PROCEEDINGS

OF THE

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THE
LINGUISTIC
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FOREWORD

The Thirty-third conference of the Linguistic Circle was convened at the Charter House Hotel in Winnipeg, Manitoba, on October 26, 1990. The members were welcomed by Dr. John Hofley, Associate Dean of the College of Arts and Science at the University of Winnipeg, and by the Circle's President, Iain McDougall. Twenty-three papers were read and discussed during Friday afternoon's sessions.

The Annual Banquet was held in the Solarium of the Sheraton Hotel. Professor McDougall's presidential address was a fascinating account of some of his work in Roman-British archaeology, entitled "Life on a Dreary Frontier." Far from dreary was the ensuing reception at the McDougall abode.

During the Saturday morning sessions, eighteen papers were presented. Thus, a (record) total of forty-one papers were given during the conference by members from three Canadian and nine American institutions. The abstracts in this issue of the *Proceedings* attest to the high quality of the presentations.

The ten sessions of the conference were chaired by Professors Brian Bender Samuel, Rory Egan, A.L. Gordon, and Donna Norell of the University of Manitoba, and by Professors Gerald Bedford, Neil Besner, Sheena Gardner, Carolyn Hample, Carol Harvey, and Alden Turner of the University of Winnipeg.

The Annual Business Meeting was called to order by President McDougall at 12:40 p.m. Secretary-Treasurer Egan reported that 67 individuals, including five students, had registered for the conference. Professor Tim Messenger, chair of the Nominating Committee, proposed the following officers for the coming year: President, Muriel Brown, Vice-President, Rory Egan, Secretary-Treasurer, Neil Besner. This slate was unanimously adopted. Secretary-Treasurer Egan pointed out that there has been some confusion about membership dues. For many years, the Linguistic Circle has asked everyone attending a conference to pay a registration fee to help defray the costs of the conference. More recently, the Circle has asked those planning to present papers to pay membership dues. The current dues schedule is:

	Canadian	U.S.
Faculty	$10.00	$9.00
Student	$5.00	$4.00

In the familiar discussion of how many papers a conference should include, the membership was asked to think seriously about starting to have Friday morning or even Thursday evening sessions. With regard to parallel sessions, the point was made that, when these have been scheduled, session chairpersons should try to start the presentations in their sections at the times indicated in the program, so that participants who wish to do so can switch sections without interrupting presentations already in progress or missing papers they had hoped to hear.

The members voted to hold the 1995 conference at Minot State University. President Brown and the other members in attendance thanked outgoing President McDougall for a stimulating and rewarding conference. President Brown then invited everyone to attend the 1991 conference to be held at N.D.S.U. in Fargo. The meeting adjourned at 1:20 p.m.

FROM HOMERIC CLICHÉ TO TERMINAL ROMANTIC RECONSTRUCTION: SOME REMARKS ON POETIC STYLE AND HISTORICAL DETERMINISM

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The Homeric poems orginated in an oral culture. To facilitate composition by an illiterate poet and comprehension by an illiterate audience, formulaic phrases, stock epithets and type-scenes were important constituents of poetic style, what today would be termed cliché, imitation and plagiarism, were deliberately cultivated virtues.

Such practices also reinforced social cohesion. In an uncertain age, dependent for survival on military prowess, the depiction of an heroic past provided a model for social morale which was reinforced by a familiar, conservative poetic style and diction. Art was integral to society.

The accepted theory of postmodernism which prevails in the established cultural institutions of the West today provides a criterion whereby both style and subject matter are at every point the opposite of the oral/epic pattern. Cliché, imitation and plagiarism are mortal sins. Lyricism and extended simile are taboo. Tradition is suspect. Innovation is the primary concern. The poet's subject is not a heroic past or a communal ideal but a debased present or a particular individual experience.

This terminal Romantic phase (modernism/postmodernism) attempts to go beyond history in that the innovative line taken is primarily a rejection of the past and a search for novel experience, or conversely, an attack on conventional modes of thought. The precisely inverse ratio of value in the *what* and *how* of communication in the arts indicates a historically conditioned reaction, not a rebirth, as might superficially appear to be the case. The symmetry of the antitheses between early and late cultural phases leads to the deduction that cultural evolution is historically determined.

For the contemporary poet, poetic style, incorporating Pound's 'make-it-new' formula, becomes just that, a formula without intrinsic value in itself. As a principle of composition it has nothing to do with originality whatever (indeed it encouraged the opposite). Homer's greatness is not measurable by his conservatism, the poetic conventions which he shared with many inferior poets, any more than in the twentieth century, Pound was more 'original' than Hardy, or Berryman than Larkin. The *convention* of innovation has deluded artists influenced by the institutionalization of the aesthetic criterion of novelty.

Homer lived in an 'open' society in imaginative terms, for it was 'closed' in practical terms of dependency. The period was in an early culture phase. Today we live in a 'closed' society, for cultural evolution has imposed an hibernacle of rational mentality upon our world vision. Imaginatively we seek an 'open' vista of individuality and freedom of the imagination. This is what I call terminal Romanticism.

A critical approach to literature, such as deconstruction, arises from this situation. The idea of 'meaning' as incorporated in art only occurs in a late cultural phase (Spengler). This 'meaning', which lies outside of social acceptance, is necessarily contradictory in its articulation, for it is at the same time historically determined in form

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and evasive of historically accepted 'meaning'. In pre-Romantic literature there is no meaning *in* the text, if there is a text at all (for orality there is no 'text'). Here meaning *underlies* the text or mythos. The deconstructive approach can only apply to the literature of terminal Romantic civilization.

ERROR PERSISTENCE IN FRENCH ORAL PRODUCTION BY IMMERSION STUDENTS: A COMPARISON OF ELEMENTARY AND GRADE 12 STUDENTS

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In 1984 André Abadia, professor in the Faculty of Education at Simon Fraser University, carried out an analysis of errors in oral production in French by students at the elementary levels K-6. (André Obadia, "Analyse des fautes orales des élèves en immersion et techniques de correction," Burnaby, B.C.: 1984.) His sample group was made up of students in the elementary French immersion program in the Ottawa-Carlton school division. In May 1989 and May 1990, the authors of the present paper tested students in Grade 12 immersion in a Winnipeg area high school for their oral production in French.

As well as the most frequent errors, Obadia lists in an appendix all the errors reported by the teachers he surveyed. This, and his analysis of the relative frequency of errors, allows us to come to conclusions about error persistence in French oral production by Grade 12 students. In particular, a comparison of error-types as reported by Obadia for Grade 1 and then for Grade 6 enables us to establish approximately six-year intervals and to detect the persistence of errors present from the earlist stages and to distinguish errors which are added during the course of the immersion experience.

The following types of errors that were reported at the Grade 1 level persist in Grade 6: 1) inappropriate possessive pronouns (*C'est le mon*); 2) inappropriate choice of verb (*Je [fo]*); 3) addition of auxiliary (*J'ai a . . .*); 4) confusion of *avoir* and *être* as main verb (*Je suis ll ans*); 5) confusion of *avoir* and *être* as auxiliary (*J'ai allé*); 6) incorrect verb form after semi-auxiliary (*Je peux va*); 7) incorrect infinitive forms (*sorter*). To this list must now be added past participle forms not noted in Grade 1 but which occur in Grade 6 (*il a mouru*).

By Grade 12 the increasing complexity of the desired communication leads the student into attempting to use more complex structures with the likelihood of error production of a type that might not occur at earlier stages. This is borne out by the increased number of error categories that we have been obliged to create because they do not occur in the student population analyzed by Obadia.

There were only two categories of errors that seem to have disappeared completely

if we compare our analysis to Obadia's: the use of inappropriate pronouns and the addition of the auxiliary *avoir* or *être*. Of the errors that persisted, the least frequent was improper positioning of the adjective. Among the most frequent were errors of agreement in the use of possessive and demonstrative adjectives (*mon mère*) and errors in the use of prepositions.

Among the new categories of errors, we found incorrect use of the reflexive forms (*je lever en retard*), errors of forms (*réalistique*) and anglicisms of structure (*les cours que je vais dans cet été*).

It appears that elementary-level error persistence is still a problem at the end of the secondary level. It follows that there exists a real danger that, when the new types of errors which occur at later stages are added, the total number of errors will tend to increase rather than decrease. This may give the impression of an actual *decline* in linguistic competence though that may be a false impression since the range and sophistication of the communicative skill will have increased.

Our study raises some pedagogical questions in connection with university-level courses, for a decision must be made whether to tackle truly fossilized elementary-level errors or whether to concentrate, in the first instance, on the more recently acquired errors which may be more amenable to correction. We believe that it is important for university language departments to acquire firm data on student linguistic performance in the immersion program (and, indeed, on all school second-language programs) in order to begin to devise new approaches to language teaching at the university level.

THE BATTLE OF THE SEXES: CONCEPTS OF DIVORCE IN JOHN MILTON'S *DOCTRINE AND DISCIPLINE OF DIVORCE* AND MARGARET CAVENDISH'S *SOCIABLE LETTERS*

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Jamestown College

In 1644 John Milton published the revision of *The Doctrine and Discipline of Divorce,* one of his attempts to persuade Parliament to legalize the dissolution of marriage contracts. His style in the document is passionately argumentative, and his views extremely liberal for his time. Yet today, with so much scholarly attention focused on Milton's work, critics may tend to overlook or underemphasize his contemporaries' writings which convey a more typical seventeenth-century ideology.

When reading the *Doctrine*, one may sense that Milton intended his arguments to benefit himself primarily, but also those like him, or *men* in the gender-specific sense of the word. The document is indeed chauvinistic, with numerous pages devoted to the advantages divorce would yield to men and to society in general, and only a few lines to the benefits it would bestow on women directly. In his proposal Milton also

conveniently fails to mention the negative effects divorce would be sure to have on women, especially within the social framework of that century. He, furthermore, implicity casts the blame for miserable marriages on wives, accusing them of purposely concealing their "unpleasingness" from their husbands until the wedding bells chime. To the discerning eye, Milton's argument appears wrought with egocentrism–quite one-sided. Nevertheless, there *was* another side, and a strong one at that.

Exactly twenty years after Milton's appeal to Parliament, Margaret Cavendish, Duchess of Newcastle, published *Sociable Letters*, a collection of fictional correspondences which articulate her observations of the relationship between the sexes in her society. She, like Milton, deals with the issue of divorce, but in a markedly different way. Through the discursive genre of friendly letters she reveals the adverse effects of divorce on women, and, whether intended to be so or not, part of *Sociable Letters* may be read as a rebuttal to *The Doctrine and Discipline of Divorce*.

In my paper I contrast the views of Milton and Cavendish on the subject of divorce, explaining why part of Cavendish's *Sociable Letters* may be read as a "sociable rebuttal," or a sociably acceptable answer, for a woman of the seventeenth century to give to Milton's *Doctrine and Discipline of Divorce*.

EDITH WHARTON, VICTORIAN, AND LOUIS BROMFIELD, JEFFERSONIAN

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The library of Louis Bromfield's Malabar Farm contains a copy of Edith Wharton's autobiographical *A Backward Glance* personally inscribed "From a Victorian to a Jeffersonian.." This paper explores the nuances of Wharton's inscription. The basis of this investigation is an analysis of *The Green Bay Tree* (1924), Bromfield's first and very "Jeffersonian" novel, and *Twilight Sleep* (1927), the novel in which Wharton most directly scrutinized the fate of Jeffersonian democracy in twentieth-century America. The paper then focuses upon *The Farm* (1933) as a pivotal point in Bromfield's struggle to reinterpret the meaning of Jeffersonian ideals in his own time, anticipating his return to America from France in 1939 and establishment of Malabar Farm.

Like *A Backward Glance*, Bromfield's autobiographical novel examines the inextricable links between past and present, self and community, with *The Farm* detailing the lives of four generations in Ohio's Western Reserve. In interpreting his ancestral past, Bromfield asserts the primacy of Jeffersonian values in his forefathers' response to the frontier, as well as the period of settlement, culminating in the rapid industrialization of the county. Whereas Wharton discovered in her retrospective journey into Old New York the chasm that separated her from the nineteenth century, Bromfield saw his way to discovering the significance of the past in actual as well as imaginative

terms: in the 1940's and early 1950's he turned largely to non-fictional writing in which he ardently promoted a return to agrarian life and its spiritual values.

Although the social criticism of American life in both Wharton's and Bromfield's writing suggests a betrayal of Jeffersonian ideals, there were subtle but basic differences in their temperaments and ideologies. It is ironic that Wharton, with her profound sense of the past, should finally have sought refuge in the century which Bromfield blamed for the destruction of eighteenth-century enlightenment.

CREATING VALUE: WOMEN'S WORK IN WILLA CATHER'S *MY ANTONIA*

Muriel Brown
North Dakota State University

Willa Cather explores in what many critics regard as her best novel, *My Ántonia*, careers chosen by women, most of whom grow to maturity in the rural area surrounding and within the small town of Black Hawk, Nebraska, during the end of the nineteenth century when much of the land in that section of the state was still virgin prairie and many of its inhabitants were new arrivals from distant places. Her novel, told through the eyes of Jim Burden, tells of his admiration for Ántonia Shimerda and his growth and development as his life intersects with Ántonia, who similarly grows up and matures. In the process of delineating these two major characters, Cather also provides many glimpses of the lives of a number of girls and women whose sense of self-worth is created and preserved through meaningful work.

These pioneers, who must wrestle a living from the land, value all work. Sharp distinctions between women's work and men's work blur since each member must contribute to each family's economic well-being. However, the attitude of the wife and mother within each family unit strongly determines much about the ultimate success of that family. Grandmother Burden and Mrs. Shimerda, in the opening section of Cather's novel, provide a sharp contrast in their management of their households: the former, performing the difficult work of the farm wife with ease and grace; the latter, struggling to help her family survive in an unfamiliar rural community.

Against the background of Grandmother Burden and Mrs. Shimerda, Cather develops her view of women and work. No matter how lowly, work adds value to the people who perform it. Though those whose first language is English have enormous advantages over the recent immigrants, the Americans are not so fortunate in learning the value of work. Their daughters remain at home leading rather "proper," pampered lives with teaching the only occupation thought genteel enough for them. The immigrant girls, however, are portrayed as far more fortunate in spite of the hard work they perform, for they have no choice in what work is proper. Anything that they can do to earn their own way and to help their families is worthwhile. As a result, some work in households; others work as maids and waitresses in hotels, as dressmakers, as laundry work-

ers, and even as farmhands.

Still other women in Cather's novel inhabit the world of management and business. Mrs. Harling is like a partner with her grain-merchant and cattle-buyer husband. Their daughter Frances works in the family business, developing a "head for figures." Mrs. Gardiner manages a hotel, and many of the immigrant girls eventually leave Nebraska for other parts of the country to succeed in dress designing and managing mining claims, among other occupations. Many of those who remain in Nebraska become "mistresses . . . of rich farms," sharing in the rewards accruing to their capabilities.

Finally, Ántonia, whose rough appearance takes on grace and ease in her role as farm wife and mother, exemplifies a character who has learned much about life through work. Humbled by having to return home to bear her illegitimate child, she, nevertheless, holds her head high as she works in the fields her brother Ambrosch now farms. No work is beneath her as she cultivates corn, helps with the harvest, and herds cattle even into winter. After her marriage, she raises a large family and manages her household with the skill of an artist. Her creation of an orchard, nurtured through dry summers with hand-carried buckets of water, her preservation of food stored in the cellar, and her encouragement of her family's many interests suggest a woman who has creative, managment, and entrepeneurial skills.

One of the few negative views Cather gives of women is that of Jim Burden's wife in the opening pages. Living in New York City, she follows a life of ease entertaining and "play [ing] the patroness . . . She has her own fortune . . ." "A chief factor missing in her life is any kind" of meaningful work, for Cather consistently portrays work as a way of creating oneself and reaching out to others.

THE POLITICS OF MOOLIGHTING: RHETORIC AND POLITICS IN SHAKESPEARE'S *THE TAMING OF THE SHREW* AND *A MIDSUMMER NIGHT'S DREAM*

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Shakespeare uses the image of the moon in his *The Taming of the Shrew* and *A Midsummer Night's Dream* as a linguistic and rhetorical device uniting multiple symbolic and interpretive levels of dramatic reality in his two plays around a single central notion, politics. In this study, the structural clustering of the moon imagery within the politics of the plot and characterization of *The Taming of the Shrew* becomes the device to bring into focus the more complicated interweaving of the rhetoric of the moon and the dramatic, social, and historical politics of *A Midsummer Night's Dream*.

The critical (pivotal) scene between Kate and Petruchio in the play within a play plot of *The Taming of the Shrew* is the only scene in the play which employs a clus-

tering of moon images and which reveals the importance of the Induction and Christopher Sly character for the play. The Christopher Sly character and framing device are used by Shakespeare to give his play enough earthiness to root the play within a play in reality and to reveal the symbolic meaning of Petruchio's method of wooing or taming Katherine, especially the significance of the imposition of a dream upon the audience. The Sun and Moon scene between Kate and Petruchio, then, becomes Shakespeare's variation of the Renaissance perception of the relationship between male and female principles, specifically the correspondence which should obtain between husband and wife, between reason and passion, between immutability and mutability, between subject and sovereign. This scene, accordingly, points to the primacy of ideas and imagination in Kate's acceptance of her new social role as wife, showing Shakespeare's fascination with the power of the human imagination to change the world, an idea which dominates the great tragedies of *Macbeth. Hamlet, Lear* and *Othello* as well as the Christopher Sly framing device of *The Taming of the Shrew*.

Shakespeare's rhetroical use of the moon imagery in *The Taming of the Shrew* suggests that the mutual trust which evolves between Kate and Petruchio is the appropriate basis for a marriage as well as the proper relationship between subject and sovereign. Additionally, the analysis of Shakespeare's rhetorical clustering of images of the moon in *The Taming of the Shrew* becomes the basis for the more complicated analysis of the relationship between the prose and verse in *A Midsummer Night's Dream*, revealing the imperfections within the multiple dramatic worlds of the play to the audience, directing the moral comment of the play beyond the dramatic world to the social and historical world of Elizabethan England.

The image of the moon in *A Midsummer Night's Dream* becomes the rhetorical device through which the multiple dramatic worlds of the play created by the "madness of love" imply the relationship of reason and will in the world of the play and in the politics of the real Elizabethan court and society. The antiphonal verse and the mechanical prose of the play coalesce to create a politics of moonlighting, illuminating Shakespeare's dream world and his real world. In effect, therefore, a symbolic-mythic analysis of the moon imagery in *The Taming of the Shrew* and *A Midsummer Night's Dream* reveals that Shakespeare's dramatic world and design, his rhetoric, can provide a commentary upon the actual society and politics of his historical milieu.

A LOS ANGELES YANKEE IN KING ARTHUR'S COURT: RAYMOND CHANDLER AND THE MATTER OF BRITAIN OR THE DAZE OF SIR PHILIP: A KNIGHTLY OBSESSION

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When Julian Symons, commenting on "Blackmailers Don't Shoot," says: ". . . it is emblematically right that in his first story the detective should be named Mallory, echoing the Mort D'Arthur"; and when Philip Durham uses for his subtitle for a book on Chandler's hero Philip Marlowe, "Raymond Chandler's Knight," they are merely stating that they too recognize in Marlowe qualities generally found in medieval knights errant. Chandler's character, who differs appreciably from other hardboiled private detectives, has these characteristics: courage, physical strength, indestructibility, indifference to danger (even to death), a knightly attitude, celibacy, a measure of violence, and a sense of justice.

Marlowe attempts to impose order on chaos, though the task would appear to be impossible in the modern waste land (T. S. Eliot is a definite influence), which is for Chandler and Marlowe Los Angeles and environs.

Often Marlowe is called upon to protect those who need protecting against; his celibacy causes many to dub him peculiar; his dislike of most rich people causes some to brand him socialist. He is called a "shop-soiled Galahad," in a world not ready for Galahads. His mistrust of officialdom and his high rating on insubordination indicates his knowledge of the "evils" and brutalities even on the side of law and order. His compassion is great, extending to a shiny black bug with a pink head and pink dots, and to a homicidal young woman who attempts his life. Surely Marlow is a man who strives to live by the code of what Northrop Frye calls the mode of romance at the same time that he is entrapped in the ironic mode.

One of the motifs in Chandler's works worth emphasizing is Marlowe's fascination for the game of chess. Throughout, the chess problems and games that are awaiting his consideration are symbolically connected with Chandler's themes, and generally they have to do with problems concerning knights. In *The Big Sleep*, when Marlowe returns to his apartment to find Carmen Sternwood in his bed, naked and giggling, he goes to his chessboard: "There was a game laid out on the board, a six-mover. I couldn't solve it, like a lot of my problems. I reached down and moved a knight." Later, after ordering Carmen from the apartment, but before she has left, "I looked down at the chessboard. The move with the knight was wrong. Knights had no meaning in this game. It wasn't a game for knights." His refusal to sleep with Carmen causes her later attempt on his life, even as she had earlier shot and killed her sister's husband, and for the same reason. But even though the world is not for knights, Marlowe pursues the ideal with almost priest-like dedication, maintaining the "vows" of poverty, chastity, and obedience.

Names and titles (both of works and social or military position) further enhance the Arthurian themes. Book titles like Chandler's *The High Window*, *Lady in the Lake*, *The Big Sleep*, *Farewell My Lovely* clearly twist their positive connotations until they become negative. The club Chalotte, with its bevy of "ladies," is a garish reminder of the waste land. A woman named Helen Grayle turns out to be the unfeeling villainess. The possessors of names like Arthur, Kingsley, Lance, Chess cause those names to be less than positive. And though Chandler's Marlowe attempts to force his way, knight-like, through the paralysis, he is impotent to move with any real authority against the opposing forces.

THE TAMING OF THE SHREW ON THE MODERN STAGE

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Many performances of *The Taming of the Shrew* produced between 1600 and 1900 depend on added stage business for comic effect, encouraging the audience to pay less attention to the dialogue as they concentrate on the slapstick. The most commendable production would be one which relies as heavily on the humor implicit in the words as in the added gags and gimmicks. Either this kind of production is a rarity or most critics devote an inordinate proportion of their reviews to the description of the rough and tumble. In my presentation, I describe a variety of twentieth-century productions of this Shakespearean comedy.

THE MYCENAEAN TOPOGRAPHY OF PYLOS: A-PU$_2$ AND THE SITE OF IKLAINA

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Evidence from Linear B tablets indicates that the realm of Pylos was divided into two provinces: *De-we-ro-a$_3$-ko-ra-i-ja*, the "Nearer" province, seems to have had nine districts, while *Pe-ra-ko-ra-i-ja*, the "Further" province, seven districts. On the basis of the information provided by the tablets, Chadwick suggested that one of the nine districts of the "Nearer" province, known as *A-pu$_2$*, could have been located in the eparchy of Triphylia, in the area of Platanos/Papoulia/Iklaina. Limited-scale excavations conducted by Marinatos in 1954 brought to light interesting and rather intriguing finds and a surface reconaissance of the site in the summer of 1990 produced an

extraordinary collection of Mycenaean pottery. It has, therefore, become apparent that the site was of speical importance and deserves further investigations. In the present paper I examine both the archaeological and the literary evidence in an attempt to identify A-pu_2 and its centre.

GROVE'S POETRY EDITION IN THE MAKING: NEW FINDINGS

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The Canadian author Frederick Philip Grove is best known for his pioneer novels, but there is a fair amount of poetry among his papers, which were donated to the University of Manitoba Archives by his widow in the early nineteen-sixties. Grove appeared in rural Manitoba in September 1912, and taught there until 1929, when he permanently moved to Ontario.

Of the roughly 150 pages of mainly unpublished poetry in Grove's archives, only three from the substantial cycle *In Memoriam* were ever printed in the journal *Canadian Forum* between 1929 and 1932. The remainder has largely been unavailable to the public until now.

For nearly twenty years, it has been speculated that Grove was not of Swedish decent as he always had claimed, but that he was in fact the minor literary figure and prolific translator Felix Paul Greve, who enjoyed some prominence on the German scene during the first decade of the century. While documentary evidence is still lacking, a large number of biographical and literary details correspond to such an extent that they convincingly support this hypothesis.

One of the best indirect proofs is the existence of six German poems written by Grove, one of which was actually published by Greve in the journal *Die Schaubühne* in 1907. This particular poem along with two other ones in contemporary journals, and a collection called *Wanderungen* which appeared in 1902, have been the entire extent of Greve's lyrical production known so far.

However, in May 1990, the editor of Grove's and Greve's poetry was able to discover fourteen new poems in Germany. Half of them are manuscripts which Greve submitted in 1902 to Stefan George for possible publication in his *Blätter für die Kunst*. George was an elitist, and the most influential poet at the time. Greve's submission never saw the light of day.

The other seven poems were published in 1905 by the journal *Die Freistatt* under the pseudonym of Fanny Essler. This is especially interesting, since Greve's voluminous first novel (also 1905) was thus entitled after his female heroine. Evidence that it is indeed Greve who hides behind this feminine persona stems from a long letter he wrote to André Gide, in which he explicitly addresses this point.

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Grove's/Greve's poetry edition will be completed by the end of the year, and will include all of Greve's German and all of Grove's English poems. Grove's German poetry is seen as a pivotal juncture which proves that Grove's scope has become more universal, but that his techinque remains indebted to the model of the George-Circle to the very end.

SCULPTURE AS THEME IN THE *RIME* OF MICHELANGELO BUONARROTI

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University of North Dakota

Although the lyric poetry of Michelangelo Buonarroti represents a major component of his creative work, it is generally unknown to today's public. Yet during his own lifetime Michelangelo was recognized as an accomplished poet, as well as sculptor, painter, and architect. On many occasions he was commissioned to write verses to commemorate ceremonial events; the series of fifty-one pieces on the death of Cecchino di Zanobi Bracci being but one example. In 1546, Benedetto Varchi presented to the Florentine Academy, of which Michelangelo was a member, a detailed textual explication of the sonnet "Non ha l'ottimo artista alcun concetto." Giorgio Vasari's biography of the artist, published in 1547, includes commentary on the poet's verse. As early as 1518, composers were setting his poetry to music.

Michelangelo's interest in writing poetry should not be considered surprising. As part of the cultural elite of Cinquecento Italy, he was well aware that the composition of verse was a *sine qua non*, a fact stressed by Castiglione in his *Cortegiano*. From his early years in Lorenzo de' Medici's Platonic Academy, where he knew Ficino and Pico della Mirandola, through to his later association with Vittoria Colonna, Michelangelo had many opportunities to breathe the air of Renaissance Humanism.

The outward characteristics of Michelangelo's poetry reflect the prevailing aesthetic of the time. His subject matter is, for the most part, conventional, centering on love and friendship, death, praise and vituperation toward patrons, and the like. Similarly, the forms to which he limits himself --sonnets, *canzoni*, *sestine*, madrigals, quartets -- are common to all Cinquecento poets.

However, Michelangelo parts company with his contemporaries in two important ways. First, unlike Bembo and the other Petrarchizers, whose *labor limae* assured perfection of form but sterility of content, Michelangelo sacrifices exterior beauty for powerful personal emotion. Second, on numerous occasions he voices this emotion, seeking to resolve what Hall has termed his "inner conflict between insistent inspiration and recalcitrant expression," through references to that other art which he knew so well: sculpture.

Michelangelo employs the theme of sculpture in his poetry in many ways. As a commentary on the creative process, it is the principal motif in "Non ha l'ottimo artista alcun

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concetto" and "Si come per levar, donna, si pone." Other poems provide observations on his own works: *La Notte, Gli Schiavi,* and others. Finally, sculpture serves as metaphor for such major themes as life, death, and love.

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TEACHING OURSELVES TO LISTEN: NATURE AS SUBJECT IN MARY OLIVER'S *DREAM WORK*

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Growing numbers of contemporary literary theorists are beginning to question whether the gulf that separates the human being from the natural world is in fact an artificial construct created by the dualism of Western metaphysics--what Dan Latimer calls our "binary habits of the mind" (Cixous 558). According to the French feminist Helene Cixous, "Culture/Nature" becomes one in a long series of "pairs," which also includes "Man/Woman," "Master/Slave," and "Active/Passive" (559). The problem with "thought that advances through opposition," as Latimer points out, is that "someone always has to win" (Cixous 558). Not only is one term in each pair privileged over the other, but, Cixous says, "Organization by hierarchy makes all conceptual organization subject to man. Male privilege, shown in the opposition between *activity* and *passivity*, which he uses to sustain himself" (560).

Seen in this context, images of nature in contemporary literature take on new importance. We can ask whether, in finding new ways of portraying the relationship between human and nature, writers are addressing the wider issue of how to reject dualism. Depictions of nature can function as part of a new "conceptual organization" that is not "subject to man." For purposes of this discussion, I want to focus on Mary Oliver's *Dream Work*, a collection of 45 poems published in 1986 which breaks new ground in portraying nature as articulate and interactive subject, rejecting transcendence in favor of epiphany, and using natural images as metonymy versus metaphor.

Realizing that both the link between human and God and the gap between human and nature are delusions, Oliver sees the need to rethink the human role in the universe: "whatever my place in this garden/it was not to be what I had always been--/the gardener" (85). While Oliver posits a role for humanity that is not privileged, neither is it without its own brand of joy. Viewing the rest of creation as subject, rather than object, gives us, as the title of one of the poems suggests, "The Chance to Love Everything."

In fact, one of Oliver's most prominent themes is that the desire for transcendence is limiting, while the acceptance of "naturalness," including mortality, is liberating. In place of transcendence, which we seek by trying to rise above nature, Oliver offers epiphany, achieved by listening to the message of nature. In "Trilliums," (10) the speaker remembers how the dialects of natural objects made sense of the "ambiguities of childhood." The trilliums are not the object of her reflection; they are not objects at all, but speaking subjects, messengers who call the child to the hillside and provide

her with a point of entry into a new world. It is important to note that spring, for Oliver, is not a *metaphor* for childhood; the earth's springtime and the human being's childhood are the *same* process.

Susan Griffin, whose prose-poem *Woman and Nature: The Roaring Inside Her* also explores the failures of Western dualism and posits new solutions grounded in radical feminism, has said, "We have to change our concept of nature, since we *are* nature... All paths lead us back to our own liberation. If we were to try to liberate ourselves as *opposed* to nature, we couldn't achieve that liberation. If we go along with the patriarchal idea of nature, we're going to oppress something inside ourselves" (Griffin 41). The very special quality of *Dream Work* is that it gives us an alternative to the patriarchal idea of nature--not merely a reaction against it, but a conceptual organization that lets us opt out of patriarchy entirely--albeit transiently.

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THE INTRICATE KNOT OF *BENITO CERENO*

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Early in Herman Melville's novella *Benito Cereno*, Captain Amasa Delano's gaze falls on an old Spanish sailor silently working a most intricate knot. The puzzled captain, whose own mind's entanglement resembles that of the knot, inquires about the meaning of such a knot:

"What are you knotting there, my man?"

"The knot," was the brief reply, without looking up.

"So it seems; but what is it for?"

"For someone else to undo . . ."

Suddenly, the old sailor shoves the knot at Delano and says softly but argently, "'Undo it, cut it, quick.'" The symbolic gesture lost on him, the captain is dumbfounded, "knot in hand, and knot in head."

This paper argues that the knot, which Delano is unequipped to unravel, becomes the controlling metaphor of the novella. That is, Melville sets his major characters at odds in a dark web of events, entangling Delano, the innocent, optimistic North American fond of enslaved Negroes with Cereno, the ineffectual, despairing Spainiard frustrated by the American's obtuseness and terrorized by the mutiny of his own

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human cargo. Moreover, in this milieu of mutual miscomprehension, Babo, the militant, clever Third World man is uncowed by these agents of the Old and New Worlds and able to manipulate them.

In particular, Delano fails to resolve the complexities (untie the knot) because the evils of slavery and mutiny have reversed appearance and reality, thereby clouding the distinction between victim and perpetrator, leader and follower, captor and captive, master and slave. Since he lacks the necessary insight and perception, he cannot strike through even the thinnest mask of deceit to become aware of evil. In short, Delano cannot untie the knot because he is blinded by his cultural biases. Thus he remains ignorant of "the truth that comes in with darkness," the knowledge necessary to unravel the knot.

THE GROSS TANGIBLE IMAGE:
LILY BART AND THE LOOKING-GLASS SELF

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This paper focuses on one small part of a large subject Edith Wharton dealt with repeatedly, the misguided ideal of conspicuousness. Her most basic criticism of the ideal of conspicuousness is its division of society into "spectator" and "spectacle." To be seen and admired one must of course have an audience, so others who should themselves be engaged in what she terms "real living" or "real relations" become participants in the show, thereby providing it with social sanction, sometimes with authority.

Moreover, the ideal of conspicuousness severely afflicts those who are a part of the spectacle or who must be, as it were, spectacles themselves. In particular, female characters, such as Lily Bart in *The House of Mirth* (1905), who accept the role of being the gross tangible image of some man's material achievement pay huge costs in terms of personal development and emotional stability. Critics who have dealt with Lily's objectification of her physical beauty--her making of herself into a visual or beautiful object--and with her dependence on mirrors have done so in terms of opprobrium, with overtones of disapproval, hinting that Lily's concern with her appearance and what others think of her is indicative of weakness.

I do not believe that it is. While focusing on the relation of Lily's vision of herself to the mirror images throughout the novel. and, especially, to her downfall, I argue that even though Lily has confused ideals and is particularly susceptible to the cultural demand that she be a beautiful object (as some critics rightly claim), it is her extremely poor self-image that leads to her demise, not a confusion between representation and reality (as other critics claim). To more fully and accurately discuss Lily's self-image, I draw upon Charles Horton Cooley's theory of the "looking-glass self" (developed in 1902). Cooley's conceptualization of how one creates one's self-image through the reac-

tions of others describes quite accurately Lily's near obsession with her appearance. Throughout the novel she repeatedly imagines how she looks to others, places a judgment upon that imputed image, and then responds emotionally. A failing thirty-year-old "*jeune fille a marier*," as she describes herself, she must constantly monitor her identity in a role that has long since become loathsome to her. Thus Lily genuinely needs mirrors--be they literal or figurative--to help her determine her identity and therefore her chances of succeeding. Her use of mirrors or of the social looking-glass indicates a desperate need for self-assurance wherever she can find it, a desperation that must ignore some social niceties and that increasingly overcomes her ability to discriminate. That Lily should see herself as a reflection, however, is not of itself a sign of weakness, nor is it reprehensible or abnormal. Indeed, as Cooley points out, it is quite normal: "To be normal, to be at home in the world, with a prospect of power, usefulness, or success, the person must have that imaginative insight into other minds that underlies tact and *savoir-faire*, morality and beneficence."

SARAH AT DANTE'S HOUSE OR JOHN FOWLES'S
PRE-RAPHAELITE WOMAN

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Among the numerous Victorian intertexts in John Fowles's *The French Lieutenant's Woman*, Pre-Raphaelitism has a special place. Although certainly not as central to the novel as Darwin's theories and Tennyson's or Arnold's poetry, for example, it *is* privileged by its connection with the sole historical figures embodied in the novel: Dante Gabriel Rossetti and his circle. At the end of *The French Lieutenant's Woman*, Charles Smithson confronts the long-missing Sarah Woodruff in Rossetti's home and studio, where she has found employment and fulfillment. Faced with Charles's jealous assumption that she must be the artist's mistress, Sarah informs him that she is only Rossetti's amanuensis and occasional model. Now, this is an extremely interesting development in a novel where Sarah seems to have an artist's or a creator's status. For whereas her reappearance among the Pre-Raphaelites ostensibly confirms her artisic identity, her emergence as Rossetti's model sets up an opposite dynamic, by invoking the inveterate patriarchal gender dichotomy of male artist and female object. Since a key concern in Fowels's metafictional text is precisely the politics of the Victorian woman's representation and self-representation, the artist/model dichotomy apparently functions as one more 19th-century construction of feminine identity that the author deconstructs. But actually, a close look at the Pre-Raphaelite interest suggests that Fowles exempts not only the Brotherhood but also himself from his criticism of the cultural inscription of women.

As an avant-garde coterie with both mores and aesthetic principles that challenged Victorian convention, the Pre-Raphaelites provide a remarkably appropriate niche for the similarly anomalous Sarah. She is aligned with them in her "scandalous" behav-

ior, frank sexuality, and connectedness to nature. Moreover, her shaping of her relationship with Charles, particularly her misrepresentation of herself as the Frenchman's mistress and her stage-design of the seduction at Exeter, acquires the status of an aesthetic creation. At the same time, however, her image precisely as a sexual outcast makes her an incarnation of a type that the Pre-Raphaelites often portrayed in their commitment to art with a social conscience, namely, the fallen woman. This intertextual parallel realigns her as an object of masculine representation and so produces tensions in Fowles's supposedly feminist protrait of her. Indeed, Sarah physically is Fowles's literary counterpart of a Pre-Raphaelite "stunner," and in particular a composite of Rossetti's two most famous models, Elizabeth Siddal, eventually his wife, and Jane Morris, his mistress. Interestingly, Fowles has ignored Siddal's role as Rossetti's collaborator and fellow painter to make her and Sarah counterparts only in looks. And in his characterization of Sarah he follows Pre-Raphaelite precendents by stressing her role as an anima figure, an icon of beautiful and mysterious feminine powers. Nor is Fowles's idealizing and idolizing of Sarah into the eternal feminine his only traditional technique for undermining female subjecthood. He also reinstates the very virgin/whore dichotomy that Sarah's performance seems to deconstruct, presents her in seductive sleeping poses that objectify her sexually, and makes her artistic power most ambiguous by limiting it to her inscription of her own body. Ultimately, the Pre-Raphaelite intertext suggests that Fowles undermines Charles's patriarchal attitude to Sarah only to indulge his own.

ZAZIE AND THE TIGERS
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Guillermo Cabrera Infante has indicated that *Zazie dans le métro* (1959), by Raymond Queneau, had impressed him with its oral ingenuity and free humor before he wrote his first major work, *Très tristes tigres* (1965). The Cuban author clearly shares many concerns with Queneau, and *Très tristes tigres* displays many elements which most probably occurred to Cabrera Infante as a result of his reading of the French writer.

Both writers are concerned with the contrast between written and spoken language as well as between formal, academic discourse and slang or street language. The inadequacy of language and logical discourse to capture the flavor of life is another central motif in the works of both authors. Related to this topic is the participation of Cabrera Infante and Queneau in the carnivalesque tradition, with its inherent skepticism. Cabrera Infante seems to have been attracted to the absurdism of Queneau's vision of modern Paris. Zazie, a kind of obverse Candide or Alice in Wonderland, has as cousins, or descendants, Silvestre and Arsenio, two of the "tigers" who roam La Habana, and whose corrupted innocence brings a special perspective to their outlook on the city.

Cabrera Infante may well have been inspired by the light burlesque format of *Zazie dans le métro*, which does contain several motifs also to be found in *Très tristes tigres*: female impersonation, satire of shows and their emcees, satire of tourists, parodies of artworks, comic routines and dialogues, and "low-life" characters. But Cabrera Infante also has other concerns. Chief among them is his relentless focus on language in all its forms, a focus which remains rather more peripheral for Queneau. Where Queneau uses punning and travesty as part of a larger system (much as in the work of José Lezama Lima), Cabrera Infante makes these activities the object and the surface of his text. And the cinema, while certainly important in Queneau, is not an overweening and totally pervasive influence as in the work of Cabrera Infante. *Zazie dans le métro* is in addition a much simpler work in structural terms, more within a lineage of farce which extends from Voltaire to the films of René Clair, than is *Très tristes tigres*, with its very sophisticated and adventurous narrative structure. Despite the differences in emphasis and generic treatment in their works, however, the influence of Queneau on Cabrera Infante is demonstrably important, both as inspiration and as model.

"MORE THAN HIS SINGULARITY": NATURE AND ETHOS IN SHAKESPEARE'S CORIOLANUS
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Shakespeare's *Coriolanus*, believed to be the latest of his Roman plays, has puzzled many modern literary critics. The play has been described as neat, precise, and masterful in its dramatic structure, yet shallow and unconvincing in its tragic effect. Coriolanus, renowned Roman soldier, proudly and contemptuously spurns the honor of consulship conferred upon him by the citizens of Rome following his successful campaign against the Volscians. Despite their admiration for Coriolanus' military exploits, the citizens have not forgotten an earlier quarrel over Coriolanus' withholding corn during a shortage, and the newly appointed tribunes, Sicinius and Brutus, easily turn the citizens against Coriolanus and succeed in having him banished. Coriolanus renounces loyalty to Rome and takes up arms with his sworn lifelong enemy, the Volscian Aufidius, against his comrades and family. Just outside Rome, he is met by his mother and wife and gives in to their plea that he not attack, an act of military disloyalty that earns him death at the hands of the Volscians. Even in the face of death, Coriolanus exhibits no inclination toward penitence or remorse; recovering his hatred for his would-be Volscians ally, he taunts Aufidius with the memory of Coriolanus' recent triumph over the Volscians. Fear and pity seem only slightly evoked by the portrayal of this inconstant and intemperate hero who meets an end that, it would seem, he surely deserves. There is also significant disagreement over the vehicle of the tragedy among those who do not blame Coriolanus exclusively. The plotting of the tribunes and their manipulation of the minds of the mob carry little of the intrigue of the doings of more

devious villains such as Iago or Edmund. Virgilia, a shadow of a wife and never a motivating force in Coriolanus' actions, seems only to serve as contrasting foil to his militant mother, Volumnia. Volumnia's influence on her son figures prominently in the play, fueling numerous psychoanalytic interpretations, but this is not convincing as the key to a play that is also laden with political themes. Politics, on the other hand, does not satisfactorily account for the story of a hero who desires not power but personal battle glory.

Certain characteristics of the play suggest that it does not aim to achieve catharsis in the way that more typical tragedies do. The principal activity of this play is neither vengeful enterprise nor psychological conflict nor, with the exception of the early battle with the Volscians, military exploits; instead, most of the play revolves around characters discussing, debating, and expounding on events and persons, in the form of both conversations and public speeches. Coriolanus, perhaps more so than any other tragic character, is known more through what is said about him than through what he does. This frames an interesting variation on Shakespeare's play-withing-a-play structure; the theater audience watches another audience, an audience that listens to and engages in various types of rhetoric. Many scholars have analyzed speeches by Shakespearean characters for their classical oratorical elements, and it is not surprising, in light of what is known about Shakespeare's education, that he employed well-known rhetorical strategies and figures in composing characters' speeches. However, it would be simplistic to dismiss this as Shakespeare making use of some old school exercises. Nor should the emphasis on oratory be read as merely a device to create an authentic reconstruction of Rome, or even as intended primarily to show that "the sickness of Rome" was due to an overdependence on rhetorical decorum.

The rhetorical issue at hand is one of much greater scope, and it is not one that was peculiar to Rome. It concerns the conflict of the individual's "true" nature (L. *natura*--born, produced, to be born of) with his artistic, rhetorical nature or *ethos*. Various characters point out, in the very first scene and throughout the play, that it is Coriolanus' nature (references to nature and to birth or breeding abound in the play) to be proud and surly, not decorous and diplomatic, and it is frequently suggested that it is a mistake to expect him to act or speak in a way that is different from his nature. Yet Coriolanus is continually placed in situations that demand just that--put, most succinctly, by a citizen: "The price [of the consulship] is, to ask it kindly" (II.iii.74-75)--which he cannot do, and he is thrust out of Rome for speaking his mind in a diatribe against the crowd of citizens who had gathered to hear him appeal to them for approval. Coriolanus leaves Rome believing that he can be true to his nature by going where he can most fully escape civic duty to Rome and live instead by his military code or nature. Numerous references to Coriolanus as "bred i' the wars" (III.i.317-320) establish his true, born nature as that of a soldier. Therefore, it is utterly and tragically ironic that his fate is brought on by the one of whom he was born, in a scene that Coriolanus calls "most unnatural." In this entangling climax, Coriolanus discovers that the true, private self and the rhetorical, public self can be neither separated nor reconciled. The peculiar tragedy of this destructive situation is heightened by the portrayal of Coriolanus' society as a particularly conditional one. Coriolanus, for all his conviction, is ill-mannered and ruthless; the tribunes and patricians, for all their eloquence, are exploitative and opportunistic; and the citizens, for all their righteous oppressedness, are shiftless and capricious. Rife with the confusion of nature and ethos, the play may be seen as demonstrating the necessity of a true ethos to transcend what is shown to be a mistaken distinction.

GRAMMAR AND MEANING IN WILLIAM CARLOS WILLIAMS' "THE USE OF FORCE"

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A stylistic analysis of William Carlos Williams' short story "The Use of Force" reveals a correspondence between grammar and meaning. The story documents in unsentimental terms an encounter between a determined physician and a seriously ill child of a poor, backward family. the doctor wins the battle to examine the child's throat, but, in the process, he subordinates his rationality in favor of his primeval, emotional self. the genuine surprise that emerges from the very limited action is not at all in what is done or how the action ends. The surprise is that in carrying through a necessary and benign action, the doctor's motives have been monstrously changed. Something awesome and terrifying has been unleashed that will not in any way change the practical outcome of his efforts, but it must radically change his understanding of himself. This understanding develops organically. Stylistically, each of the parts--grammatical features, lexical elements, and figures of speech--contributes to the overall theme: rational man believes that he is the controller of his actions and emotions; however, Williams asserts that his actions and emotions control him. He demonstrates that man's potential for violent actions and overshelming emotions needs only the right combination of circumstances.

PLAYING WITH THE BEHEADING GAME: ANTICLOSURAL STRATEGIES IN *GAWAIN AND THE GREEN KNIGHT*

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In attributing a "high seriousness" to the play element in Chaucer's poetry, Richard Lanham notes that "the imitative poet is indeed ipso facto involved in a contest with his source: he must out-do it (transcend the theme) or play his own poem off against it (vary the theme)." In the case of the *Gawain*-poet, the contest is not only with the variety of Beheading Games in folk-tale and romance, but with the romance tradition itself. As 'meta-romance', *Gawain and the Green Knight* manipulates and frustrates the reader's expectations of the genre at every stage of the game.

Most source studies of *Gawain and the Green Knight* consider the Pentangle the key to the poet's transformation of the Beheading Game into a Christian/chivalric exemplum. His narrative and structural intricacy is another striking departure from the sources which has been given much attention. But while the poet's complex inter-

weaving of his sources and his perfectly matching symbol add an entirely new artistic and spiritual dimension to the simple Beheading Game, neither the transcendence nor the varying of the theme accounts for the breathless excitement or for the gently mocking humour of the poem.

A repeated pattern of tension and resolution in *Gawain and the Green Knight* differs markedly from both the sources and analogues for the poem, and from most medieval romance. In these, any initial disruption occasioned by the Challenge is always balanced in the end with restoration of order. In *Gawain and the Green Knight*, however, the poet consistently effects a dissatisfying gap between the two poles: tension is deliberately heightened; resolution is a let-down. It is the sense of imperfect closure that is so unique to this poem's contest with its sources.

In exploring this disequilibrium of narrative energies, this paper will suggest that in *Gawain and the Green Knight* 'game' is 'ernest', and that 'play' is the only real meaning that the poem asserts. If the poet's game with the reader is to confound and to mock expectations, and I believe it is, then his ultimate concluding device of Morgan La Fay, considered by many the weak spot of the poem, is perhaps deliberately and most aptly so. In the end, all the 'devices', or 'gomen's of the poem, the Beheading 'Gomen', the Pentangle, and the 'gome', Gawain, himself, are left hanging by a master player who has the last laugh.

Years of searching critical commentary attest of the serious spiritual element that the *Gawain*-poet brought to his version of the Beheading Game. But it is the playful manner of his contest with his sources which places him alongside Chaucer as a poet who "lakked a lyttel" in high seriousness.

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ORIGINALS AND THEIR ANTECEDENTS

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Chapter 44 of *The Confidence-Man*, "In Which The Last Three Words Of The Last Chapter Are Made The Text Of Discourse, Which Will Be Sure Of Receiving More Or Less Attention From Those Readers Who Do Not Skip It," presents some difficulty in reading. Melville himself, in the final paragraph calling the chapter a "dissertation," suggests that it is "prosey" and "smokey." A large measure of this difficulty involves Melville's ambiguous use of the word "original." Melville's overt purpose in the chapter is to disabuse the reader of the belief that the cosmopolitan is, as several characters in the book suggest, "quite an original." Whether or not the cosmopolitan is an original is left by Melville for the reader to decide, but the concept of originality with all its diffuse meaning as it applies to literary characters, authors, lawgivers and religious leaders, poses important questions for Melville. Ten years before the publication of *The Confidence-Man*, Edgar Allan Poe, writing on Hawthorne's *Twice-Told Tales* and *Mosses from an Old Manse*, grapples with and delineates the problem of "the original." Poe's review provides insight and background for Melville's

thoughts on originality, and might possibly be a direct antecedent to the problematic chapter as well.

Poe identifies three types of originality: "literary originality," the "true original," and "the natural." Literary originality is exhibited by works which are uniformly peculiar. Often allegorical and instructive, they are unpopular. The true original is popular because of the special relationship it creates with the reader. While pursuing the true original, the reader is privately joined with the written word in an intellectual and emotional union filled with revelation, apotheosis and joy. An inferior species of the true original, "the natural" is a union between writer and text in which the revealed knowledge, rather than being created jointly by the reader and the author, is instead handed down unto the reader who experiences less of that joy which is engendered by being a co-creator of new knowledge.

While Poe focuses on originality as it pertains to literary works and authors, Melville is interested in original characters in fiction and history. Still, their approach and conceptions are very similar. Melville begins his treatment of originality by drawing a distinction between what is original in a "thorough sense" and what is merely "novel, or singular, or striking, or captivating . . .[or] . . . odd." This latter distinction is akin to Poe's "literary originality." Melville suggests the impression of originality, in this inferior sense, is a result of inexperience, youth, and lack of education. (CM 238) Moreover, there is something about so-called or "loosely accounted" original characters that is provincial, "prevailingly local, or of the age" (CM 239), which invalidates such characters' claims to originality. Their originality is "something personal . . . confined to itself" (CM 239), an odd trait, a distinguishing mark which sets them apart from society, Such characters are separate from their environment and unpopular, whild the truly original character, or the "original character, essentially such" (CM 239), impresses itself upon its environment, creating, definig, and illuminating it.

Melville cites Hamlet, Don Quixote and Milton's Satan as possessing originality in this "thorough sense." In the field of fiction, Melville calls such characters prodigies (CM 239), and suggests they are as rare "as in real history is a new law-giver, a revolutionizing philosopher, or the founder of a new religion." (CM 239) Within their respective worlds, these originals are the initiators of action, the decision makers, the forces which create reaction in the characters around them. The original sheds its characteristics on its surroundings. Like a revolving search light ". . . everything is lit by it, everything starts up to it (mark how it is with Hamlet) . . ." (CM 239) As Poe says, the true original gives "its own hue, its own character to everything it touches . . ." (Poe 579)

Melville's original is in essence an origin: an origin of personality, behavior, action, beliefs and ideas. Whether it be a character in fiction, a new law-giver, a revolutionizing philosopher or the founder of a new religion, the original is a shaper of human emotion, human understanding and human destiny. Poe's descriptions of the "true original" and "the natural" provide insight into how Melville's original impresses itself upon the psychology of the admirer. As to the origin of original characters, Melville states that they cannot be born in the author's imagination, but are found in the world ". . .–it being as true in literature as in zoology, that all life is from the egg." (CM 239)

Along with the question of whether or not the cosmopolitan is an original, the origin of the cosmopolitan and his many avatars is left by Melville to be determined by the reader.

ENGLISH IN THAI:
A LOOK AT JOURNALISTIC DISCOURSE IN THAI MEDIA

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This study, an analysis of journalistic discourse in the Thai media, looks at the relationship between English as an international prestige language and Thai. The purpose of the study is to determine whether, by stuydying patterns of occurrence of English loan words in various domains of Thai discourse, it is possible to demonstrate the sociolinguistic mechanisms that help to maintain the status of English as a global prestige language, and to look at the feasibility of such a study using only written texts.

Studies of English in a world context, such as Kachru's (1983) *Indianization of English* [also Kachru, 1982, Platt and Weber, 1984, and others] have concentrated on the further development and nativization of English in former British colonies and have shown the effects of such a sociolinguistic setting on the historical development of English. This setting has changed, however. Today's imperialism is predominantly economic rather than overtly militaristic. Thus, it is to be expected that English in its international context, and developing [or potential] non-native varieties will show some effects of this new situation. These effects are to be seen in the situation of language contact as it exists between English and Thai, the language of a developing nation which is not a former western colonly.

Historically, English and other western languages have been used in Thailand as a matter of economic expediency, if not necessity, and because knowledge of western languages and cultures was seen as necessary for the survival of Thailand as an independent kingdom. Therefore the circumstances of contact between English and Thai are different from cases in South Asia and Africa, where English was originally imposed as the language of colonial government.

Thai linguists have recently raised questions concerning the status of English in their country. Warie (1978) has commented on questions of language attitude and discussed the likelihood of the development of a new English-mixed register of Thai similar to the more ancient Indic-mixed register. Masavisut et al. (1987) have raised political and cultural questions concerning English in their country. They have also shown that the use of English in Thai advertising has the effect of making an ad more effective.

These questions and hypotheses served as a guide planning the present textual study of the editorial content [excluding advertising] of 6 Thai publications from 3 domains: Gantalat [Marketing] and Khuukhang [Competitors] from the domain of business; Matichon [Peoples Opinion] and Siam Rart [The State of Siam] from politics; and Dichan [I] and Lalana [Young Woman], two magazines of general interest.

In the 182 articles which were examined in these publications, 682 borrowed English lexical items were found. The language of the political publications showed the least degree of "Englishization." In addition, there was definite evidence of an English mixed register in competition with the traditional Indic-mixed. Authors used one or

the other, but didn't generally mix the two.

The publications of general interest used English lexical items at a rate 3 to 4 times greater than the political publications. In addition, and not surprisingly, borrowed items came from a broader range of semantic domains, and showed a greater degree of nativization than those of the other two sets of publications.

Texts from the business publications showed the highest degree of borrowing from English. The rate was 2 times higher than the general interest category, and 6 to 8 times higher than the political. Lexical items in this category were less nativized than in the other categories.

Borrowed lexical items and their frequency of use were entered into a database, which also allowed for analysis of the degree of nativization. Because of the nature of Thai orthography, it is possible to make hypotheses on the nature of the phonological changes which borrrowed words undergo. Semantic shifts and calques were also observed.

The frequency of borrowing from English, and the degree of nativization found in the data show that English has a very heavy degree of influence on the Thai language, and presumably the Thai culture as well. More detailed studies of Thai discourse, and the languages of other emerging nations would yeild insights into language contact as well as the sociolinguistic nature of global prestige languages. Such studies are feasible using written texts, which are beneficial in circumstances where it is useful to organize large amounts of data.

THE ACADEMIC EPIDEMIC: DECONSTRUCTION SPREADS TO THE (GASP!) CLASSROOM

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The explosion of critical theory as a field of inquiry has been quite dramatic over the past few decades. Theory courses are in high demand by students both in Canada and the States, and theory specialists are eagerly sought for positions and conferences. However, resistance to theory is also thriving. Opponents to theory claim that it is far too difficult for the average student, that one should be grounded in Continental philosophy, that it is much too abstract to be of any use in teaching, and that it is nothing more than a trendy New Criticism with intellectual snob appeal.

It is not surprising, then, that critical theory, and in particular deconstruction, has had little impact on pedagocical practice, at least until recently. For the past seven or eight years, books, articles and conferences on theory and pedagogy have begun to sprout, mostly in the States. These have been inspired by many of the most prominent thinkers of our time, including Derrida, Lacan, de Man, J. Hillis Miller, Barbara Johnson, G.C. Spivak, and G. Hartman, who have always claimed that theory and pedagogy are inseparable. Theory, as it is used in this context, is not a group of methods to be

applied mechanically to a text in order to extract its meaning; rather, it involves a rigorous examination of legitimizing presuppositions, beliefs, and ideologies surrounding language and literature. Whenever we read or write, or teach reading and writing, we are operating on theories, whether we choose to acknowledge them or not. Becoming aware of theory therefore means gaining new insights into what we are doing both as researchers and teachers.

One of the most important contemporary theories advocating this critical self-awareness is deconstruction. Scholars who have moved from literary history to structuralism, and then to deconstruction, unanimously claim that deconstruction has instilled new vigor in both their research and their teaching. And that it is fun. It has enabled them not only to gain fresh insights into texts, but also to reflect on the very foundations of the discipline and its pedagogy. The powerful resources of deconstruction are being used not only in practical criticism, but in the everyday teaching of composition and literature, and even in curriculum reform and revitalization.

Deconstruction, with its prediliction for breaking down artificial barriers, is largely responsible for the current move towards interdisciplinary study. But even within a discipline, it encourages a more holistic attitude towards inquiry; in the field of language and literature, scholars inspired by deconstruction are publishing books on how to "bridge the gap" between composition and literature courses. One particularly impressive work, *Writing and Reading Differently: Deconstruction and the Teaching of Composition and Literature*, Kansas: University of Kansas Press, 1985, edited by G. Douglas Atkins and Michael L. Johnson, contains excellent articles by Vincent Leitch, G.C. Spivak, J.Hillis Miler, G. Hartman, to name only a few. These scholars encourage the melding of composition and literature courses, but even within the traditional structures, deconstruction can be used most effectively.

In composition courses, the "current-traditional" method is simply not working, as very few students make much progress during the course. But when students are taught to read deconstructively, the stimulating insights that such a reading yields inspire them to write texts not just as "samples to be marked," but as real pieces of writing. Students are taught to analyse their own assumptions as well as the conventions that underlie most texts. Composition courses therefore no longer become mere service courses teaching only the mechanics of writing. Rather, they foster intellectual curiosity about all signs, which should be the hallmark of a liberal education.

In literature courses, deconstruction is a special attitude towards reading, where teacher and students no longer search for the "permanent" meaning of a text, as those of us (unconsciously) influenced by New Criticism might have been doing. In fact, the New Critical way of reading and teaching literature has probably become so habitual that it has become "commonsensical" and "natural." Deconstruction, however, forces us to acknowledge our assumptions: that the text has a "centre"; that all of its parts form a cohesive whole called the "theme"; and that a text's unity is a sign of its value. Deconstructive reading, however, does not assume that cohesiveness is a mark of literary value. It focuses on the way meaning is produced in a text, and confronts contradictory interpretations.

"Deconstruction is not a form of textual vandalism or generalized skepticism designed to prove that meaning is impossible. [. . .] Rather, it is a careful teasing out of the conflicting forces of signification that are at work within the text itself. If anything is destroyed in a deconstructive reading, it is not meaning per se but the claim to unequivocal domination of one mode of signifying over another." (B. Johnson)

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Deconstruction is also inspiring reform in the language and literature curriculum. In a very probing article published in *Profession* (1987) (a publication of *MLA*) entitled "Taking Cover in Coverage", Gerald Graff demonstrates how the "field coverage" organization of literature courses is no longer defensible. It is fine to teach theory courses and to use theory in all of our courses, he states, but unless we want theory to become another sub-field tended to only by specialists, we should use theory to unearth old assumptions and to revitalize the entire curriculum.

DOZING DAILY DO THEY FLEE
(THE PERCEIVER'S SOUL AS LINGUISTIC
DETERMINANT)

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A glimpse at the multivocity of language's canons.

A single poem considered from four determining standpoints. *Every poem*, this one single poem, *and its differences*.

For the uncomprehending, the poem as encounter with nonsense.

For the determined, --predicted--predicated majority, the poem as self-cognition and confirmation. Objectively, the poem as description.

For the determiners, --the accounters of points in time, and worldly authorities of the games others play--the poem as canonical prescription.

(Tensions between these two define: existence and damnation, and deny: all others as but incoherent and, absurd.)

For the poet, a spark, a subjective truth, a jest, an insight--for the poem's author and authentic audience, this and every poem is an ever-emerging present dialogue--is life.

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THE ORIFICE TRIPTYCH: IMAGES OF WOMEN IN THE WORK OF RABELAIS

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Reading Rabelais is never easy, whatever one's purpose. Reading Rabelais to look for the images of women is particularly difficult. Coupled with the general tendency of the dominant ideology of western civilizaiton to marginalise women is Rabelais' own propensity to sabotage his clearest arguments. When finally, after many pages, a female character is unearthed, the author's intentions are elusive. At best, one can mull over the possibilities. In spite of these difficulties, I have persisted in my reading, disclosing and structuring the images.

There are no heriones in the work of Rabelais, but there is a feminine presence. There is not, as one aficionado said, tongue-in-cheek, an immense hole–at least not an empty one. For the preponderant image of women is the orifice, a corporeal image, certainly, but one which appropriates different functions which operate at several levels. I have discerned three principal functions: orifice as origin, orifice as orgy and orifice as oracle. The plurality of the feminine function takes as its point of departure the body of the woman; however, the woman is not only present in her body but beginning with her body. The Rabelaisian images of woman emerge from the corporal difference, the orifice: the mysterious place of origin, the scene of orgy and the site of the oracle.

The presentation is in htree parts. "The Orifice as Origin" examines the births of the two heroes, Pantagruel and Gargantua. The walls of Paris, the old woman with the immense wound and the noblewoman of Paris are treated in the section on "The Orifice as Orgy." Finally, the Sibyl and the Dive Bottle are treated in "The Orifice as Oracle."

LE DIX-HUIT BRUMAIRE DE HUBERT AQUIN

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Si Marx avait choisi d'analyser la carrière politique de Napoléon III dans *Le dix-huit brumaire de Louis Bonaparte* c'est sans doute que, partant d'une vision critique de l'histoire capitaliste, il pouvait voir chez le dictateur français un exemple frappant de la théorie de base de son livre, à savoir que l'histoire se répète, mais sur le mode bouffon. Les faits et gestes des personnages historiques seront tournés en dérision par ceux qui les suivent, non pas par défaut d'intelligence ou revers de fortune mais par la force des choses. Dans une société pourrie, en déclin, les chefs politiques ne pourront que singer leurs prédécesseurs, sans pouvoir espérer les égaler. Ils joueront toujours un rôle créé par un autre, dans une pièce dont les spectateurs voient de plus en plus facile-ment les rouages, et qui par conséquent passe de la tragédie à la farce.

Viendra sans doute pour Marx un jour où cette histoire prendra fin, où la révolution abolira le jeu de la répétition et libérera les comédiens. Il semble pourtant de nos jours que cet espoir soit bien mort, et que ce soit justement la révolution qui est la plus triste des répétitions. Cela n'empêche pas que la théorie de base de Marx continue d'exercer une grande séduction, ne serait-ce que sur le plan esthétique. Si l'espoir est interdit, l'esprit ludique continue de faire des siennes.

Dans les deux premiers romans de Hubert Aquin nous trouvons un bel exemple de cette rencontre entre l'esthétique et la révolution. Le premier roman d'Aquin a été accueilli comme un chef-d'oeuvre du mouvement litteraire nationaliste des années soixante, mouvement qui entretenait le culte de la révolution populaire. Ce texte met en scène un narrateur terroriste qui est interné dans un asile pour une expertise psychiatrique. Le narrrateur se donne le projet d'écrire un roman d'espionnage. Le héros de son roman sera un espion canadien français ayant pour mission de tuer un banquier suisse, H. de Heutz, en réalité un agent de la GRC. Après bien des aventures, les unes plus rocambolesques que les autres, l'espion se rend compte que si sa mission est d'assassiner H. de Heutz, son désir profond est de lui ressembler. Après l'échec de sa tentative d'assassinat, l'espion retourne au Canada, est arrêté par la GRC et interné dans un asile où, par impossible, son identité se fond dans celle du premier narrateur.

Cette intrigue, et cet agent double (double dans tous les sens) représentaient pour la plupart des critiques québécois le canadien français typique, déchiré entre, d'une part, son désir de s'affirmer en tant que francophone, et, d'autre part, sa volonté inavouable de ressembler à son colonisateur, le canadien anglais. La critique aquinienne a donc attendu avec impatience la publication du deuxième roman d'Aquin, pour voir se poursuivre cette analyse de la psychologie de l'homme québécois. Or, *Trou de mémoire*, s'il mettait en scène lui aussi des terroristes et des projets d'assassinat, n'a pas satisfait pleinement. Ce deuxième portrait du révolutionnaire québécois, dans ses délires de langue et de goût, a créé chez les critiques un malaise, le genre de malaise qui caractérise l'esprit de sérieux pris en flagrant délit, le malaise, précisément, du spectateur qui voit un des acteurs dans une tragédie lui adresser un clin d'oeil, et qui ne sait pas s'il est permis de rire. *Trou de mémoire* est le plus aquinien des romans d'Aquin, puisque c'est celui où se côtoient, le plus harmonieusement possible, la tragédie de la répétition avec le gai savoir du créateur.

EVIDENCE OF PHANOPOEIA IN THE POETRY OF WANG WEI, AN EIGHTH CENTURY TANG DYNASTY POET

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Frye, in his *Anatomy of Criticism*, writes:

. . . It is an aspect which returns us to the "literal" level of narrative and meaning, the context that Ezra Pound has in mind when he speaks of the three qualities of poetic creation as *melopoeia, logopoeia*, and *phanopoeia*. (244)

Mention of Pound's *phanopoeia* elicits his *Fenellosa: The Chinese Written Character as a Medium for Poetry* (1936) in which it is argued that the Chinese characters, zí are essentially poetic in nature and imagist in suggestibility.

Those knowing Chinese poetry also know that interpretation includes the shape *(phanopoeia)* of the zí. Close examination of Wang Wei's (701-761 C.E.) poem, "Bird Singing Stream," reveals an interesting similarity of zí in both the title and theme characters that seems more than just coincidental; two rhyming zí, *xían* (leisure) and *jián* (stream), although not based on the same radical, are the thematic polarities of the poem and both zí are very similar; two others, *niáo* (bird) and *míng* (sing) constitute the title characters and have remarkable similarity as well.

In an effort to see whether such similarity was coincidental, another Wang Wei poem, "Passing the Scent-Filled Temple," was also examined; here, the thematic and title phanopoeic characters merge on one zí, the word for temple *(sí)*, with the thematic characters being *kóng* (empty) and *a´n* (peace). Other phanopoeic relationships in the poem are evidenced in *gíng* (green) and *dú* (poisonous, venom), and these in turn also reflect a marked similarity to *sí* as well.

Proposed is the hypothesis that in the inception of a poem, there is a poetic-generative element that finds similarity in the proposed zí, that in Chinese poems, in the instance of these by Wang Wei, noted as a painter as well as a poet, the poem is conceived not only phonologically *(melopoeia)* and lexically with its sound and sense *(logopoeia)*, but also on the basis of the similarity of certain key words' written characters *(phanopoeia)*. In this way, the theme and title of the poem show a marked similarity of character that becomes a third, graphemic element for the organization of the poem in its inception.

Further research is needed in testing the hypothesis, possibly in the poems of two Chinese poets influenced by Wang Wei's work, Du Fu and Li Bai.

THEME AND STRUCTURE IN LOUISE ERDRICH'S *BEET QUEEN*

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In the 1980s Louise Erdrich, who grew up in Wahpeton, North Dakota and is half-Chippewa, wrote three novels for which she has now received national acclaim. Two of them, *Love Medicine* (1982) and *Tracks* (1988), detail the plight of the Chippewa Indians in the wooded north central Turtle Mountains. She has now written a book of poetry, *Jacklight* (1990), which also addresses her Native American concerns. The third novel, however, is quite different from her other writing. *Beet Queen* (1986) focuses on the survival of three children sent by their mother to grow up with relatives in the small rural community of Argus (Argusville) in the Red River Valley on the eastern border of North Dakota. So this is a story of whites rather than Indians, and it is about the central plains, not the forest and lakes and hills of the north. What makes the book so important in Ms. Erdrich's cannon is that it forms a magnificent balance for the other works and sets them off by contrast. Like them, it is about poverty and alienation and survival in this century, but because the locus of the book is the white world as it touches upon the Indian, it enables the author to dramatize the deeply human elements that characterize life in our century, whatever one's race or setting.

SHAMANIST TRANCE POEMS OF THE GHOST DANCE SIOUX

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The shamanist trance poems of the Ghost Dance Sioux represent a milestone in world literature that encodes the Void with a vitality far exceeding the mise-en-abime of academic Deconstruction. The trance poems are a unique example of the power of literary text to deconstruct the actual society that produced them. The texts are naïve and sentimental, but the emotion they inspired in the spirit of land-starved warriors led those same warriors to a futile resistance during a ceremonial surrender.

The naïveté of the texts underscored the technological naïveté of the warriors, and after the slaughter at Wounded Knee on December 29, 1890, the dance came to a public end along with the hegemony of the aboriginal culture of the Northern Plains. The aporia of the Ghost Dance texts, then, is not a matter of theoretical conjecture or literary convention but of a historically documented hail of bullets.

A trance is a shamanist journey into the spirit world where the individual is able to visit with deceased parents or children, to see the prosperity represented by vast herds

of buffalo, or to celebrate the traditional ways with old-fashioned games.

The *ubi sunt* motif that characterizes Wakanghi Wachipi (Ghost Dance) textuality derives from the difficult economic and social circumstances of the nomadic Sioux tribe at the end of the nineteenth century. The Northern Buffalo Herd was extirpated by 1883, whereupon the socio-economic base of the nomadic lifestyle completely vanished. The options open to the Sioux were farming or ranching, destitution, or forced relocation onto the reservations. The pervasive discontent and spiritual malaise that characterized the Sioux social attitude at that time resulted in a degenerate and defeated social structure with depression, apathy, loss of motivation and alcoholism, all characteristics of a defeated people. Nostalgia for the old ways, including the Sacred Hoop of Life, buffalo, hunting rituals and spiritually significant features of the terrain and local animals and plants found a spontaneous expression in the dancing, songs and trances of the Ghost Dance.

The themes that occur in the texts refer to spiritual harmony, the return of the buffalo, reunion with the deceased. Each of these themes is an expression of the hope of renewal through the vehicle of the nostalgia inherent in the *ubi sunt* motif. The sacred character of the Wakanghi Wachipi puts the dancer in spiritual contact with the shamanic state of consciousness that permits the dancer to journey to the sacred world of nostalgia and imagination and to visit with the animist spirits in that world where the Hoop of Life is still intact. The hope is that the spirits will help the dancers to restore the Hoop of Life -- broken by the invasion of Euro-American colonists and soldiers--to its aboriginally intact status on the Earth in the ordinary state of consciousness. This is reminiscent of the "as above, so below" motif of late nineteenth century French Symbolist poetry.

No symbol is more encompassing among the Sioux than the Sacred Hoop. The Hoop expresses the skien of human life and its relationship to the earth and to the spirit world. The completed circle of the Wakanghi Wachipi, which is performed in a slow and stately manner without drumming, accompanied only by the chanting, is an ultimate expression in the dance literature of Native America of the non-dualistic unity of the tribe.

The Sacred Hoop encompasses all that is essentially existent in the multi-layered levels of its significance. When the Ghost Dancers join hands in the dance, the visible enactment of the Sacred Hoop is, as Text #26 asserts, visible to all. The spiritual-material expression of dance, poem and spiritual aspiration unite in a *Gesamtkuntswerk* of poignantly utopian nobility.

BEYOND CLASSICAL ANTIQUITY, TO THE HOMELAND OF DANDYS: A READING OF BAUDELAIRE'S "J'AIME LE SOUVENIR DE CES ÉPOQUES NUES"

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"J'aime le souvenir de ces époques nues" is the fifth poem of *Les Fleurs du mal* ("Au Lecteur" being considered as a "preface" to, and not a part of, the volume, as such). Flanked by two of the best known poems of the collection, "Correspondances" and "Les Phares," it is no surprise that this poem has not always sufficiently caught the eye of the reader or the critic.

This paper is not disputing the validity of the omission of the poem from many selected works ("pages choisies") of Baudelaire, nor the scanty comments it receives in some serious studies of the *Fleurs du mal*. What one could question is the rendering of may parts of this poem in some respected English translations. It is possible, however, that its omission from some selections of poems, as well as the critic's silence or neglect and the inadequate translations, could suggest, among other things, that the poem has presented difficulties of interpretation. Titles have a way of elucidating texts, and Baudelaire may indeed have contrubuted to the poem's obscurity and neglect by not giving it a catchy title--or any title whatsoever--as is the case with the other poems in this cycle.

Nonetheless, he insisted that the *Fleurs du mal* has "a beginning and an end." Baudelairians understand this to mean that the collection has "something of the ordered structure of a book with the poems placed in a thematic pattern that has nothing to do with the chronological order of their composition." Recognition of an internal structure to the *Fleurs du mal* would lend credence to the argument that the place occupied by "J'aime le souvenier de ces époques nues" is not accidental; that it is not a mere midget among giants, but a fifth (poem) among equals. It would seem that for Baudelaire, this poem enjoys an importance comparable to the four preceding ones--"Bénédiction," "L'Albatros," "Elévation," and "Correspondances"--and a few that follow, particularly "Les Phares." If "Correspondances" offers the reader an insight into the secrets of Baudelaire's *poetics*, so does "J'aime le souvenir de ces époques nues" enunciate the principles of his *aesthetics of the dandy*.

The significance of this poem goes beyond the juxtaposition of *l'antiquité* and *la modernité* as two sources of inspiration for the artist in search of "beauty." It rather draws a line between "authentic beauty" and "corrupt beauty," and marks a preference for the former. It is a profession of faith in *l'antiquité* as the superior source:

Nous avons, il est vrai, nations corrompues,
Aux peuples anciens des beautés inconnues:
Des visages rongés par les chancres du coeur,
Et comme qui dirait des beautés de langueur;
Mais ces inventions de nos muses tardives
N'empêcheront jamais les races maladives

De rendre à la jeunesse un hommage profond,

--A la sainte jeunesse, à l'air simple, au doux front,

Composed in 1842, and therefore probably the oldest poem of the *Fleurs du mal*, "J'aime le souvenir" may well belong to the "age of paganism" in the evolution of Baudelaire's overall aesthetics. But this was not a passing phase as the word "evolution" may suggest. Later writings of Baudelaire--up to 1859--show that admission into the elite class of the dandy was based on demonstration of physical qualities and moral traits associated not just with *l'antiquité classique*, but beyond that, with *la sainte jeunesse*, humanity's earliest and purest existence, before original sin. These are the qualities and traits developed in this poem. Based on such criteria, 19th century North American Red Indians and stolid-faced North African tribal chiefs took their place in the Dandy family, alongside heroes of classical antiquity: Alcibiades, Caesar, Catilina. Of course it may all be an abstraction, a figment of Baudelaire's romantic imagination or of his "passéisme philosophique"; both of which have earned him the title of "nostalgic primitivist." But when a contemporary, Eugéne Delacroix, is elevated to the ranks, Baudelaire's Dandy seems to put on the garb of reality.

LES TITRES GÉNÉRIQUES CHEZ SAMUEL BECKETT

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Quelques études récentes de titrologie ont montré la complexité du titre, longtemps considéré comme allant de soi. Le titre constitue un élément distinct de l'œuvre d'art, fidèle à ses propres conventions, soumis à des exigences que lui seul connaît. Il est à examiner sous plusieurs aspects, celui de sa forme, celui de ses fonctions et celui du rapport qu'il entretient avec le texte. Je veux me limiter à une espèce de titre - le titre qui indique l'appartenance générique du texte qu'il nomme - et à un corpus, l'oeuvre de Samuel Beckett.

Il existe trois variétés de titre générique. 1) Un *TERME GENERIQUE* sans article ni déterminant, le plus souvent au pluriel: *Fables* (Lafontaine). 2) Un *TERME GENERIQUE + DETERMINANT*. a) Le déterminant est une caractérisation stylisée ou un simple chiffre cardinal, *Trois contes* (Flaubert), *Petits poèmes en prose* (Baudelaire). b) Le déterminant peut avoir une charge sémantique plus importante, annonçant un point de vue particulier ou un contenu spécifique: *Mémoires d'outre-tombe* (Chateubriand), *Journal of the Plague Year* (Defoe). 3) Un titre hybride constitué d'un titre non générique suivi d'une des formes 1 ou 2. Ce titre hybride se manifeste le plus souvent sous la forme *TITRE NON GENERIQUE + "et autres" + TERME GENERIQUE*: *Eh Joe and Other Writings* (Beckett).

La première fonction du titre générique est de situer l'œuvre dans une class esthétique. Les termes génériques proposés par Beckett sont souvent trop généraux et désignent difficilement une forme codifiable; ils renvoient simplement à l'acte de

communication ou au canal par lequel la communication se fait: *Words and Music* et *Paroles et musique, Play* et *Comédie, Film.* Le manque de particularisation appelle des interprétations contradictoires. D'une part, le titre paraît annoncer une œuvre archétype, qui renferme l'essentiel du genre évoqué. Cette interprétation s'impose vu la place considérable qu'occupent le symbole et l'allégorie dans toute l'œuvre de Beckett. Cependant, il est aussi facile de voir dans de tels titres une manifestation de la modestie ou encore de la désinvolture de l'auteur. Il s'agirait d'œuvres quelconques, qui ne mériteraient même pas un titre particularisant.

Beaucoup d'autres titres lexicalisent la modestie et s'opposent à la convention qui veut que le titre mette l'œuvre en valeur. Ces titres dévalorisent les œuvres qu'ils nomment, d'abord en en soulignant la brièveté: *First Love and Other Shorts, Rockaby and Other Short Pieces* et *Catastrophe et autres dramaticules*. La brièveté de l'œuvre découle souvent de son inachèvement, autre prétexte permettant de dénigrer. Plusieurs titres renvoient au travail ébauché ou fait à demi, puis abandonné; *Esquisse radiophonique, Fragment de théâtre I & II* et *Ends and Odds.*

Finalement, une autre série de titres génériques affirment l'échec de l'artiste. L'impuissance devient le *sine qua non* de la création: *Textes pour rien* ou *Texts for Nothing, Mirlitonnades, Six residua, Disjecta* et, surtout, *Pour finir encore et autres foirades* ou *For to End Yet Again and Other Fizzles*. On ne peut produire une mirlitonnade que si on bâcle, une foirade que si on foire. Les genres que ces titres désignent sont le fruit de l'échec, contresens typiquement beckettien.

La notion de genre est tributaire de l'axiome *l'expression est un accomplissement*. Produire un sonnet ou un roman suppose la maîtrise de règles et de formules codifiées. Mettre un tel mot dans le titre d'un texte c'est dire que le texte présente une forme réussie. Dans ses écrits esthétiques et dans des propos rapportés, Beckett remet en question l'idée de l'artiste comme maître. Par voie de conséquence, il est aussi amené à refuser les genres canoniques. Aucun d'eux n'exprime dans sa forme l'impuissance de l'artiste. Les genres de l'échec, il a dû les trouver et les nommer lui-même.

Il s'agit enfin de considérer le rapport qu'entretiennent le titre et le texte. Tous les rapports sont imaginables. De la correspondance la plus parfaite entre le genre évoqué dans le titre et la forme actualisée dans l'œuvre, jusqu'à la disjonction absolue. Les titres génériques de Beckett, de *Poèmes* à *Impromptu d'Ohio,* reproduisent tous les rapports. Quant aux titres à néologismes, nomment-ils de nouveaux genres ? Pour répondre, il faudrait codifier les formes beckettiennes afin de voir si elles sont nouvelles et en quoi elles se distingueraient des formes déjà répertoriées. Cette codification reste à faire. Mais deux caractéristiques de ces nouvelles formes commencent à se dégager: une syntaxe narrative incomplète et une thématique de l'échec.

Les titres génériques de Beckett font figure d'anti-titres puisqu'ils nient les fonctions habituelles du titre. Mais ces anti-titres sont aussi de véritables titres. En lexicalisant la notion d'échec, ils identifient un contenu caractéristique de l'œuvre beckettienne. Source d'interrogation, les néologismes surprennent et invitent à la lecture, seule façon de savoir à quoi ils renvoient. Quant aux genres qu'ils nomment, ils existent désormais et seraient codifiables. D'anti-titres, Beckett a forgé des titres. Dans ce domaine, comme dans bien d'autres, il a réussi à s'exprimer en renversant les procédés habituels de l'expression.

THE IMAGE OF THE STATUE: ITS PLACE IN MUSSET'S THEMATICS

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The image of the statue recurs with enough frequency in Musset's texts for the reader to wonder whether this recurrence conforms to any particular pattern, and what role the image itself plays in the themes of Musset's texts as a whole.

Although these images are very occasionally of material statues, they are more frequently encountered in similes and metaphors in which humans are compared to statues. Statue imagery, one aspect of lapidary imagery in general, has a long tradition dating back to antiquity, and suggests such ideas as infertility, immobility, lifelessness, coldness, hardness and resistance. To understand how Musset exploits this traditional symbolism it is necessary to consider the contexts in which it is to be found.

Lorenzo de Médicis says for example that when he embarked on his plan to kill a despot, he felt like a statue come to life. Here the statue symbolizes the existential immobility in which the hero had been frozen before entering the world of action. After killing Alexandre, however, he reverts to immobility, in the knowledge that action is futile, degrading and disillusioning. Other images in both *Lorenzaccio* and *La Confession de l'enfant du siècle* suggest or depict the same sequence. At the same time Lorenzo's futile assault on the statues adorning the Arch of Constantine in Rome may not only symbolize his rejection of immobility, but also anticipate both the killing of Alexandre and the ultimate futility of the assassination. The violence of the action hints at an angry sense of impotence.

The term "l'homme de pierre" or "l'homme de bronze," however, figures most frequently as a designation of the type who has apparently succeeded in killing the idealist in himself. The statue-like qualities of hardness and coldness first symbolize the inhuman nature of the individual who has brought about the death of his own soul and heart. The surface hardness of such men then merges with the image of armor, for the adoption of unconditional hedonism or even vice is represented as a form of protection (Lorenzo describes himself as a boy who has put on the armor of a giant, and become part of the brotherhood of vice). It is above all a protection against the moral anguish of the type experienced by Musset's idealistic characters, including Lorenzo, whose excursion into the realm of vice does not entirely cure him of his nostalgia for the ideal. Such characters have lost their belief in the ideal, but continue to judge the world idealistically, seeking in it the ideal which they are no longer sure of encountering in the afterlife. The hard shell, however, performs an ambiguous function, in that it also serves to protect from the world's influence the very soul that the hedonist has tried to suppress. Consequently, as Octave, in *Les Caprices de Marianne* learns, there is no guarantee that nostalgia for the ideal will not reassert itself. In addition to suffering from this potential vulnerability, the stone man of this type is also depicted as the agent of the historical forces which have destroyed idealism and crippled the human race with scepticism, and is consequently associated with those images in which death appears in the guise of a stone figure. His apparent invulnerability and mastery are not therefore as enviable as first appears, since they are both spurious.

When a woman is depicted as a statue, it is first when she resists her would-be lover's advances, and challenges his will to seduce her. Thus, when she becomes sexually accessible, she is, like Lorenzo, a statue brought to life. Yet because this transformation entails a loss of the moral purity which was the prime element of the charm she exercised over her would-be lover, she suddenly loses this attraction by becoming sexually active, and then appears lifeless, thereby resembling her former state, though for a different reason: she is now matter whithout soul, for the soul is fused with the idea of the purity that she has lost. The statue image thus symbolized the notion that eros and agape are mutually exclusive. Because the physical experience of love destroys love, the sexually active woman, especially the wanton or the whore, may be depicted also as a destroying statue, whose embrace crushes her lover, thereby symbolizing the idea of moral death. This merges with the notion, widespread in Musset's texts, that the whore is the personification of a civilization deprived of the ideal and debased by the deprivation.

The statue may therefore symbolize two quite opposite ideas: on the one hand, the non-being of the female character who is only potentially a sexual being and of the idealistic male character who is not yet an active member of society, and on the other hand, the non-being of those characters who renounce the ideal in the interests of self-protection. Because this antithesis is never resolved, the stone figure, which so readily suggests sterility, symbolized the impasse in which Musset's metaphysics (the Romantic metaphysics of "negative transcendence") leave his characters in the choices with which he faces them: inaction vs. action for men; and virginity vs. sexual availability for women. The temptation to abandon the initial, pure state, is almost irresistible, but abandoning it is invariably a degrading and disillusioning process, which leads to the conclusion that the temptation should have been resisted in the first place.

CLASSICAL LITERARY ARTISTRY IN THE NEO-CLASSICISM OF U. FOSCOLO

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Contemporary scholarship is reassessing the very complex European phenomenon, Neoclassicism, on the basis of penetrating stylistic analysis of individual authors. In the Italian literature, U. Foscolo is the author most in need of such analysis. One of his major works, *Le Ultime Lettere di Jacopo Ortis*, (or, just *Ortis*), has been likened to Goethe's *Werther* because in form it is an epistolary novel ending with the suicide of an unfortunate lover and like the Romantic Neoclassicist novel of Goethe, it appears too little objective, rather personal and involved in contemporary issues, much like the works of the Romantic period. But, when closely studied, Foscolo's work *Ortis* is seen to be structured like *Aen.* IV and saturated with the stylistic devices employed by the prose writers of the Classical age. Both Dido and J. Ortis while exiled fall in love with people who, though loving in return, decide to end the relationship for concerns over their own people. Because of that, J. Ortis and Dido decide to commit suicide. The

realization of such a decision is described in both works with several Classical rhetorical devices. Especially conspicuous and elaborated are the Tragic Insight, the Tragic Irony, the tragic unnatural death of the main character, etc. The last letter of Foscolo's epistolary novel is extant in three large pieces or fragments making up an impressive, very moving triptych. The first of the three pieces centers around the Tragic Insight, the second around the Tragic Irony and the third around the tragic death of the main character Jacopo. This mystic number 3 occurs in every letter in the form of tricolon which is often combined with other stylistic devices such as antithesis, asyndeton and climax. Then also, the different cursus add rhythm everywhere in Foscolo's prose, but especially in such structurally important passages or phrases as one finds in Classical authors.

Tricola with:

1. Cursus Tardus, Cursus Planus and Cursus Trispondaicus and Antithesis ". . . invece di am*básce contínue*, un *sólo dolóre*, per l'*etérna mia páce*.

2. Cursus Planus, Asyndeton and Claimax "sposo, *pádre, fratéllo*."

3. Cursus Tardus, Cursus Trispondaicus, and Cursus Velox and Asyndeton "Fu*róre di pátria*, fu*róre amoróso*, desi*dério déllo mórte*."

Foscolo's literary artistry appears even more refined in his poems. The following table shows a few stylistic devices found in Foscolo's *Le Grazie* and in Classical authors:

1. Plastic artistry:

Con *mezze* in mar le *ruote* iva frattanto

(cf. *Aen.* 4,165: *Speluncam* Dido dux et Trioanus-*eandem*)

2. Chiasmus:

Nera treccia insigni e di *sen colmo*

(adj. noun, noun adj.) or:

Occhi fatali al lor *natio sorriso*

(noun adj., adj. noun)

3. Simile with studied multiple sounds:

Come qu*a*ndo piu' g*a*io Euro provo*ca*

Su l'*a*lba il quieto L*a*rio e quel susurro

*Ca*nta *i*l nocch*i*ero e allegrans*i i* prop*i*nqui

L*i*ut*i* e molle *i*l flauto s*i* duole

D'*i*nnamorat*i* giovan*i*, e d*i* n*i*nfe

A simile that recalls Catullus 64, 269ff. It aims at evoking the fascination diffused by the sound of the harp. Notice the prominence of the a's made remarkable by the accent in qu*a*ndo, g*a*io, *a*lba, L*a*rio to C*a*nta where the sound is stronger because of the accent on the first syllable of the verse. The succession of the "i"s gives the sense of sharp and subtle sounds. . . The frequency of liquid consonants (r and l) and the prolongation of diphthongs through the effect of the elision create a sound suggesting a soft sweetness. Other suggestive musical chiaroscuri are given by the rhyme in the middle, assonance and consonance, all clearly heard.

In conclusion, Foscolo appears Romantic for the feelings, for the disgust of life, for

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the grief and nostalgia of his character in his . . . *Ortis*, but even in this epistolary novel and especially in all his poems it is evident that he never betrays his education, his formation and consacration to the Classicism he was born in.

(I)

WILLIAM TREVOR'S "BALLROOM OF ROMANCE": DAUGHTERS MOTHERING FATHERS / SONS

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During a 1989 interview at William Trevor's country home in southern England, I pointed out to this Anglo-Irish storyteller that he is a kind of psychologist, curious about dreams, various forms of neurosis, madness, criminal behavior, destructive parental modeling, adolescent development, sexual relationships, and gender identity. He was pleased with this notion but added that he has no real qualifications as a psychologist. Later in the interview, he also said, "I like conversations one-to-one such as we're having now, but I dislike rooms full of people. And I like the company of women, rather more than men. William Trevor's insights into the surfaces and depths of human personality are astounding, especially those insights into the oppressive nature of dominant men and the suffering of oppressed women.

Although known as a writer particularly embedded in the particulars of contemporary life, Trevor's best stories treat the materialistic Valley of Ashes, the industrial wasteland, war (the two world wars and the current one in Belfast), and Church as backdrop to a drama of courtship or failed marriage. I argue that a feminist approach relying heavily on Bakhtin's narrative theory yields important insights when analyzing this major contemporary author, whose fiction has been related to the grotesque and comic aspects of Joyce (according to Greene and others), belongs to the Romantic and modernist traditions of the double figure (Dostoevsky, Hoffmann, Kafka), but might be best understood using Julia Kristeva's notion of Menippean discourse--"both comic and tragic," including "politically and socially disturbing elements of the fantastic," and characterized by "Phantasmagoria [in which] . . . mystical symbolism [fuses] with macabre naturalism."

I hope that demonstration of feminist/Bakhtinian approaches focused on "The Ballroom of Romance" will clarify Trevor's importance to recent feminist thought as I deconstruct the apparent simplicity and superficiality of Trevor's style, revealing a sociocultural depth, a rich heteroglossia and polyphany, as Bakhtin would put it, brilliantly orchestrated as Trevor defines the regressive human behaviors and primitive foundations on which our contemporary, phallocentric, Anglo-American society has been built.

Daniel R. Schwarz defines the English novel of manners and morals as centered on marriage and "a character's struggle to discover a coherent self within an indifferent society," citing *Clarissa*, *Tom Jones*, *Emma*, and *Middlemarch* as examples. Trevor,

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of course, was influenced by this tradition as well as by the older Augustan, Irish tradition, which encouraged detailed descriptions of domestic life and satire, directed at times toward the folly of women. Trevor, however, directs his satiric ire toward men, portraying women with an inordinate amount of compassion, tenderness, and empathy. And the modern age is obsessed with marriage and sexuality--an impetus encouraged by Freud and persisting in the works of Foucault and Lacan. Joyce declared that "Paternity is a legal fiction" while pointing to "the atrocities of the average husband" and complaining that the Church did not recognize our "full biological humanity," even declaring marriage "a 'simoniacal exchange'" (Stephan Hero). On the one hand, Eliot represents a barren wasteland where sexuality is reduced to a mechanical seduction, and Pound struggling to define the horrors of the world wars as "a bitch gone in the teeth." On the other hand, Lawrence celebrates sexuality as a metaphysical "transfiguration" (see *The Rainbow* and "The Horsedealer's Daughter"). The feminists have contributed a rich dialogue about *Sexual Politics*, Kate Millet providing an important initial impetus to overcome the nineteenth-century Victorian attitude defining feminist attitudes on sexual freedom as the freedom to say no. A variety of modern thinkers have demonstrated that definitions of gender in the modern world are oppressive (de Beauvoir, Heilbrun, Kristeva, Kahane, Kolodny, Messer-Davidaw, Millet, Garner, Gallop, Gilbert, Gubar, Sprengnether, Cixious, Godbille) and that the mass media, advertising, and mass production dehumanizes love. Trevor's work is riddled with slogans and songs promoted on radio or TV and in the movie theatre. And yet a more essential solipsism is in question than the narcissistic promiscuity encouraged by billboards. In spite of a surface sparkling with neon signs, Trevor focuses not only on love but on the dark side of the self, and psychic splits not only between the Jekyl/Hyde parts of the self but also between male/female, body/soul, Irish/British, Catholic/Protestant, self/community, writing self/reading self. This dividedness finally explains Trevor's modernity, not simply the billboards and ad men, shysters and drunks, pubs, hotels, and ballrooms that form the fabric of his work. The related obsession with mortality and the problem of alienation from self, family, and community are best expressed by a complex, intensely poetic, understated, ironic, and indirect art: these are the hallmarks of modern fiction from Dostoevsky, Kafka, Poe, Conrad, and James to Lawrence, Joyce, Faulkner, and Flannery O'Connor. Given his insights on human personality and the problems of love, Trevor's masterpieces of the short story will most certainly earn him his proper place as a major contemporary writer in the modern tradition.

ALICE WALKER'S FICTION: A PORTRAYAL OF BLACK MOVEMENT TOWARD FREEDOM, JUSTICE, AND EQUALITY

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In her fiction, Alice Walker portrays the phases through which blacks in the United States have suffered. First, the American black was faced with the total degradation forced upon him by slave traders, slavery, and the attitudes of whites toward blacks both prior to and following the Civil War. Second, a few American blacks were able to reach out for more than what was deemed appropriate for them by whites. In so doing, these blacks were usually physically annihilated. Like Bigger Thomas in Richard Wright's *Native Son*, some blacks grasped for meaning--for true freedom--in the only way they knew. And like Bigger Thomas, they were killed--they were electrocuted or lynched or burned or hanged. This extermination was usually expected by the blacks; it was not only a result of the hatred of whites but also of the self-hatred blacks felt for themselves. They expected to be punished and often waited, almost willingly, for their destruction because of their defiance of the white system. Finally, however, some blacks began to hope. They realized there was a slim possibility that they might not be exterminated, that they might survive even if they reached out and grasped the dream of equality. Thus began their march toward freedom.

In her fiction, Alice Walker deals briefly with the despairing black, the black who has no future. Her statements about him are brief, however. Primarily Walker tells her readers about people who are fashioned after the archetypal Bigger. Her protagonists are often women who seemingly have endless courage to reach out and grasp for freedom even though it may mean death. Occasionally, she shows the black who grasps for freedom and holds it, tremulously, and finds that death does not follow his/her momentary achievement of freedom. Eventually Walker will have to tell the story of the black who holds his freedom with no self-consciousness, perhaps even somewhat carelessly. But those stories haven't been written yet because that part of history has not occurred.

Alice Walker tells a story in her fiction, not just the tale included in each work, but an overall history. Her fiction contains the chronological record of the struggle of her people to grasp freedom.

THE FOOL FOR CHRIST
AS SEEN IN EASTERN AND WESTERN
HAGIOGRAPHY

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Like many distinctive elements in the East Slavic religious tradition, *jurodstvo*, originated in Bryzantium. There are signs of it in earliest days of Christian monasticism in Egypt, but the first detailed and well-documented portrayal of a "holy fool" is the Life of a sixth-century monk, Symeon of Emesa, by Leontius, bishop of Neopolis in Cyprus written early in the seventh century. The specific characteristics of folly for Christ's sake as exemplified in the life of Symeon are clearly seen. First, an attitude of mockery towards the world: The fool bears witness to the basic discrepancy between human and divine wisdom. Mocking all forms of conventional morality based on rules, he affirms the cardinal worth of the person. Secondly, in his desire to attain and preserve the virtue of humility, he deliberately behaves in such a way as to invite taunts and insults, and to become himself an object of mockery; at the same time he thus becomes more closely identified with the outcasts and rejects of society and with the humiliated, kenotic Christ. Thirdly, the fool has a prophetic function, and a sense of mission to denounce where necessary the great and powerful people in his society. By virtue of his utter poverty, his voluntary rejection of all outward status or security, the fool is free to speak when others, afraid of the consequences, choose to keep silent. This freedom to speak plainly is often used to make savage fun of all kinds of pomposity and self-importance.

The blurring of form which so perplexes the modern scholar, pre-occupied with matters of generic definition, is the precise goal of these writers, whether they be entertainers with a touch of piety or hagiographers with an eye for an audience. Many of the earliest and most important texts written in the vernacular language were, of course, accounts of saints' lives. Saints' lives were written as counterblasts to romances and to provide the laity with more elevating literature. The Rus' monks came to Rus', from Greece, not in order to found monasteries but to carry on their priestly functions. There were no established monasteries throughout the reign of Vladimir until half-way through the reign of Yaroslav the Wise. There were two forms of monasteries: one form of monastery was organized with a superior; the other form consisted of independent dwellings at the entrance to a church. Most of the monks in the East were eremitic monks. There were a great number of eremitic cells. This gave a different character to Eastern Monasticism. There could be many false monks among the hermit monks; this was not as easy in a cenobitic monastery.

The Fool for Christ was a very important concept in Eastern Monasticism. It took great courage to follow the life of a fool for Christ. This type of monk never combed his hair and even went so far as to castrate himself and to put the full symbol of "the eunuch for the sake of Christ" upon himself. He would go about bare-foot. Certain secular leaders had their wives tonsured into monasticism so that they could take other wives. There was also the custom of being tonsured before death. Eastern monasticism originally had nothing to do with Holy Orders; Pachomuis the Great first brought in a monastic habit. St. Methodius combined the Studite rule with the organizations

of a boyar's court. The abbots were able to have as many monks ordained priests and into the lower orders as they wished. The Masses were said only on Sundays and on feast days. On the other days, the monks imitated these services in their cells. The eremitic monasteries were very poorly organized; they rarely had an abbot, every monk was his own abbot; they saw themselves as free, as a form of monastic Cossackdom. The patrons of the monasteries were the true administrators of the monastery. The founder is the possessor of the monastery. We don't know too much about the administration of the eremitic monasteries, but we know they must have followed the Greek form. In no way can the concept of monasteries be connected with service to the world. Men became monks to flee the world. If one became a monk in order to serve the world, then one would easily see why a monk could fall away and why he would later take to himself "foreign things." Manual labour was very important to the concept of true monasticism in fact, the only possible route to true monasticism. Manual labour had been an integral part of monasticism from the beginning–enabling monks to support themselves and to work to an extent that they could help the poor and support the lowly. Prince Yarapolk Izias-lavych (d. 1086) made the Petchersk Monastery wealthy. Both in Greece and in Kiev-Rus', wealthy people were buried in the monastery. Not to be buried in the moastery was a sign that man wasn't very important. Laymen came to the monastery wanting better habits and food.

Byzantium was a direct heir of Greek classical theology of the fourth and fifth centuries. Rus' and later Russia did not receive, together with Greek Christianity, the classical culture of Greece. Latin gave the western barbarians the key to salvation. The Irish saints, e.g. Columba, in their severe asceticism and primitive rudeness of life did not yield to the anchorites of Egypt and Syria. For the Irish the Trivium and the Quadrivium were the way to the Latin Bible. The Slavonic Bible and the Slavonic liturgy proved to be an ambiguous gift to Rus' culture. The extent and the character of the Bulgarian and Czech contributions to Rus' religious and cultural life was great. Among about a thousand Lives of Saints, only about forty were of Russian saints written by Russians. The Russian people has a predilection for the Apocrypha because of its fabulous content. Lives of saints equalled or surpassed Holy Scripture in the Apocrypha. Religious elevation, moral lessons, even the thrill of romance were to be found in these lives.

DISTANCIATION NARRATIVE DANS
LA PETITE POULE D'EAU

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La parution de *La Petite Poule d'Eau*, en 1950, marque un point tournant dans l'évolution littéraire de Gabrielle Roy. Avec la publication de ce roman-nouvelle, Gabrielle Roy rompt avec l'écriture socio-réaliste de ses romans montréalais: celle de *Bonheur d'occasion* et *Alexandre Chenevert*. Elle entreprend la recherche du temps perdu de

ses années d'institutrice de 1929 à 1937. En effet, les trois récits de ce "roman-nou-velle": "Les voyages de Luzina," "L'école de la Petite Poule d'Eau," et "Le Capucin de Toutes-Aides," inaugurent l'écriture plus intimiste de ses œuvres autobiographiques. Notamment: celle de *Rue Deschambault*, de *La Route d'Altamont*, et de *Ces enfants de ma vie*. Dans ces œuvres autodiégétiques, pour employer le terme de G. Genette, la narratrice est personnage. Celui qui parle est identique à celui qui perçoit. Le per-sonnage-narrateur, qui se raconte, a toujours un corrélatif identifiable dans le sym-bole de la deuxième personne du lecteur implicite. Dans *La Petite Poule d'Eau*, par contre, les fréquents changements de temps, de focalisation et de voix ne nous permettent pas de poser avec netteté ce relativisme romanesque. L'usage de la non-personne, d'un narrateur hétérodiégétique à la troisième personne, nous empêche de délimiter avec pré-cision les flottements d'un narrateur qui occupe à la fois une position externe et interne.

Contrairement aux techinques plus intimistes des récits autobiographiques de *Rue Deschambault* et de *La Route d'Altamont*, l'optique du narrateur de ce roman-nouvelle est caractérisée par une alternance constante entre les passages où le centre de perception du narrateur se confond plus ou moins avec celui des personnages et des passages où il est indépendant d'eux. En même temps, l'utilisation de la troisième personne gram-maticale "on," qui ne semble inclure ni le "je" de l'énonciateur ni le "tu" du lecteur implicite, favorise dans *La Petite Poule d'Eau* l'oscillation entre le rapprochement et la distanciation du narrateur vis-à-vis des personnages. Cette forme dépersonnalisée de raconter une histoire est caractérisée par une absence de modalité.

En effet, dans toute cette kyrielle d'expressions impersonnelles, "il fallait," "on abandonnait," "on s'en allait," "si on était," "si on voyageait," "on aboutissait," "on descendait" et tant d'autres, personne ne semble s'exprimer. Il s'agit dans ces récits impressionnistes par "petites touches" d'un type de narrateur caractérisé par l'absence apparente de toute subjectivité et de modalité. Cette absence de modalité narrative, donne au récit une impression d'objectivité, et de vitalité. Elle est renforcée dans le récit par l'evocation constante du milieu géographique. En effet, si l'on examine de plus près les descriptions géographiques de *La Petite Poule d'Eau*, on constate que la plupart de ses énoncés descriptifs sont focalisés sur le narrataire. Ils s'inscrivent sous la forme d'un "on" équivalent à un "vous." La narrataire est donc à la fois lecteur et témoin vraisem-blabilisant de l'histoire racontée.

Une fois le narrateur caché derrière la parole anonyme d'un présent atemporel, celui des maximes, des sentences, et des descriptions, le lecteur a l'impression que le roman se raconte lui-même. En voici quelques exemples: "Avec les Romains, vivez comme des Romains," ou "Il n'y a rien comme la liberté, disait-il," ou encore: "Et l'espèce est en train de disparaître à ce que l'on dit." Dans ces discours indirects, le nar-rateur s'estompe derrière le pronom "on," celui de la "non-personne." Il s'agit dans ces déclarations sentencieuses à effet de vérité d'une parole qui ne s'avoue pas comme telle. C'est une parole étrangère au récit, une voix anonyme, émanant d'un "on" impersonnel, appelant la connivence du lecteur. Ce type de rapport impersonnel sup-prime le narrateur en tant qu'agent d'un contenu sémantique spécifique. Il abolit la rela-tion réciproque entre le "je" du destinateur et le "tu" du destinataire, opposition qui est fondamentale pour l'existence de tout récit romanesque. Comme on le voit bien, le cen-tre d'énonciation n'est pas toujours l'unique centre de perception. Celui qui voit n'est pas toujours celui qui parle. En réalité, l'histoire n'est plus racontée par le narrateur qui se retire derrière une voix anonyme et impersonnelle, mais, c'est plutôt l'histoire qui trahit sa présence dans le texte. L'emploi de ce "on" impersonnel constitue donc un

relais entre le narrateur et le lecteur. C'est un "truc" technique pour s'adresser à un grand nombre de lecteurs, c'est un moyen littéraire pour intéresser le lecteur à l'expérience décrite.

Cet agent anonyme et unificateur détruit la distance entre le plan du discours et le plan du récit. Il permet à la romancière de confondre le présent et le passé, de rapprocher le temps de l'histoire au temps de sa narration. Ce "on" impersonnel a dans *La Petite Poule d'Eau* une valeur généralisante et universalisante, le narrateur essaie de cacher ses expériences sous la généralité d'un pronom neutre ("on"). Pourtant, derrière cette "non-personne" le lecteur découvre la présence d'une être inavoué, celui de l'auteur. De prime abord, le lecteur a l'impression d'être en présence d'un narrateur-zéro, repro-duisant fidèlement les paroles des personnages.

En guise de conclusion, on pourrait dire que la dépersonnalisation de l'auteur par l'anonymat du narrateur sous la forme du pronom impersonnel "on," qui est tout de même l'équivalent d'un "nous/je," n'est rien d'autre dans *La Petite Poule d'Eau* qu'un mode de distanciation temporelle et personnelle. Le manque de délimitation de l'optique du narrateur est une manière de ne pas choisir entre la première personne et la troisieème - qui serait tout de même un "je" qui n'ose pas se dire. Gabrielle Roy com-prend très bien que ses personnages ne sont véritablement que des manières détournées de parler d'elle-même et de ses proches. Et, chacun sait que "la romancière constru-it ses personnages, qu'elle le veuille ou non, qu'elle le sache ou non, à partir des élé-ments de sa propre vie, que ses héros ne sont que des masques par lesquels elle se racon-te et se rêve. Ce port du masque du narrateur anonyme n'est rien d'autre qu'un geste de camouflage par lequel la romancière montre du doigt le masque qu'elle porte et déclare: *Larvatus prodeo* - je m'avance en désignant mon masque du doigt.

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HALF IN LOVE WITH INTENSE OBSCURITY: THE APPEAL OF DECONSTRUCTION

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The drums have it that the supernova of deconstruction has begun to wane. Small surprise. It had much going against it: its arrogant tone, its insistence on obscurity, its incompatibility with undergraduate pedagogy, its link with Yale Univeristy. All it had, some will say, was a certain cachet which grew out of its hermetic character.

The rumors of its death may be exaggerated, as sometimes happens. But howev-er that plays itself out, it is perhaps time to set forth why some of us have found our-selves fascinated by it, even when we could not understand it. Critical theories live or die by their applicability, *and* by the integrity and intensity of the vision which stands behind them. If serious readers are drifting away from deconstruction into the more practical realms of reader response and historicism, no doubt that is because decon-struction is hard to apply, especially in the classroom. But I want to argue that the vision

which underlies deconstruction meets some high and hard criteria, criteria which any more long-lasing critical theory will ultimately have to meet as well.

Those criteria are, first, that any workable critical theory must be undergirded by a very serious idea. In the case of deconstruction, that idea is: nothingness. The idea of nothingness--and its related ideas of death, the absurd, and sin--have concerned philosophers since Gorgias and poets since Sappho. Whitman's "Out of the Cradle Endlessly Rocking," Stevens's "The Snowman," and all of the "circumference" poems of Dickinson deal explicitly with the power of nothingness to renew our sense of transcendence. Deconstruction may be the first critical theory to take the idea of nothingness as seriously as some of our best poets.

Second, any critical theory must provide us with a defense of reading, which deconstruction, by construing everything as text, surely does.

Third, any critical theory must not substitute meaning for beauty. Theologians have long recognized two approaches to God: apocathesis and catacathesis. Catacathesis is the attempt to describe God directly: omnipotent, omnipresent, etc. Apocathesis takes over where catacathesis ends. It approaches God negatively, by saying what He is not. Deconstruction is the Apocathesis of critical theory.

Deconstruction leaves alive the sense of mystery at the heart of the poem. Logo-centered theories always run the risk of substituting an *interpretation* of the literature for the *experience* of it. When we work with logo-centered theories, we run the risk that, as we come to know more and more what the work *means*, we will *care* less and less about it. Cliff Notes are a logical consequence of logo-centered esthetic systems. Deconstruction protects us from this danger. Denying any final meaning to the work of art keeps us alive to the experience of it, and the experience of it will always transcend its meaning.

CHILD ABUSE AND ITS CONSEQUENCES IN THE STORIES OF JAMES JOYCE

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Commentators on Joyce have occasionally noted the violence against children that is seen so clearly in such stories as "Counterparts" and "A Little Cloud." But, to my knowledge, no one has attempted to show how thoroughly these fictions reveal the plight of abused or neglected children and how continually the adult characters exhibit the signs of childhood abuse. By putting some of the clinical symptoms side by side with incidents and characters in the stories, I hope to shed new light on one of the founders of Modernism in literature.

James Joyce's *Dubliners* can be seen as a "clinic" on child abuse. Several of the stories contain literal incidents of physical, emotional or sexual abuse. In virtually all of them, the main characters illustrate the classical symptoms of abuse victims or are apparently the products of dysfunctional families. Regarding the novelist's life, Joyce's biographers--notably Richard Ellman and Brenda Maddox--show, amidst their literary appreciation, the extensive abuse of which Joyce was both the victim and the perpetrator. James Joyce was a consummate user of other people's time, energy and resources; in accord with his principle that imagination is memory, his family members turn up constantly in his writings, transformed--gloriously perhaps--into art, but without the author repaying them with compensatory dignity.

Acts of abuse can be seen in "Araby," "A Little Cloud, "Counterparts," "Eveline," "Ivy Day in the Committee Room" and "The Sisters." Examples of classic victim behaviour can be seen in "The Sister," "Araby," "A Little Cloud," "Counterparts," "Eveline," "The Boarding House," "The Dead," "A Painful Case" and "Clay."

Some of the common effects of childhood abuse are anxiety, depression, low self-esteem, shame and guilt, inability to trust, fear of feelings and of expressing them, nightmares and flashbacks, insomnia, amnesia, aimlessness, numbness, excessive need to control, violence, compulsive sexual activity, sexual dysfunction, inability to sustain intimacy, feeling like an imposter professionally, as an adult becoming an abuser and/or protector, or becoming a victim of other abuse, having a split or multiple personality and being prone to substance abuse--especially alcoholism. These symptoms can be well documented among Joyce's Dubliners.

These symptoms as found in Joyce's characters suggest some grim implications for his life and work.

THE FAERIE QUEENE, BOOK III: LANDSCAPE, PSYCHOLOGY AND MINOR CHARACTERS

Donn E. Taylor
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When Edmund Spenser in Book III of *The Faerie Queene* attempted to portray the full range of human experience in love, the only psychological system then extant was not adequate for his purpose. Renaissance faculty psychology was a clumsy and often contradictory system which ranked the various faculties in a hierarchy with the Vegetable soul (the merest nutritional function) at the bottom and the Rational Soul (Understanding and Will) at the top. It could explain only the gross outlines of common experience, and it was totally incapable of describing the complexities of love. Despite its limitations, however, this system provides the basis for several of Spenser's poetic structures, notably psychological landscape. But the poet employs these structures chiefly to *introduce* actions and concepts, and he then refines his portrayal of behavior and motivation through other allegorical structures, some of which are extremely subtle and difficult to describe even with today's sophisticated terminology.

One such structure derives from the Elizabethans' perception of ruling or ordering as a masculine function and surrender or submission (the basis of disorder) as feminine

function. Yet another structure, partially described in recent criticism, is the use of land-scape or location to represent concepts, attitudes, or motivations. Thus Thomas Roche interprets the sea in Books III and IV as signifying formlessness, while John Erskine Hanksins describes an "internal allegory" in which forest settings represent the Sensible Soul and waters often (but not always) represent sensuality. The present study extends and modifies these and similar interpretations to describe a total system based on two contrasts: the forest vs. the open plain and the shore vs. the sea.

The relationship between landscape and narrative is particularly important in the poet's establishment of these contrasts. Through the context established by major actions of major characters, narrative governs the allegorical significance of land-scape. But with its significance established, landscape often governs the significance of minor characters and their situations, frequently revealing surprising complexities of meaning by portraying a character's actions in terms of his degree of rationality, sub-rationality, or irrationality.

Among major characters and actions, this study considers Britomart's love-melan-choly by the sea, her conquest of Marinell, Marinell's incapacitation through excessive "masculinity," and Florimell's incapacitation through excessive "feminity." The alle-gorical systems established in these actions are then used to reinterpret certain minor characters: the Squire of Dames, the forest witch, the old fisherman, Malbecco, and Satyrane.

These considerations reveal that Spenser limits his use of faculty psychology to *ini-tiating* actions, after which he refines his psychological allegory through a variety of other structures such as contrast, symbolic action, shadings of masculine and feminine tendencies, and varying degrees of order and disorder, so that the total allegorical structure of the poem effectively portrays varied love experiences with appropriate and subtle distinctions of psychological reality.

(I)

THE COUNTRY WIFE'S HARCOURT AND ALITHEA: TWO CHARACTERS "AGAINST" THE PLOT

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North Dakota State University

The Country Wife by William Wycherley is often emphasized by critics for its portrayal of a libertine and pleasure-seeking world and analyzed for those aspects. Characters such as Horner, Lady Fidget, Sparkish, and Pinchwife are all attempting to benefit in some fashion from rumor, assignations, fortune-hunting, seduction. Plots are launched and complications ensue, providing much material of the play from this per-spective.

This paper investigates two characters often "overwhelmed" in the play and those studying the work. Harcourt and Alithea contrast with others sharply in their sub-

plot. Where other characters chase opportunities in pleasure seeking through plot-ting and exploitation, Harcourt and Alithea experience commitment and love. Operating in their setting, but increasingly not *of* it, they both--for lack of a better term--"rebel" against their world of love affairs and arranged marriages. The paper attempts to understand causes for their both being at odds with their surroundings plus it looks at means they both use to express their love. What Harcourt and Alithea arrive at is completely at variance with the fates of their fellow characters. Other characters seem "trapped" because of their actions of the moment. Harcourt and Alithea choose their fate and are content, unlike their contemporaries.

Both Harcourt and Alithea appear to be against the grain of the major story of *The Country Wife*. They achieve what other characters cannot (assuming the latter are even aware of it): genuine affection and love for each other. Horner and Lady Fidget may "succeed" in pleasure-seeking and remain undetected (although just barely). Mrs. Pinchwife may attain what is forbidden to her (knowledge and seduction). Pinchwife and Sparkish, however, lose what they treasure to Horner and Harcourt, respectively. Altogether, these are very mixed results.

Intentional on Wycherley's part or not, Harcourt and Alithea through their affec-tion and commitment to each other, underscore a desperation that haunts Horner, Lady Fidget, and others. It comes down to solid and long-lasting love versus exploitation.

(I)

METAPHOR AND METONYMY: THE STRUCTURAL PRINCIPLE IN DONNE'S *DEVOTIONS*

Clement H. Wyke
University of Winnipeg

A reading of Donne's *Devotions Written on Emergent Occasions* (1624) illus-trates how he manages the complex dual process of mirroring within an ordered frame-work human experience which originates in a decentered universe, "crumbled to pieces," "all coherence gone" (*The First Anniversary*). This dual process depends upon an interplay of metaphoric and metonymic structures. Jacques Lacan explains how metaphor and metonymy function in relation to each other through a dual pattern of images:

> The creative spark of the metaphor does not spring from the presentation of two images, that is, of two signifiers equally actualized. It flashes between two signifiers, one of which has taken the place of the other in the signfying chain, the occulted signifiers remaining present throughout its (metonymic) connex-ion with the rest of the chain. (*The Agency of the Letter in the Unconscious or Reason Since Freud*, 745)

Donne's "Metaphysical" temperament allows him to employ language in such a way as to "flash between signifiers" which replace each other so that whether it is the image of the patient in a bed, the physician who is afraid, the pigeon drawing vapours

from the head, or the sick person reminded of his own mortality by the tolling of the bells, an underlying metonymic connection persists through the narrative chain.

A significant part of the purpose of analytical commentary on the *Devotions* will be, as Paul de Man would put it, to test whether the metaphors of sequential "Meditations" "unite outer meaning with inner understanding, action with reflection into one single totality" (Paul de Man, *Semiology and Rhetoric*, 227). The reader is pulled into a discourse where the resonances of wholeness and totality collide against those of fragmentation and incompleteness as Donne's dramatic persona seeks some synthesis of "distinguished and divided worlds," to use Sir Thomas Brown's phrase.

As the reader shifts from the epigraph of a "Meditation" to the figural amd metafigural language of the "Devotions," the unifying power of metaphor with its paradigmatic structures based on substitution and transference contends with the fragmenting force of metonymy with its syntagmatic structures based on contingent association. Donne's rhetorical method is often that of his poetry--what Johnson calls a *discordia concors*. A response to his *Devotions* therefore forces us to confront the paradoxical tensions of our own metaphysical search.

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OF DAVID HUME
M. A. Box

Recognized in his day as a man of letters equaling Rousseau and Voltaire in France and rivaling Samuel Johnson, David Hume passed from favor in the Victorian age–his work, it seemed, did not pursue Truth but rather indulged in popularization. Although Hume is once more considered as one of the greatest British philosophers, scholars now tend to focus on his thought rather than his writing. To round out our understanding of Hume, M. A. Box in this book charts the interrelated development of Hume's literary ambitions, theories of style, and compositional practice from his *Treatise* in 1739 through the *Enquiries*. In so doing, Box makes the case for Hume's career-long concern with the presentational modes of reaching an audience for his philosophical writings.

Hume reacted to the popular failure of his masterpiece, *A Treatise of Human Nature*, Box suggests, by self-consciously exploring strategies in his subsequent works for agreeably bringing his readership to participate in the act of philosophizing. Combining a sensitive grasp of the ways Restoration period and eighteenth-century writers conceived the relations between rhetoric and philosophy with sound readings of particular texts, Box shows how Hume's literary concerns went beyond matters of style to involve persona, structure, and doctrine. While this book helps explain long-standing ambiguities surrounding Hume, especially by pointing out the tension between his created persona and his own voice, it also serves as an excellent introduction to his philosophy.

M. A. Box is Assistant Professor of English at the University of Alaska in Fairbanks.

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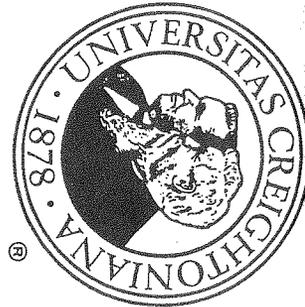
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