described), written or spoken by encoders from varying geographical, temporal and social circumstances, we began to realize that this brief passage of tri-functional consistency was common to all communication. We had uncovered a 'unit', which we called 'phase,' which was larger than the sentence, but which was not really a unit at all in the sense that units usually classify static phenomenon, but was a spontaneously and unconsciously occurring patterning or 'structuring' principle beyond sen-

tence (which is largely an orthographic unit anyway and which, as a result, has little meaning or descriptive usefulness in the spoken mode where phonological tone groups create boundaries, not capitals and periods).

Since then 'phase' has proved a most useful way of describing how encoders organize their discourse 'above' the sentence dynamically, as the communicative event unfolds. In my work on extended texts I have been interested to discover that phases sometimes reveal even larger 'structuring' principles at work. In some texts several distinct phases seem to evolve in a continuous string, still tri-functionally consistent, but at a more general degree of delicacy. In others individual phases form discontinuous phasal strings, where the tri-functional consistency that identifies one phase may disappear, only to reappear some moments or sentences later. (Actually, this latter phenomenon seems more typical of speech than written discourse; however, some authors write in this way, particularly those attempting to capture some of the nuances of the spoken mode, dramatists most notably.) What was even more fascinating, but perhaps not that surprising, was the correlation many analyses revealed between such broader structuring principles and the interpersonal relationship between the encoder and decoder. 'Strangers,' who had not met before, who had not shared any prior communicative situations, structured their discourse in continuous phasal strings, strings which evolved gradually, naturally, in a way which facilitated decoding. 'Friends,' those who had already established a pool of shared experiences, both linguistic and non-linguistic, structured their communication in a discontinuous way: where one set of phasal consistencies might end at one point only to return moments later, or perhaps even weeks later (as they returned to a discussion of the same experience again from much the same personal point of view with a similar purpose or function in mind, and making much the same textual selections).

My current research focuses on this correlation between interpersonal relationship and discourse structuring. To this end I have recently extended my corpus of four casual conversations between young Canadian adults attending university to include six more conversations between university students, some rather older than others. Two of these conversations have piqued my interest particularly, and this paper will focus on these. In one conversation the two interactants were proceeding quite normally given their university context by introducing themselves in terms of the courses they were taking, their majors and

so on, when they realized that they knew someone in common (dyad #2). One of the women's sister was the other's close friend. This recognition encouraged them to uncover a shared world of experience around this third person which they could then discuss, in a more intimate way than they could discuss university which was relevant to them in a more restricted way. In the other conversation, the women never discovered such a hidden pool of commonality, and in the ten minutes of their conversation seldom ventured beyond the constraints of their shared university experience (dyad #1). Although I was originally interested in these two texts for what they would reveal about the correlation between interpersonal relationships and discourse structuring, as it turned out what they revealed about the maintenance and exchange of communicative power was equally interesting.

The conversation between the first dyad was 'nice,' few risks taken few blunders made; yet it served the discoursants well: it reduced the social distance between them while they learned a bit about each other, nothing to prohibit future meetings, nor anything to promote them. The second conversation was very different: many risks were taken, many blunders were made, and yet, it too was 'successful' in the sense that the women eventually did find an appropriate level of intimacy which enabled them to share language in a meaningful way.

The structuring of the women's discourse reflected their interpersonal relationship aptly. The conversation of the first dyad was developed using continuously evolving blocks of phasal consistencies, reflective of their 'stranger' status. The second dyad were neither complete 'strangers' nor were they established 'friends.' Phasal analysis revealed a kind of beginning, middle, ending structure typical of the conversation of 'strangers' with continuous phasal blocks one to six, seven to nine, and ten to fourteen; however, there were a few instances of the discontinuous phasal strings of 'friends' too, with the brief reappearance of phases one, three and five later in the discourse. Still, when dyad #2 attempted to develop their experiences more fully, as the extended middle phases revealed, where they gave up chronological sequencing and explicit referents and adopted the more complex syntax of friends, their communication floundered; yet, when they returned to a less intimate relationship, their discourse flourished.

In working with these two texts, phasal analysis has proved a most valuable approach in 1) capturing the unconscious, spontaneous and dynamic structuring of the complex and continually shifting register of spoken language known as casual conversation, and in 2) revealing

how this structuring is affected by the interlocutors' interpersonal relationship. Phasal analysis also highlights how speakers continually and cooperatively exchange communicative power: how they make second by second adjustments to their discourse as the social distance between them fluctuates: anything to keep the conversation going.

SUPERSTATIC: REGULATION AND INTERFERENCE IN THE PRODUCTION OF CONTEMPORARY POETRY

Kevin Marzahl
University of North Dakota

Literature is an historically determined cultural habit. Investigation into the conditions necessary for its emergence and maintenance has been the task of historical consciousness in the arts and sciences for at least a century, and has tended to support the conclusion that particular classes of readers consume particular kinds of discourse, thus valorizing the specialized labor of writing. From the viewpoint of capital, then, the validity of a particular kind of discourse stands or falls depending on its level of productivity, where productivity is understood as replicating the conditions (subjective and objective) necessary to renew a cycle of production (with all of the invidious distinctions that this implies). Despite, or perhaps because of, a surplus of books we are still not in a position to say whether or not "non-productive" kinds of discourse exist, let alone tell what their significance would be if they did.

The production of contemporary poetry provides a case in point. I would argue that, in the last analysis, the flourishing of the "writing workshop" in universities is best explained as an example of a larger phenomenon, the apparent dissolution of classes into "groups" whose identities are regulated by the institutionalization of their consumption habits such that they can be harnessed by capital in its drive to minimize non-productive expenditure of surplus-value in all human activity.

That such a statement runs counter to the proclamations of writers in the many, if not most, workshop networks I know well and readily admit. But an analysis of recent public statements by Marvin Bell and

Rita Dove, both managers of the poetry industry, shows that not only are group politics less inclusive than class politics, but that their exclusivity is more closely linked to private than to public interests.

However from the perspective of a tradition the primary imperative of which is profound ambivalence, the regulation of poetry production cannot simply be assigned a negative value. Literature resists standardization in part because it is historically bound up with the emergence of the "individual." It is entirely possible that "workshops" may produce innovations which will facilitate the emergence of what Frederic Jameson calls "the non-centered subject... of an organic...collective." And it seems to me that such innovations are becoming visible as residual neo-surreal and neo-regional ("surregional") aesthetics are displaced by poststructuralist poetics. The future of the superstate is visible in all of its productions, but I aim to advance theories of general economy by identifying both regulation and interference in one branch of the culture industry.

SPIRITUAL GEOGRAPHY IN FOUR MIDWESTERN NOVELS

Tom Matchie
North Dakota State University

Kathleen Norris in a non-fictional piece entitled *Dakota, a Spiritual Geography* (1983) makes a connection between personal holiness and the sparsely populated Midwestern plains. Having lived in such diverse and highly populated places as Hawaii and New York, her settling in the tiny rural community of Lemmon, South Dakota, at the very heart of the Dakotas, seems to have brought her an inner peace and wholeness about which she then generalizes so that all America might benefit.

Using Norris' multi-faceted perspective and commentary on prairie spirituality as a backdrop, I would like to contrast and evaluate four recent pieces of Midwestern fiction. These include Jon Hassler's *North of Hope* (1990), Sharon Butala's *Upstream* (1991), Elizabeth Cook-Lynn's *From the River's Edge* (1991), and Michael Dorris' *A Yellow Raft in Blue Water* (1987). These novels represent three states and a Canadian Province, uniquely different environments, but still settings that are rural and sparsely populated. They also include both

white and Native American communities. What is most telling, however, is that in each novel there is a conscious desire on the part of a central character to lead a spirit-centered life, one that appears to be indigenous to the midwest.

Norris is critical of small communities in many ways, but still finds in central Dakota the locus of a significant inner transcendence, indeed "an experience of the holy." That is the case in all of these novels, though the plots in each are different, and each author works out a particular protagonist's values in unique and often contrasting ways. In her work Norris likes to explore "the possibilities inherent in emptiness," an ironic situation where sometimes "a door opens into some simple and holy state." This is what happens in the novels I have chosen, and in juxtaposing the four stories I hope to show how prairie spirituality, as Norris envisions it, may be a key to goodness in this country as a whole, something that too often eludes more populated areas.

CREOLES: THE CINDERELLA AMONG LINGUISTIC SYSTEMS

Lena McCourtie
University of Winnipeg

European colonization and subsequent settlement created a powerful though silent linguistic revolution which significantly changed the socio-linguistic configurations in many parts of the former British, French, Portuguese and Dutch empires. In the British West Indies, for example, the typical sociolinguistic pattern which emerged within the second half of the Seventeenth century was characterised by (a) the supremacy of English as the official language and later medium of instruction in schools, (b) the virtual "death" of indigenous languages of the multilingual African masses, and (c) the emergence of Creoles as their mother tongue—that linguistic phenomena which derive some lexis from the "superstrate" European language, but diverge sharply in phonology, morphology and syntax. This unique language learning/teaching typology, which can neither be described as foreign language nor mother tongue, has had far-reaching implications for the education of Creole speakers.

This paper explores some of the ways in which educational discourse silences and disempowers Creole speakers whose language differs significantly from the medium of instruction. Archival and empirical research take us inside Jamaican schools designed for the masses, and uncover the cycle of underachievement of Creole speakers which has remained unchanged for more than a century and a half. The investigation provides cogent evidence that from the inception of universal education in 1833, neither the educational administrators nor the teachers understood (a) that the Creole was a linguistic system in its own right, and (b) that the lexical similarities of Creole and English mask the fact that the phonology, morphology and syntax of English constitute a foreign language which Creole speakers need to acquire. As we approach the Twenty-first century, there is an urgent need for educational administrators to reflect on the disabling patterns of the past, to search for new solutions at the theoretical and practical level in order to reverse old trends and maximise the life chances of Creole speakers.

THE MOST IMPORTANT BOOK NEXT TO THE BIBLE

Iain McDougall
University of Winnipeg

While Valerius Maximus' work, *Famous Deeds and Words*, hardly stands out today as one of the memorable legacies of the Classical world, it had a profound impact during the Middle Ages and Renaissance and, in fact, appears to have been used more frequently than any other author from antiquity. Despite the triteness of his judgments, his pretentiousness, his forced and turgid style, and the inaccuracy to be found in many of his historical references, Valerius was epitomized twice in late antiquity, survived the suppression of pagan literature, and was used extensively, and with the highest regard, by such influential figures as Sedulius Scottus, Lupus of Ferrieres, Heiric of Auxerre, Remigius, John of Salisbury, Petrarch, Boccaccio, Coluccio Salutatl and Montaigne. By tracing this strange phenomenon it is possible to examine and account for Valerius' survival and popularity until relatively recent times.

SOME GLOSSES ON GLOSSOLALIA

Theodore Messenger and David F. Marshall
University of North Dakota

Glossolalia or "speaking in tongues" is a mode of vocal behavior known since antiquity. This study explores three aspects of glossolalia: its material component, its motivation, and the social/psychological status of its users.

The material component of glossolalia is a selection of controlled, humanly-produced speech sounds. These phones are not spontaneous, like coughs or hiccups, but are articulated "at will" or "on demand," and correspond to the recognized phonemes of a speaker's language(s).

Acquisition of phones normally leads to development of lexical items (words), together with syntactic patterns. In language acquisition, vocabulary may be presumed to reinforce the retention or "fine tuning" of phonemes and the loss of non-language specific sounds. The phones produced in glossolalia are heard as patterned strings of words in some language unknown to the hearer; nevertheless, the sounds gain an aura of significance, their mere utterance suggesting communication.

Each language has its own stock of phonemes. At any given time, there will be numerous phonemes in use, and languages will be undergoing changes—acquiring new elements, losing old ones, and modifying others.

If glossolalia is the production of the phonemes of a language in such a way as to avoid that language's vocabulary, then syntax is also avoided, inasmuch as syntax concerns the shaping and arranging of words. By its very nature, then, glossolalia becomes a means of "talking without saying anything." Just as a person might *discover* how to swim or might *learn* to swim *by observing and imitating others* or might *be instructed* in swimming, glossolalia might come to be used in any of these ways.

As for motivation, a person might resort to glossolalia out of distrust of language or because of a limited lexicon ("just can't find the words") to discuss a particular subject. Or glossolalia might represent a regression—spontaneous or deliberate to a supposed infant stage

when the speaker lacked a fully-developed lexicon. This mental state might be construed as becoming "like a little child."

When someone begins to produce glossolalia, there is usually an available setting, for instance, one provided by a community of worshipers. If there is no such setting, any "glossolating" will probably be considered deranged.

There appears to be a connection between glossolalia and the perception of inadequate lexicon; there is also a connection between it and lack of extensive contact with multilingualism. One might expect glossolalia to have a special attraction for people lacking linguistic sophistication or for people simply lacking the confidence to speak plainly. Or they might not have had opportunities to practice doing so. It seems likely that persons practicing glossolalia perceive themselves as having limited vocabularies, limited speech patterns, or limited opportunities in some speech settings.

LE LANGAGE DES GROUPES DE DISCUSSION ÉLECTRONIQUE. CODE ÉCRIT OU ORAL?

Raymond Mopoho
University of Regina

La langue écrite est généralement présentée et perçue comme celle où le registre est soigné, le niveau de langue[1] étant celui des intellectuels. Inversement, le registre familier est considéré comme appartenant à la langue parlée où le niveau de langue est populaire. L'analyse des messages échangés au sein des groupes de discussion électronique révèle qu'il importe de nuancer ce genre de distinction, car on assiste à la naissance d'un code hybride caractérisé par l'utilisation d'un registre familier chez des intellectuels à l'écrit.

Le code écrit coïncide généralement avec la forme littéraire, et les rédacteurs des textes destinés à la consommation du public sont tenus de satisfaire aux exigences de la norme[2] grammaticale et stylistique de la langue. Dans les maisons d'édition, les salles de rédaction des journaux, les bureaux de traduction, etc., des éditeurs, correcteurs,

[1]Le *registre* renvoie aux circonstances (situation) de la communication, tandis que le *niveau de langue* a trait au niveau d' instruction du locuteur.

[2]Nous utilisons ce mot au sens prescriptiviste.

réviseurs et autres spécialistes de la langue jouent aux gendarmes linguistiques, afin de s'assurer que le texte est «lisible». Même le «courrier des lecteurs» n'échappe pas à cette opération normative. La raison d'être de ces interventions, c'est que le texte écrit sert au maintien et au renforcement de la norme du français.

Dans la plupart des messages publiés à l'intérieur des groupes de discussion électroniques (en particulier ceux réservés aux étudiants)[3], aucun «censeur» n'intervient entre le rédacteur et son public. Les textes ici se caractérisent par un usage abondant d'abréviations, de troncations, de néologismes, de barbarismes, et surtout d'emprunts lexicaux et syntagmatiques à la langue anglaise. Les substantifs empruntés sont souvent verbalisés. On constate en outre que dans leur langue d'origine la plupart des emprunts sont eux-mêmes des néologismes, ces derniers étant particulièrement nombreux dans le langage des explorateurs de l'espace cybernétique. Ainsi par exemple, après avoir exprimé une opinion pouvant porter à controverse, un auteur termine son message en suppliant ses potentiels détracteurs: «Ne me *flamez* pas». Il n'aimerait pas non plus recevoir un *mail bomb*. Un autre demande aux personnes intéressées de *l'emailer* pour savoir comment *downloader* des fichiers. De nombreuses répliques commencent par l'inévitable en-tête anglaise du genre *«On Tuesday, Jean Dupont wrote:»*.

Parallèlement aux divers emprunts et aux innovations lexicales, on assiste à une nette déviation par rapport aux normes grammaticales et stylistiques de la langue française: erreurs de conjugaison, manque d' accord entre le substantif et le déterminant ou l'adjectif, non concordance au niveau des temps des verbes, fautes de ponctuation, constructions lourdes ou boiteuses, utilisation systématique du registre familier, etc. On peut se demander dans ces conditions s'il s'agit encore du code écrit, ou si ce phénomène est attribuable à la fameuse «baisse générale du niveau du français» tant décriée dans la francophonie.

Il va de soi que dans les groupes de discussion électronique, le texte écrit n'est qu'un reflet, une transcription du discours oral: les participants écrivent exactement comme ils parlent. Cette réalité se manifeste particulièrement dans les échanges interactifs en direct, où les locuteurs «prennent la parole» à tour de rôle. Dans cette téléconversation,

[3]Les groupes de discussion électronique en français dont les messages ont été analysés dans le cadre du présent article sont: *frogjobs, Afrique, French Humour, Tunisia-Net* et *Camnet.*

c'est bel et bien le code oral qui est de mise, même si les échanges se font nécessairement par écrit. Il est intéressant de noter à ce sujet que dans un groupe de discussion pour linguistes, une participante a déjà soulevé la question de savoir s'il était approprié d'utiliser le verbe **écrire** ou **parler** pour décrire l'acte de communication électronique.

En ce qui concerne le registre utilisé par les intervenants dans ces forums, le recours à un langage familier peut être attribué à divers facteurs, dont:

La situation de communication: le groupe de discussion réunit en principe des personnes qui partagent les mêmes intérêts (le nom de chaque groupe est édifiant à cet égard) et qui se considèrent dès lors comme des pairs, des collègues ou des camarades; il s'en suit que la situation de communication est considérée comme étant plus ou moins informelle, car on est entre les siens, et le langage familier peut être approprié ou tout au moins toléré.

La rapidité des échanges: les thèmes de discussion changent vite et constamment, de sorte que pour participer efficacement aux débats on est obligé de répondre sur le vif; dans un tel climat d'urgence et de précipitation, l'énonciation des arguments prend le pas sur le fignolage de la langue et du style.

L'anonymat: l'ordinateur forme pour ainsi dire un écran entre les divers intervenants; étant donné que ces derniers ne se connaissent pas dans la vie (et nonobstant l'atmosphère de camaraderie sus-évoquée), ils éprouvent moins de pression en ce qui concerne le respect des normes (dans tous les sens du mot), car il n'y a effectivement ni prestige, ni honneur à préserver; la possibilité de recourir aux pseudonymes et aux routeurs anonymes renforce cette attitude.

À ces facteurs il convient d'ajouter un autre qui échappe totalement au contrôle du rédacteur du message: la médiocrité du médium. En effet, la plupart des systèmes existant à l'heure actuelle ont été conçus pour la langue anglaise et ne permettent pas d'utiliser les accents.

Certaines personnes essaient de rémedier à cette situation en produisant des pseudo «textes accentués» où les accents perdent leur fonction diacritique et compliquent inutilement la lecture du texte. Les conséquences de cette lacune technique vont au-delà de l'internet: quand l'habitué des groupes de discussion utilise un logiciel de traitement de textes en français, il doit faire des efforts pour se rappeler que son texte peut et doit être accentué.

La distinction traditionnelle entre les différents codes n'est valable que si l'oral et l'écrit sont strictement délimités et correspondent à des registres et niveaux de langue précis. Avec l'avènement de l'internet et la vulgarisation des échanges électroniques, il s'avère utile de repenser une telle distinction pour rendre compte d'un code intermédiaire comme celui esquissé ici.

FÉMINISME ET CRÉOLITÉ DANS *TEXACO* DE PATRICK CHAMOISEAU

Joseph Nnadi
University of Winnipeg

> Je n'étais pas la seule à me percer le ventre. Que de misères de femmes derrière les persiennes closes... et même, jusqu'au jour d'aujourd'hui, que de solitudes rêches autour d'un sang qui coule avec un peu de vie... Ô cette mort affrontée au coeur même de sa chair... Que de misères de femmes... (*Texaco*, p. 264)

Si l'oeuvre de Chamoiseau, couronnée du Prix Goncourt en 1992, est sans aucun doute d'une portée historique évidente, elle n'en est pas moins un roman social. Et la description de ce roman comme «la pauvre épopée de Marie-Sophie Laborieux» (p. 421) en accentue en même temps que le caractère historique (épopée) sa portée lyrique (tristesse). Dès la première partie, se révèle une focalisation féministe qui s'affirme de chapitre en chapitre jusqu'à la fin du roman. Et ceci, non seulement dans le choix d'une héroïne mais encore plus dans la juxtaposition des personnages principaux représentant les deux sexes. Il est évident que les personnages masculins ne servent que de faire-valoir aux personnages féminins.

En effet, à l'exception de «l'homme du cachot», Papa Esternome et Papa Totone, personnages aux proportions universelles et mythiques qui exercent l'un après l'autre le rôle de «Mentô» (guides spirituels et mystiques du peuple); les personnages masculins «réels», de Théodorus Kokodoux jusqu'à Milord Abdoud en passant par les Basile, les Sieur Alcibiade, les Nelta ou les Dartagnan Qualidor, sont soit des norceurs rusés et désinvoltes, soit des rêveurs fainéants ou de viles exploiteurs de la condition féminine. Et dans l'univers romanesque du roman, celle-ci l'emporte sur l'évolution historique du

peuple martiniquais.

Dans son roman, Chamoiseau nous peint une société essentiellement présidée par la Femme, tout en nous donnant une image complexe et paradoxale de celle-ci: à la fois dominée et dominante, vulnérable et puissante. A travers les personnages d'Osélia, d'Idomenée, Adrienne, Sara (femme-cafre), Man Etienne (mulâtresse kalazaza), Adélise et Péloponèse, entre autres, *Texaco* nous brosse un tableau détaillé de la condition de la femme antillaise au cours des deux derniers siècles.

Mais dans la juxtaposition des «Man» et des «Madame», l'auteur paraît également sensible à la condition des femmes blanches, presque toutes des dames d'une certaine importance sociale. Mme Latisse, Madame Armand, Mlle Laville, Madame Gros-Joseph et Mme Éléanore Alcibiade, nous offrent une autre vision de la condition féminine. Dans le roman, seule Marie-Sophie Laborieux connaît les deux mondes féminins (celui de l'indigène et celui de la femme blanche); elle a vécu, le plus intimement de toutes, le choc de ces deux mondes conflictuels, comme le choc des mornes et de l'En-ville. Elle a dû naviguer entre la créolité de la femme antillaise et le féminisme de la femme blanche. On ne peut s'empêcher de se demander ce qu'elle est devenue, à la fin de son odyssé dans les labyrinthes de l'En-ville et aussi dans les ténébreux coeurs des êtres humains rencontrés en cours de route.

De la perspective du roman de Patrick Chamoiseau, on ne peut s'empêcher de se demander comment Marie-Sophie se situe par rapport à sa créolité natale, et par rapport à un féminisme venu de l'extérieur. Quelques-unes des questions qui s'imposent sont les suivantes:

— existe-t-il une condition de la femme antillaise et occidentale?

— peut-il y avoir un féminisme antillais distinct du féminisme «blanc»?

— dans l'univers romanesque de *Texaco,* quels rapports y a-t-il entre créolité et féminisme?

La présente étude se propose d'étudier ces questions surtout dans le contexte de l'oeuvre littéraire de Patrick Chamoiseau, mais en s'inspirant également d'autres écrivains et critiques antillais.

DÉDOUBLEMENT AND THE FRUSTRATION OF THE POET'S WISHES IN MUSSET'S "LES VŒUX STÉRILES"

Graham Padgett
University of Manitoba

This paper seeks to show that although the sterility referred to in the title of Musset's poem arises partly from the nature of the *vœux* themselves, it stems primarily from the sense of moral impotence of which *dédoublement* is a sign.

Although often used as a psychological term, *dédoublement* refers here primarily to the process by which the Poet, that is to say the first-person speaker or primary persona (the approximate equivalent of an intradiegetic narrator) of the text, creates alter egos or secondary personae who are treated and sometimes addressed as though they were separate from himself.

The poem is analysed to show first that these characters are indeed alter egos, and second that they personify characteristics of those aspects of the Poet's character and activity both as an artist and as a social being that he is unable or unwilling to try to change, but of which he disapproves.

Although these alter egos most frequently take the form of human beings, like the "misérable poète" of the first line, Machiavelli, a child, an old man, or the poet Weber, they sometimes take other forms. They may also be an abstraction, such as old age, or, by means of synecdoche, they may be the Poet's hands or heart. Whatever their form, they are always treated as being beyond the reach of his will, although they are in fact extensions of himself. They are not exactly autonomous, for they can no more decide their own fate than the Poet. Indeed, their nature and actions must be as involuntary and inflexible as the Poet's in order for them to be dissociated aspects of his being that exercise power over him.

They thereby support the illusion that the Poet is not to be blamed for the shortcomings to which he admits. By guaranteeing the frustration of any wish he might have not to be a "misérable poète" whom he explicitly admits to despising, they are an integral part of a system of thought built around the Poet's inability or unwillingness to conform more closely to his own wishes or *vœux*.

CARSON MCCULLERS' *THE BALLAD OF THE SAD CAFE*: A SONG HALF SUNG, MISOGYNY, AND "GANGING UP"

Susanne Morrow Paulson
Minot State University

Most commentators see the chain gang at the start and end of Carson McCullers' *The Ballad of the Sad Cafe* as representing harmony in human relationships. A perverse frame for a love ballad, the chain gang is initially presented as a sort of entertainment and a means of countering small-town alienation. And for a short time, the prisoners' voices *do* come together, harmoniously uniting in song: even overcoming racial differences. The "twelve mortal men who are together" do not notice that "seven of them [are] black and five of them white boys" (72). But most importantly, McCullers is saying, "the whole gang" (71) does *not* (the community does *not*) overcome gender differences.

The prisoners' song is "half sung, and like an unanswered question" because half of the human community is ignored and, most obviously in the case of Amelia, denigrated. The "silence" (72) remaining after the chain gang stops singing is poignant. Indeed, *The Ballad* community silences women, in particular McCullers' protagonist, Amelia. Woman's song is a solo heard only once in the tale: "Somewhere in the darkness a woman sang in a high wild voice and the tune had no start and no finish and was made up of only three notes which went on and on and on" (41). Of a masculine type, there is also the "one lonely voice" (71) that momentarily remains after the chain gang tires of singing. And after his return from prison, Marvin Macy (McCullers' antagonist) does sing—his "voice .. . slimy," his "tunes [gliding] slowly from his throat like eels" (62). But Marvin sings no song of loneliness and alienation—a touch that might have made his purported love for Amelia more believable. The majority of men in this tale are not lonely (the feminine man, Morris Finestein, an exception). It is rather women who are alienated—the protagonist Amelia who suffers loneliness. Marvin and Lymon, the pair who "went off *together*, the two of them" (69) and the men in the chain gang who are "together" (72—the last word of the novella) are a terrible contrast to the abandoned Amelia.

Ultimately, the androgynous Amelia does not express her femininity constructively because the community associates women with weakness, men with power determined by the capacity for physical aggres-

sion. Amelia's suffering amounts to "The Rejection of the Feminine," as Panthea Reid Broughton rightly has it, but even more truly the *murder* of the feminine in a maledominated community.

McCullers' sad ballad depicts an heroic woman's struggle to contribute actively to a misogynist community, to control her own destiny, and to earn respect from the men who "gang up" to destroy her. We should consider the masculine and aggressive tenor of the word, *gang*, which is repeated seven times in the coda, "The Twelve Mortal Men." McCullers might have termed the prisoners a "chorus" at least once in the saga, especially given her musical background, but instead she consistently relates "men" and "boys" to various sorts of "gangs."

This word, *gang*, is a "rayword," as Bakhtin puts it in another context—a rayword "shot through by shared thoughts." McCullers' gangs effectively commit a gang bang; the author does not encourage her readers to admire the chain gang—the "boys" who are "chained at the ankles" (71). Nor should the reader admire those who defeat Amelia and destroy the community *togetherness* inspired by Amelia's love for Lymon. Reader admiration for the chain gang in fact may be one of the reasons McCullers saw her novel as a failure. Virginia Spencer Carr's disparaging biography contributes to the confusion regarding lines of sympathy here—to the lack of sympathy for Amelia. Carr felt that her "biography substantiated much of what 'people' guessed through reading Carson's fiction," as the biographer put it during one of her many lectures on McCullers.

Perhaps the fear of biography as gossip and literary criticism as sensationalized biography forced "Carson" to sing her feminist *ballad* pianissimo (not to mention the problem of taking a feminist stand in the conservative society of the author's upbringing). At any rate, this novel attacks what Eve Kosofsky Sedgwick calls "homosocial desire" in a society that admires and rewards aggressive, even violent, men. Further, community admiration of male criminal loners, aggressive male collectives, and "homosocial" male pairs clarifies the decentered status of all women in the *Ballad* community, not just Amelia.

Even though they are criminals, those in the chain gang still breathe the outside air freely and are far less imprisoned than the defeated Amelia, who is banished to her "deserted" house, "boarded up completely" (3). She is "gender-locked" in the female body. The chain gang represents a destructive force in American society grounded in misogyny and the acceptance, indeed the celebration, of homosocial groups, masculine aggression, and criminality.

SURREALIST REALISM IN *NIGHTWOOD*

Sarah M. Penick
Westminster College

Despite the contemporary critical success of *Nightwood* and other early works, Djuna Barnes has until recently remained one of the lesser-known of the American expatriates in Paris during the period between the World Wars. She is also one of the more perplexing. Like that of Hemingway and Fitzgerald, for example, her work is more than a little autobiographical. But while Jake Barnes seeks the same philosophic answers as his literary creator, Hemingway's world, however shocking it may remain more than two generations later to Main Street, USA, is that of a relatively ordinary society. Djuna Barnes exorcises her own demons in her work; compared to *Nightwood, The Sun Also Rises*, upscale libertine in plot and psyches probably censorable even today by any conservative school board, is tame stuff. Jake pimps for Brett; her preference, but for the occasional nightclub entourage of male homosexuals, is hetero. They and their trendy friends have money to spend on dance, drink, bullfights, flitting from one place to another. And they have gone only a little astray. Djuna Barnes' homefolks, on the other hand, exist in another world.

In the dark poetry of *Nightwood*—as T.S. Eliot defines this 'poetry'—Robin Vote wanders, with Felix and their son Quido, then with Nora, then with Jenny in a world of dreams and death. Those she touches she leaves distraught. Dr. Matthew O'Conner, bogus physician, real transvestite, explorer of their sad, morbid universe to those whom Robin has abandoned, is in some ways the distillation of every existential question Djuna Barnes ever asks.

American literary expatriates in Paris in the 20s and the 30s found artistic liberation there. Some were primarily members of their own colony, writing essentially American stories away from the New England Protestant ethic: Djuna Barnes inhaled the essence of French psychology beginning with Rousseau and De Sade and brought her own version of absurdity from her childhood and her adult psyche. She is a depressive personality. Her characters are the reality of her soul; their existence is proof of validity beyond herself. They are unique products of the American adventure in Paris.

"WHERE IS YOUR SISTER?": INVERSIONS AND PARALLELS IN *SEXING THE CHERRY*

Shelly Scott
University of North Dakota

British writer Jeanette Winterson has said of her fiction, "I pack my pages with shiny things... stories within stories within stories within stories." This paper analyzes the function of one such story within a story in her novel *Sexing the Cherry;* it is Winterson's version of the Grimm Brothers' fairy tale "The Twelve Dancing Princesses." Winterson has recently dismissed her use of fairy tales as traps she sets to catch the reader's attention; choosing to emphasize this part of Winterson's novel therefore implicitly assumes the importance of latent content. I argue that aspects of the tale are inverted not merely for entertainment value, but in order to foreground and reinforce themes of revolution, quest, and transcendence insomuch as the tale turned upside down parallels other threads of the novel, namely: the English Civil War of 1642-48, descriptions of convents and brothels, and stories of both mythical and historical exploration.

Generally speaking, Winterson's inversions and parallels concern women empowering themselves by working collectively to outwit men. "Where is your sister?" is the question asked of eleven dancing princesses regarding their missing younger sister, Fortunata, whom the novel's male protagonist searches for in his travels through time and space. The inquiry also applies to all of the novel's female characters because each one is searching for a community of others occupied with taking control of their fates. Finally the question includes Winterson herself, whose quest for sisterhood has led her to the appropriations and transformations of other texts.

SURFEN UND ANKLICKEN: ENGLISH LOANS IN CURRENT COMPUTER GERMAN

James T.M. Simmons
University of North Dakota - Lake Region

While surfing the 'net recently, I took an e-trip to Germany, the land of Luther's Bible and Goethe's poetry, of Bert Brecht's dramas and Thomas Mann's prose. There I encountered statements such as these:

Hier helfen sich die Users, Cosysops, Sysops bei Hard- und Softwareproblemen.

Unglaublich! Es besucht jemand meine Hompage :-)

Damals haben ein Freund und ich die Mailbox Aslan gestartet (die im September offline gehen wird)....

Nur die gelben Kästchen mit rotem Punkt, bzw. die grünen oder blauen Quadrate sind Hotspots und somit anklickbar.

Trotz bequemen Einloggens bleiben viele Wunsche offen.

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Among the other English words that have taken up residence in the lexicon of Computer-German are such as *Bugs, Chat, Link* (as in *coole Links), Provider, Tool, Server,* and *Web. Computer* is, of course the standard German word for *computer,* but it appears that true-blue German electron jockeys refer to their own beloved PCs as *Rechner* (German for *adding machines). CD-ROM, PC,* and *URL* are as much the ingredients of Germany's computer-language alphabet soup as they are of our electronic bill of fare. Additionally, expressions such as *Under Construction* appear on Homepages, although the German *Im Aufbau* and *zur Zeit noch bearbeitet* are also current. One can also find both *Service* and *Dienst* used to name what the software makers always offer and less often deliver.

Many English words have come to serve as root-morphs for German words and composita. *Click* has become the base for *klicken* and *anklicken (to click on + object,* however, is *klicken auf + Objekt)* and the adjective *anklickbar, able to be clicked on?, able to be called up by being clicked on?, on-clickable? Chat* has yielded *Chatten* (thus far

encountered only as the gerund) and *Chatrunden (Chat circles). Online* has been compounded with *Dienst* as *Onlinedienst* and *Online-Dienst (Online service), NeXT* with *Anwender* as *NeXTanwender, Internet* with *Zugang* as *Internetzugang (Internet access),* and *Internet* with *Profis* as *InternetProfis (Internet pros).* The elegant compositum *Einlogprozedur* combines the native German prefix *ein-* with the English root *log* and a well established German loan from the Latin *Prozedur;* the same article that had *Einlogprozedur* in its title had *Login-Prozedur* in its body.

There are loan translations, such as *Datenautobahn* and *Infobahn [folgen]* for *Information superhighway, Dienst* for *service,* and *Nutzer* for *user.*

A few expressions are difficult to classify. Is *interaktiv* a loan directly from the English or from the Latin or French whence we took it? The same question applies to *digital, Konfiguration,* and *Videokonferenzing,* as well as the compositum *Videokompressionsverfahren (video compression process).*

For those who wish to stay *upgedated* (on my oath, I found it), I suggest you open URL file http:// www.leo.org/demap/

ein guter start zum Surfen.

MESSING WITH METRICS, OR DOES PROSODY EXIST?

George Slanger
Minot State University

If a person from Mars were to land and begin studying English prosody—not a very likely possibility I grant you—they might well soon declare that the field was pretty much a scandal. If they were to pick up Herbert Read's *The True Voice of Feeling,* knowing Read to be a versatile and well-grounded reader, they would find him declaring with a straight face that "all verse is free verse." Looking at older studies such as Stewart's *Techniques of English Verse* (1930) or Clement Wood's *Poet's Handbook* (1940), they would find studies which march with utter confidence through the familiar classification of feet from monometer to hexameter, from iambic to amphibrach, with neat and airtight examples of each, all based on the binary system in which

every syllable is either accented or unaccented .

Turning to more modern studies, they might find schemes from the 60's declaring that in fact there are four degrees of stress (as well as four pitches, four junctures) and find lines of printed verse blotted into unreadability with a bewildering array of sub- and superscript numbers and notations.

At best they might find a loose grouping of verse into "regular verse" written before 1910 and "free" verse written after that and find that lines of "regular" verse are either regular or had something called "substitutions," but pursuing the matter, they would find authorities disagreeing over whether the same six syllables are three iambs or an amphibrach with a spondee and an extra syllable.

If they were to turn to the latest literary handbooks, which try to force our best and most current knowledge down into some procrustean consensus, they would find some uneasy references to two kinds of emphasis, the metrical and the rhetorical, sometimes distinguished by two names—the stress and the accent—but with no clear agreement on which is which .

I wish to use this distinction to add my own particular muddle to the general muddle by leaning as hard as I can on the distinction and by offering what I believe to be a unique—not to say idiosyncratic, not to say quirky—scheme of notation which I will then apply to samples of verse from different periods, arriving at last at a point perhaps very far from clearing things up, but having argued that The Line is one of our most mysterious, elusive, and important literary concepts, one that no good poet and no good reader can afford to dismiss.

IMAGES OF SELF AND OTHER: BRITISH SOUTH AFRICANS IN BRYCE COURTENAY'S *THE POWER OF ONE*

Stephani P. Smith
Minot State University

The Power of One by Bryce Courtenay is a 1989 novel set in South Africa during and after World War II. It is narrated in the first person by an English South African who is five years old in 1938. The novel

describes his life from childhood to early adulthood as he winds his way through the many societies of a multi-ethnic country. PeeKay, the hero-narrator, evolves from a frightened, subservient child, bullied at school by his Boer classmates, to a boxer who uses his superior intelligence as well as his cultivated physical skills to overcome larger opponents and become a champion. His interest in boxing, combined with his intellectual gifts, puts him in contact with nearly every social group in South Aftrica. He lives in an English town, but studies boxing with the warders in a prison where the inmates are Africans, the warders are Afrikaans, and his most influential instructor is a half-caste prisoner. He later attends the most exclusive private school in the country and associates with the elite of South African English society.

Courtenay clearly intends to portray his hero-narrator as both a model of courage, discipline and intelligence, and as an ideal member of South African society. PeeKay is English, but he is never wholly absorbed by any group. His name is self-chosen, his father is never mentioned, and his mother is never a significant influence. He has three "first" languages: Zulu from his nanny, Shangan from the African farm workers, and English from his mother and grandfather. He also speaks Afrikaans without an accent after spending his first two years of school in an Afrikaans boarding school. His interest in boxing keeps him in contact with Afrikaans society while his education is enhanced by an elderly German music professor and a Jewish teacher. His best friend in high school is the son of Jewish immigrants from Poland. While in high school, he and his friends set up a night school for African adults.

Most of the characters in the novel express hatred and contempt for people of other groups. The Boers hate the English and regard the Africans as less than human. Whites in general feel superior to Blacks and Jews. Only the narrator respects all groups and moves comfortably from one to the other, speaking their languages well enough to gain immediate acceptance. Yet it is apparent that the novel is written by an English South African for English readers, and reflects the image that English South Africans have of themselves and others. The novel as a whole reinforces English stereotypes of themselves as more humane, liberal, and cultured than the Afrikaans, and of the Blacks as culturally, if not essentially, inferior.

Among the Afrikaans characters in the novel, some are kind and generous to Whites, but none respect Africans and none are people of superior intellect. The African characters are seen only in their relationship with their white superiors They appear as exotic and mysterious or as variations on the stereotype of the faithful servant. They are simple souls, cherished as children and inferiors. None are presented as autonomous, responsible adults in the context of their own culture. The young Zulu man who pleads with the headmaster of the high school to allow a night school for Africans, eloquently expresses what the English would want him to say: that he is inferior, not ready for rights, because he is without education. "Give me this learning," he begs, "so that I too can be a man." For the Afrikaans attitude toward Blacks as essentially inferior, the author merely substitutes English assumptions about their cultural inferiority. Before the natives can become fully human, they must receive a European education.

The narrator of *The Power of One* is not in fact the ideal child of many cultures, as the author would have us believe. He is an Englishman with the perspective of an English South African. The good Whites in the novel are English, willing to selflessly shoulder the white man's burden. The bad Whites are Boers, ignorant and superstitious in their contempt and fear of Africans. The Africans are powerful only in their exotic mysticism. In the white man's world, they are children who admire, adore, and serve their white master.

"WE ATE LIKE THERE WAS NO TOMORROW" : RAYMOND CARVER, NOT AN AUTHOR OF COOKBOOKS

Tony Steele
University of Manitoba

"We ate like there was no tomorrow. We didn't talk. We ate. We scarfed. We grazed that table. We were into serious eating."

—"Cathedral" 217

Raymond Carver was not an author of cook books though some of his stories, like "Menudo" for example, contain recipes. Still his stories are full of people eating, filling their faces, stuffing themselves, consuming. They are continually putting things in their mouths. Food, of course, but other things as well. Booze mostly and often other kinds of substitute drinks. They smoke a lot and there is a fair bit of kissing going on. When his characters are sober, they eat. When they are not, they pick at junk food and smoke. It's like attending an AA meeting:

there is no non-smoking section. They can never put enough stuff into their mouths.

Raymond Carver wrote in the great tradition of Henry James and Ernest Hemingway, whose characters (apart from Hemingway's ubiquitous drunks) have scarcely any visible body processes. Nothing except the booze goes in and nothing comes out. The great exception is Hemingway's "The Big Two-Hearted River" (a favorite of Carver's) in which the narrator gives a naturalistic account of the simple and extremely heavy canned food that the narrator carries and prepares on his camping/fishing trip. Who today would pack canned food and a canvas tent into the wilderness? They must have been giants in those days, but that is another story.

Raymond Carver's stories are full of eating and even some excretion (in "Nobody Said Anything" and "Vitamins") but I don't plan to go into that. In his best stories, oral consumption is at center, for example, in "Feathers," "Preservation," "A Small Good Thing," "Vitamins," "Where I'm A Calling From," "Fever," "Cathedral" and"Menudo." In some stories, such as "What We Talk About When We Talk About Love" and "Careful," the emphasis is on not *not* eating.

ALAN DEAN FOSTER'S ALIEN LINGUISTIC MARKERS

Sherry Stoskopf
Minot State University

In thirty-six original science fiction and fantasy novels and four collections of original short stories, Alan Dean Foster creates dozens of alien species. To sustain the sense of the aliens' uniqueness, he uses a variety of techniques, including linguistic markers to establish a distinction between some aliens' "alien" or human characters. The linguistic marks he uses include unique names, skewed syntax, and dialects.

Linguistic markers can be found in two of his novel series. The three novels from *The Damned* use unique names to identify various species and skewed syntax. Only one species, the Hivistahm, use skewed syntax, but Foster develops unique names for many species.

The *Spellsinger* fantasy series uses dialect. Having Mudge speak in a

Cockney dialect maintains the distinction between the human main character, Jonathan Thomas Meriweather, and his other-world Mudge. This dialect reminds the reader that the California college student and his other-world other companion are different, and it establishes and confirms the reader's awareness that Jon Tom isn't "in Kansas any more."

THE DUCHESS OF MALFI: HOW MUCH REVENGE? — HOW MUCH CORRUPTION?

Andrew Trump
North Dakota State University

The Duchess of Malfi by John Webster is among the canon of plays known as Elizabethan tragedy or "revenge" drama, cited often with grotesque portrayals of corruption.

This paper's intention is to analyze *The Duchess of Malfi* from the standpoint of the work showing positive political and social change. Rather than being passive victims of unrelenting villainy on her brothers' part, the Duchess and her lover/husband Antonio, illustrate the breaking down of fossilizing conventions. Bosola, often seen as the ultimate villain, can be explored as a complex, even potentially good character, led by example and circumstance to commit increasingly desperate and repulsive acts, among them overseeing the Duchess's death.

Out of this, Webster was illustrating many of the rightfully despised excesses of the crumbling medieval political and social order giving way to the Renaissance taking place during his time. The purpose is to help dispel *The Duchess of Malfi's* long known status as "only" revenge drama choked with corruption with no other redeeming dramatic value.

"CROSSING BORDERS: GAY LOVE STORIES IN DIVIDED BERLIN"

Robert Uebel
North Dakota State University

The film *Westler*, directed by Weiland Speck, and the novel *P14*, written by Friedrich Kröhnke, both treat the theme of gay love in Berlin before the fall of the wall in 1989. In each instance, a gay West Berliner meets and falls in love with a gay East Berliner. On the surface the stories appear to be quite similar. The division of Berlin prevents both couples from enjoying a full relationship unencumbered by harsh politcal reality. A critcal difference, however, lies in the depiction of East Berlin, and it is here that the stories begin to diverge.

In the film *Westler*, a gay West Berliner, Felix, travels to East Berlin on the insistence of his visiting American friend Bruce. Felix, like many West Berliners of his time, shows little enthusiasm for visiting the eastern half of the city. Ultimately, he agrees to Bruce's request, and the two cross the border into East Berlin, where Felix meets Thomas, a gay East Berliner. After this initial encounter a series of visits begins and the two fall in love. However, Felix encounters increasing difficulties at the border because of his frequent visits to East Berlin. Eventually, plans for Thomas's escape are made. The ending of the film is left open, however, with Thomas and Felix saying goodbye on a bridge in Prague, as Thomas plans to escape from there into Hungary and then to the West.

In contrast, the novel *P14* opens in East Berlin with the main character, Heinrich Kautz, visiting the Sport Center SEZ. It is here that Heinrich is approached by David, a fourteen-year-old boy, who asks "What time is it"? Unlike his counterpart Felix, Heinrich has already had substantial experience in East Berlin, where he has a number of acquaintances, mostly fellow writers, whom he regularly visits. After this first encounter Heinrich and David agree to meet again, and a relationship soon develops. Heinrich also begins to make weekly border crossings in order to meet David. Through David, Heinrich becomes increasingly integrated into life in East Berlin, and David learns much about the West from Heinrich. All of their meetings, however, take place against the background of Heinrich's having to be across the border by midnight.

In the summer following their first meeting, Heinrich comes to stay a week with David while his mother and her boyfriend are away on vacation. By this point in time, Heinrich has become so accustomed to life in the East that both West Germans and East Berliners mistake him for a citizen of the GDR. Ironically, it is during this time when Heinrich does not have to return to the West every evening, that the two end their relationship. Heinrich then decides to travel to Italy. During his time there, the dramatic events which would lead to the fall of the wall begin to unfold. Heinrich returns to East Berlin to find a city in chaos. He is reunited with David, and the two, along with David's family, cross.

Weiland Speck's film *Westler*, which was released in 1985, shows us very little of life in East Berlin, and Felix, the West Berliner, has no interest in the eastern half of the city other than his new-found lover. For Felix, the divison of Berlin is an obstacle which must be overcome in order to find happiness. Friedrich Kröhnke's novel *P14*, published in 1992, presents East Berlin as a world in which Heinrich is able to find love and happiness. All that seems to be impossible for Heinrich in the West becomes possible in the East. We view East Berlin through the eyes of a man in love, and we become familiar with the locales which David and Heirich frequent. Heinrich's initial reaction to the uprising in East Berlin and elsewhere in the GDR is one of disappointment; he perceives the changes in East Berlin as meaning the end of the world that has brought him great joy and contentment. Kröhnke, however, does leave open the possibility that Heinrich and David, like other East and West Germans, will be able to find contentment in a united Germany.

"NOW WE SEE THROUGH A GLASS, DARKLY": TRANSLATING THE MYSTICAL POEMS OF ST. THERESA OF AVILA

Eric W. Vogt
University of North Dakota

This paper will examine translation as an act of a close reading and as a critical act. Supported by Christian scripture and other writings, as well as by contemporary critical writings on translation, it questions the notion about mysicism proposed by William James, who expressed

the view that mystical writings are a window to another dimension. Instead, mystical writings are presented as the only earth-bound expressions which a mortal is capable of uttering once he or she has had an other-worldly experience, of the inescapable need to communicate through the imperfect medium of language.

Cervantes' opinion on translation as the "other side of a Flemish tapestry" (DQ II, 62), emerges as the best analogy of what can be expected of a translation from the reader's perspective. From the point of view of the translator, however, the act of translation is a most profound and productive hermeneutic exercise. By articulating the psychic process of translation, we can gain empathetic insights into the experience of the mystic that elicited the poetic response.

VOICE IN THE WILDERNESS: CHARLES NEUMILLER (VOICE, LANGUAGE, PLACE, AND FAITH)

Richard Watson
Minot State University

Charles Neumiller, a main character in two Woiwode novels and several short stories, got caught on the receiving end of a theophany. Might he be Woiwode's best metaphor for a "self" discovered? Out in the middle of a sun-bright, snow-blown hay field on his new farm, Charles takes on the mantle of the lone prairie visionary finding and giving voice to being and tongue—language—in the middle of a personal, geographical wilderness, a wilderness shared by many of us living on the plains.

There is more to Woiwode's love of this place than culture and heritage in the past tense, more than poetry of remembrance. Charles Neumiller is a central vehicle in Woiwode's struggle for the words to unite person, place, and language in a meaningful, contemporary way. For many, language and words remain, but they have lost their power to give shape and meaning to life. Any preacher of postmodern premises can tell us that. But Charles Neumiller discovers his voice within the perimeters of hope; he finds the tongue to seek and speak in meaningful ways.

In one of the climactic moments of *Beyond The Bedroom Wall,*

Charles stumbles onto an initial vision of voice and vocation—eventually this first burst of insight will lead him to construction of self, a strong tie to a place, peace with his past, spiritual recovery and a language to express it all. Dealing with death, but more, he begins the long journey to voice, to language that does speak through creative structure.

At mid-point on his journey, Charles stops cold at "the edge." And in fact, at the end of the novel, Charles is left in deep struggle, ruminating, with his father, on the possiblilty that words, metaphors, memories, and a sense of place, might bring reconciliation and healing. But those words, memories, places and metaphors are undiscovered possibilities.

The second book of Charles' odyssey, *Born Brothers,* is a novel that runs somewhat parallel to *Beyond The Bedroom Wall.* Charles finds what he seeks: peace, healing, voice and sense of place, not just for present and future, but for past as well. Exile in New York, grief, anger, rebellion against and rejection of family, failure as a husband, hard bouts of alcohol abuse and the death of a child have left him near death. Now, Charles finds forgiveness, connection, and meaning. He discovers his home, literally, and he seeks the words to describe his find. Return to place brings him face to face with grief, and grief begins to resolve into memory. The resolution of anger, grief, and rebellion into memory and meaning involves a discovery of faith. Charles is the former altar boy, son of Martin the school teacher who played poker on Friday nights with the parish priest, and Alpha, the dead mother whose conversion to Roman Catholicism affected the entire family. Now, on his journey to the place and the words (his mother's) to speak of place, he is claimed by a "good news": metaphor and language in the old biblical sense of the word. In a metaphoric vision of "covenant," Charles rediscovers family, place, his marriage and begins to give voice to the experience.

In that "crawl across magnified detail," the crawl every poet makes, the crawl every true survivor will encounter, the words that name the vision are found (Woiwode, 522). Matthew used Isaiah's well known phrase to give voice to the antics of John the Baptist: "a voice crying in the wilderness." It is no great stretch to type Charles in the same shape and mold: existential, de-constructed, wandering the modern wilderness of grief, wordlessness, and compulsion, Charles is discovered by glory, at the speed of light, no less, and led from the modern wilderness back to a white October moment in Southwestern North Dakota, on the

edge of the Little Badlands; the "worm's self-absorbed progress" across the bewildering existential maze of detail is turned into a holy pilgrimage. Place, person, faith, and the language to communicate with others wait at the end (Woiwode, 522).

But here is a puzzle. If Charles' epiphany were the resolution of his odyssey, all might be well, at least with the plot. This is not the case, and the final pages of the novel seem to give witness to the total failure of Charles' would-be redemption. After a period of confused dissolution, Charles, back in a city setting, attempts suicide, and seems to succeed. It appears that the vision failed. We cannot deny the dictates of Woiwode's plotting. Or might we? In the story, "She", included in *The Neumiller Stories,* published after *Born Brothers,* Charles seems to have survived. He is on his way back to the farm in North Dakota after being re-united with his family, and through his family's relationship with a Guatemalan woman, he has discovered a grand connection between his mother, his past, the land and his wife. His voice and vision are intact.

There seem to be two endings. In Woiwode's universe, did one or the other happen first? Which ending do we use? Without several more papers and perhaps help from the writer himself, we are left to guess. But Woiwode's beautifully disturbing vision of voice and place remain, and Charles' life or death cannot prove or disprove the vision's validity. That is the way of vision and voice: relative to the eyes and ears, luminous, they move away at the speed of light (or glory), even when you are standing in a snow-covered field of stubble that seems so solid and still.

Would that we who live in this place could give proper thanks for the vision of place and language Charles and his narrator open to us. In a time when publishing houses are disappearing into the great bellied machines of multinational entertainment conglomorates, and sweet-sage tasting modern frontier explorations like *Beyond The Bedroom Wall* are out of print, we need to work to preserve a sense of vision, a joy in plains language that helps us remember our place; we need to embrace the struggle to speak to the present; we need to find the words that will bear "the weight of glory"(C.S. Lewis). Our future on these still wild plains places depends on the power of our need and the unspoken speed-of-light glory that creates future, wild places, need, and words.

LIFE MEMBERS OF THE LINGUISTIC CIRCLE

Persons attending a conference of the Linguistic Circle are asked to pay a registration fee, to help defray conference expenses. Anyone presenting a paper is also asked to pay a membership fee, the idea being that the opportunity to present papers is restricted to members. Instead of purchasing membership fees year after year, an individual may purchase a Life Membership at rate ten times the annual fee.

As of October, 1996, the Secretary-Treasurer's records showed the following persons to be Life Members.

Emerson Case	Tim Messenger
Kathleen Collins*	Michael Moriarty
Gaby Divay	Donna Norell Bernard O'Kelly
Rory Egan	Jim Simmons
Roberta Harvey	

Any Life Member whose name does not appear on this list should by all means present evidence of his or her status to the Secretary-Treasurer.

*While Kathleen Collins was already a Life Member of the Circle, in 1994 she was designated an Honorary Life Member for her initiative in organizing the Midlands Conferences on Language and Literature which have been held in Omaha, Nebraska, every year since 1988.