PROCEEDINGS OF THE

LINGUISTIC CIRCLE

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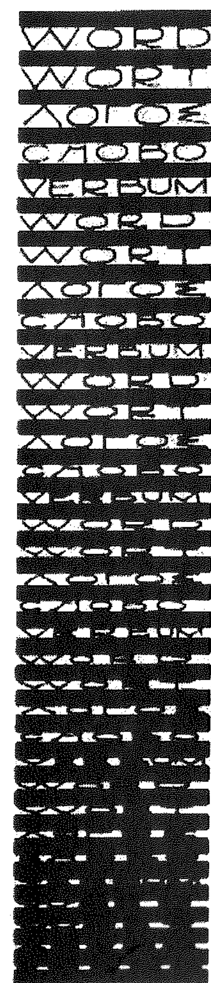

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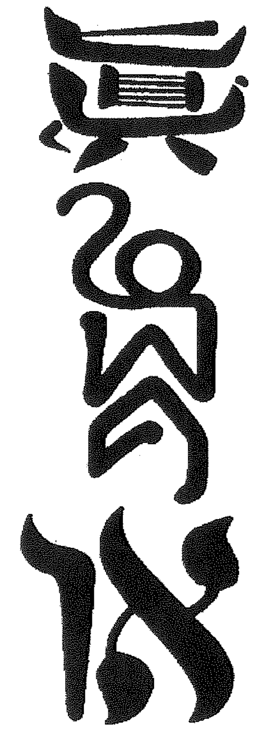

PROCEEDINGS OF THE LINGUISTIC CIRCLE OF MANITOBA AND NORTH DAKOTA

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Foreword

The thirty-ninth conference of the Linguistic Circle of Manitoba and North Dakota was held on Friday and Saturday, October 25 and 25, 1996, at the Ramada Marborough in downtown Winnipeg, Manitoba. The wecome and opening remarks were given by Dr. Eric Annandale, Associate Dean, Faculty of Arts, University of Manitoba. The conference featured thirty-six presenters, representing eight institutions: Lakehead University, Jamestown College, Moorhead State University, University of Winnipeg, University of Manitoba, University of North Dakota, Minot State University, and North Dakota State University.

This edition of *The Proceedings* is an attempt to make up for a gap in the Linguistic Circle's publication continuity, which was interrupted by the Great Red River Flood of 1997. Because of the flood, the decision was made to postpone the publication of the 1996 *Proceedings*, with a goal of perhaps publishing a double issue. In the meantime, however, abstracts were lost and presenters drifted away. An attempt was made to collect as many of the abstracts as possible, and Volume 36 is the result. In lieu of a complete collection of abstracts, the program of the 1996 conference is printed here.

Chandice Johnson, North Dakota State University
Editor of *The Proceedings*

Conference Program
Thirty-Ninth Annual Meeting
Winnipeg, Friday & Saturday, October 25-26, 1996
Ramada Mulborough, Winnipeg, Manitoba

FRIDAY. OCTOBER 25, 1996

12:00 noon - 5:30 p.m.: Registration
12:00 noon: Welcome and Opening Remarks: Eric Annandale, Associate Dean, Faculty of Arts, University of Manitoba

Two concurrent sessions (A and B) ran in each time slot on Friday and Saturday. The Banquet, catered by Winnipeg's renowned restaurant Victor's, was held Friday night at 7:00 p.m. at the conference hotel. A cashbar reception followed the banquet at ca. 9:30.

FRIDAY SESSIONS

1A: 12:30 - 2:00 p.m. CANADIAN LITERATURE
Chair: Ben Collins, Emeritus, UND
- Chandice Johnson Jr., NDSU: "Sinclair Ross's *As for Me and My House:* Five Decades [and Two Years] of Criticism."
- V. L. Schonberger, Lakehead University: "Le téléphone: une nouvolle tragique, comique, polyphoniqué" (Gabrielle Roy).
- Sue Matheson, UM: "The Nature of Love in Robert Kroetsch's *Alibi* and John Fowles's *Mantissa.*

1B: 12:30 - 2:00 p.m. FRENCH LITERATURE I
Chair: Harold Smith, Minot
- Joseph Nnadi, UW: "le 'Dieu caché' (Aime Cesaire) dans *Texaco* de Patrick Chamoiseau."
- Vina Tirvengadum, UM: "Illustrations d'analyse statistique dans l'oeuvrc de Gary Romain."
- André Lebugle, UND: "Redécouvrons Alexandra David-Néel."

2A: 2:15 - 3:45 p.m. JAMES JOYCE & TRAVEL IN LITERATURE
Chair: Muriel Brown, NDSU
- Marielle Risse, UND: "Seat in the Saddle, Nose in a Book: What Travelers Read (Robert Byron, 1930s, etc.).
- Ben Collins, UND: "Joyce's *Dubliners:* Emblems of Unity (Eveline, Clay, Kathleen Houlihan)."
- Eric Furuseth, Minot: "Questions of Interest in Samuel Johnson's Journey to Scotland."

2B: 2:15 - 3:45 p.m. LANGUAGE, THEORY, THE INTERNET
Chair: Chandice Johnson Jr., NDSU
- Karen Malcolm, UW: "The Subtleties of Knowing: The Language of Power."
- Mark Foster, UND: "Electronic Discourse: Panoptic Internet Search Engines."
- Stephen Dilks, UND: "Thinking Critically about Critical Thinking."

3A: 4:15 - 5:45 p.m. FRENCH LITERATURE II
Chair: Gene DuBois, UND
- Sante A. Viselli, UW: "La peinture et l'artiste dans le roman du XVIle siècle."
- Sherrie Fleshman, UND: "Object of Desire and Desiring Object in Prosper Mérimée's *La Venus d'ille."*
- Harold J. Smith, Minot: "The Serpent in the Garden: Biblical Allusions in Gide's *La Symphonie* pastorale."

3B: 4:15 - 5:45 p.m. ENGLISH LITERATURE (CHAUCER & COLERIDGE)
Chair. Iain McDougall, UW
- Muriel Brown, NDSU: "The Worth o, 'labour' and 'Pley': Point of View in Chaucer's Merchant's
- Tale."
- Joyce Coleman, UND: "Chaucer's Orality: 'Fictionalized' or Functional?"
- Murray J. Evans, UW: "Coleridge, the Anti-Feminist?"

7:00 p.m. Friday Evening: Banquet at the "Devonshire," Ramada Marlborough Hotel
President's Address: Dr. Gaby Divey, UM: "Bonanza Farming near Fargo, North Dakota: FPG in Amenia, 1912"

SATURDAY, OCTOBER 26, 1996

4A: 9:00 -10:30 a.m. AMERICAN WOMEN
Chair: Ursula Hovet, UND
- Tom Matchie, NDSU: "Louise Erdrich's 'Scarlet Letter': Continuity in *Tales of Burning Love.*
- Traci M. Kelly, UND: "Recipes Imbedded in Fiction as Narrative Device."
- William Archibald, UND: "Emma Mott's 'Wants and Recommendations.'"

4B: 9:00 -10:30 a.m. SPANISH LITERATURE
Chair Andrew Trump, NDSU
- Gene DuBois, UND: "In Praise of Petrarch: Lope de Vega's *El Caballero de Olmedo.*"
- Ines Shaw, NDSU: "The 'Now' and Movement in the Language of Clarice Lispector."
- Ken Hall, UND: "Movies and Mock Encomia: Cabrora Infanto's Film Obituaries."

3A: 11.00 -12:30 p.m. POETRY AND MUSIC
Chair Traci Kelly, UND
- Mark Brown, Jamestown College: "Music and Lyrics by Ivor Gurney."
- Mary Johnson, Moorhead: "Marguerite Duras and Philippe Leroux: Interrelations between Text and Music."
- Linwood DeLong, UW: "Musical Autobiography in the 19th Century: Vaclav Jan Tomasek."

5B: 11:00 -12:30 p.m. CLASSICS & SEMIOTICS: PHILETAS, SENECA, AND SIGNS
Chair. Mavis Reimer, UW

- Iain McDougall, UW: "The Most Influential Poet We Don't Have: Philetas of Cos, a Hellenistic
- Poet/Scholar."
- John Gahan, UM: "Seneca's *Oedipus* and the Stage."
- Donald Poochigian, UND: "On the Nature of Science (Semiotics)."

6A: 3:00 - 4:30 p.m. GERMAN LITERATURE AND A CANADIAN COMPOSER
Chair: Gaby Divey, UM

- Andrew Trump, NDSU: "The Resistible Rise of Arturo Ui: What is 'Resistible' in Brecht's Play?"
- Robert G. Uebel, NDSU: "Georg Herwegh's Reception, and the Battle for the German Cultural Heritage."
- Paul von Wichert, UM: "Visual Art as Metaphor in the Compositions of Sonia C. Eckhardt-Gremattė."

6B: 3:00 - 4:30 p.m. ACADEMIC WRITING
Chair Karen Malcolm, UW

- Joan Latchaw, NDSU: "Revision: Transforming Self and Text."
- Lena McCourtie, UW: "Student Writers and Academic Discourse: Problems and Issues."
- Jacqueline McLeod Rogers, UW: "Researching Gender Patterns in Narrative Writing: are Examples Evidence?"

A Bonanza Farm In The Dakotas: Fact And Fiction In F. P. Grove's Autobiographies

President's Address

Gaby Divay
University of Manitoba

At the Marlborough Hotel Banquet on Friday, October 25, 1996, Gaby Divay chose a topic of local and regional significance for her Presidential Dinner Address which highlighted the connection between primary source materials held at the University of Manitoba and the North Dakota State University Archives. She described how she had chanced upon an unexpected discovery earlier in the year: on her way to Omaha to present a paper on Thomas Mann's hilarious novel, Felix Krull, Confidence Man, and F. P. Greve/Grove as the real-life model for its impostor hero, incoming LCMND President Chandice Johnson had introduced her in Fargo to NDSU archivist John Bye. She mentioned that Grove had reported at length about his tenure on a Bonanza farm in the Dakotas in 1912. John Bye stated that only the Amenia & Sharon Land Company would have survived the true hay-days the of Bonanza farming at that time, and that its owner, H. F. Chaffee had drowned with the "Titanic" in April of that particular year. The papers of the Company are part of the remarkable Land Settlement Records in the NDSU archival collections, but there was no time to consult any of the 160 boxes. So Gaby left equipped with photocopies of pertinent local history books and Hiram Drache's authoritative account of the Bonanza Farms. When she later studied this material, there was no doubt that Grove's Bonanza Farm had been identified. This identification represents one of now three biographical leads of the obscure three years Grove spent in the United States between 1909 and 1912.

Frederick Philip Grove (FPG), whose primary manuscripts in the University of Manitoba Archives include six German poems which link him conclusively to his earlier existence as Felix Paul Greve in Germany, came to Manitoba in December 1912. Teaching first in remote southern areas, later in even remoter corners west of Lake Manitoba, he finally settled in Rapid City in 1922 from where he emerged as an author with two volumes of nature essays and several pioneer novels until he left for Ontario in 1929.

In Simcoe, he continued writing as a gentleman-farmer until his death in 1948. Partly because of anti-German sentiment during World War I, partly because he did have to conceal a shady past, Grove claimed to be of Anglo-Swedish origin. As Greve, he had imitated Oscar Wilde's aesthetist and dandy-like art and life, had eloped to Palermo with Else, wife of his architect friend August Endell, and shortly thereafter established a successful translating career while serving a prison term for fraud in 1903/4. An attempt to defraud two publishers by double-selling Swift's Prose Works contributed to the hasty decision to stage a suicide in September 1909, and to start a new life in North America. Else joined him in Pittsburgh a year later, and the couple operated a small farm near Sparta, Kentucky, until Greve left her late 1911 to make his way towards Canada via North Dakota.

FPG's intriguing lives and careers are already outlined in an entry Greve

submitted for Brümmer's Literarisches Lexikon in 1907. It reads like a blueprint and summary of Grove's autobiographical accounts A Search for America, 1927, and In Search for Myself, 1946 where fiction outweighs the facts far more than it ever did in the acknowledged model of Goethe's Dichtung und Wahrheit. Juggling his actual and his would-be background, FPG is obviously caught in the dilemma of wanting to conceal the less flattering aspects of his past, and a strong urge to reveal his more laudable achievements. Ironically, the fictitious time-frame of his youth he so carefully construed early on for his Canadian identity prevented him later to flaunt past literary success and important personal connections with authors like Stefan George, Thomas Mann, Hermann Hesse, André Gide, H. G. Wells, Meredith, Swinburne and many others. He was snared in a net of his own making by adding usually twenty years to his arrival in Manitoba in 1912, and seven years to his age. Odd discrepancies, like the lack of his alleged Swedish mother-tongue in his impressive language repertoire, he explained away with a selectively failing memory and a cosmopolitan upbringing.

Willfully falsified, but likely factual American encounters include President Taft who was from Cincinnati; the French author Louis Hémon, who is best known for his French-Canadian novel Maria Chapdelaine; and either the financial genius H. F. Chaffee himself, or some relative in upstate New York and Connecticut. Grove describes his experiences as a hobo, farm-hand, bookkeeper and coachman on the Chaffees' Bonanza Farm with inconsistent chronology and in varying detail. In the 1927 autobiography, the episode takes place in 1894, but gives an accurate description of the situation in Amenia in 1912, when the young owner and his widowed mother were in charge after H. F. Chaffee's death. Grove warns his readers of anachronisms which he blames on the lengthy composition of his account. Apart from "the young owner" H. L. Chaffee being twenty in 1912 rather than in 1894, they include his automobile which was really his father's proud acquisition in 1904, an elaborate telephone system introduced in 1896, railroad lines negotiated by H. F. Chaffee shortly before his death, and a new big tractor bought in 1912. In the 1946 autobiography, Grove claims that the 1927 experience was a symbolic condensation of many such trips to the deliberately vague location of the so-called Mackenzie Farm. Strangely then, out of the twenty-odd alleged seasons, the 1912 one is singled out and dwelled on, and Amenia's nearby towns Casselton and Fargo are now mentioned by name.

What might look like "tall tales of the west" in Grove's reminiscences — the 35-50 square miles of cultivated land, the camps of 100-800 seasonal harvest helpers, the 1000 horses and 5000 sheep, the tenant structure, the ethnic composition of the rural population, the very number, shape, and capacity of three grain elevators at headquarters, the store, the driving stable later used for automobiles, and Amenia's layout — match Drache's historical and factual account in great detail. Many of the buildings still stand today, though unfortunately the Chaffees' stately residence was demolished in 1913.

Grove never once mentions Amenia, N.D., but he includes Sharon, Connecticut, in a long list of places where he reportedly conducted — quite innocently, of course! — dubious book-selling scams out of New York. It is unlikely

that he just drifted to Amenia to be chosen there, like the biblical Joseph, out of the hobo masses for the privileged position in the office. He may also not have come under his own name: a certain "Earl Nelton" was found in the 1912 ledger right under the entry for H. F. Chaffee, closed off in April. Nelton, who assumed his responsibilities in late June, and left at an odd time in September, might stand for Grove. In the 1946 account, he resigns amicably in spite of young Chaffee's urgent invitation to stay. But, like a crooked bookkeeper in his book, he may have been fired for some improper transaction.

Whatever the case, Grove's novels The Fruits of the Earth (1933) and The Master of the Mill (1944) require a careful re-evaluation in light of this new biographical evidence: "Abe Spalding's" grandiose pioneer land politics in the first, and the complex growth of an industrial empire in the second are rather transparently based on the Chaffee dynasty who owned and operated the Amenia & Sharon Land Company between 1875 and 1923.

Emma Mott's "Wants and Recommendations"

William Archibald
University of North Dakota

Emma Mott was the University of North Dakota's first "lady instructor" when it opened in 1884. She was the first and last such instructor for some time at UND; she was fired at the end of the school term. Years later she would write a series of patriotic songs during the Spanish American War. I will argue in this paper that she flourished as a writer of patriotic songs because her message was relevant to her audience. Linguists Sperber and Wilson explain "that speakers [do not] always succeed in being optimally relevant, but rather that they intend their audiences to believe that they have achieved optimal relevance" (Blakemore, *Understanding Utterances* 37). Mott failed at UND because, as a woman, she could not make her message, nor her position as a female college instructor, relevant–believable–to the men who were trying to institute a "Yale on the Prairie" at UND. There is no doubt that Mott's intention was to be the best college teacher she could be; this intention made little impression on the men who started UND.

One of Mott's dilemmas as she began to teach that August, 1884–in what would become the English department at UND–was that none of her (mostly female) students were prepared to do college work. In fact, of the seventy-nine students enrolled, 52 of them ended up in Mrs. Mott's class, euphemistically called "sub-preparatory." Emma Mott taught for only one year at UND, not because she wasn't a responsible, hardworking teacher–she was–but because she was overworked–condemned as she was to remedial teaching, which she did not shrink from complaining about to her male bosses.

Of the four original instructors at UND–the first president, William Maxwell Blackburn (Hanover College), Henry Montgomery (Victoria College), Webster Merrifield (Yale), and Emma Mott–Mott was paid far less then the others (e.g., $750 for Mott compared to $2500 for Blackburn), taught more students, and held no power as the "lady instructor." She could not speak at faculty meetings but could make only "'special and brief' report[s] about her department, 'omitting wants and recommendations'" (UND Faculty Minutes-1884). She obviously felt that this situation was untenable. Elizabeth Hampsten, who has written about this period, tells us that Mott was not a person who could stand being slighted. Hampsten says Mott "used words like a weapon" (*Read* 223). This aggressiveness was not acceptable to the all-male administration at UND with whom Mott attempted to communicate and be accepted by. As a consequence she was fired from her teaching position and went back to Grafton, ND to live.

During the next fourteen years in Grafton she became involved in temperance work and women's suffrage. In 1898 at the outbreak of the Spanish American War she wrote a series of patriotic songs in honor of the local men who fought in that war. A close reading of these songs reveals that they are meant for the women whose men are being taken from them; and especially, the songs are for those women who will lose men in the war.

I argue that even though her songs appear to the modern reader as jingoistic

and derivative, her audience, the women of her community, probably accepted them readily. Further, there is evidence that her songs exist more fully in the world of her community, revealing the position of strength, limited as it was, that she was able to attain to. This position is radically different from her position as "lady instructor" at the fledgling UND.

There is no doubt that Mott's lyrics cannot be recommended for what they say about war; they glorify its practice and the occupation of soldier. Yet, while I can readily reject the message given (about war), if I want to see her more clearly, I have to consider how what she says was relevant to her initial audience. The notion of relevance houses the lived-through experience of individuals, who like Emma Mott, have fascinating stories to tell. I would not have wanted to miss Emma's.

Music and Lyrics by Ivor Gurney

Mark W. Brown
Jamestown College

In 1915 the poet John Drinkwater defined lyric in such a way that the influence of the Romantics over the Georgians was palpably obvious: for all intents and purposes, "lyric and poetry [were] synonymous terms," and generic distinctions—particularly the rough-and-ready equation of lyric with song—were meaningless. Drinkwater's definition would have meant little, however, to the poet/composer Ivor Gurney (1890-1937), at that time a private soldier in training for the trenches of northern France. Not only was he writing lyrics he called songs and setting them to music; as musicologist Michael Hurd has observed, Gurney "saw himself cast in a much more heroic musical mold than that of a lyrical miniaturist," and he quickly became dissatisfied with what he perceived to be the limitations of lyric and song alike.

Gurney's masters in music were William Byrd and Ralph Vaughan Williams; in poetry, Ben Jonson and Walt Whitman. But although he conceded "worthiness" and "beauty" to the English madrigals and set some Elizabethan "songs" to music, Gurney admired and wished to emulate the "starkness" of Byrd's Latin motets and the "strength" of Jonson's more capacious works. For contemporary inspiration he turned to the Sea Symphony of Vaughan Williams, which incorporated choral settings of passages from Whitman. Among the musical results is the disappointing "Anthem of Earth," Gurney's own setting of Whitman's "This Compost" scored for orchestra and chorus, which Hurd has deemed "unpublishable." The more impressive poetical results include Whitmanesque poems such as "Felling a Tree" and "As They Draw to a Close," in which Gurney attained the masterly comprehensiveness that had eluded him in his musical works.

Notwithstanding their heterogeneous subject matter, however, and the greater inclusiveness of their form, these poems still speak with the solo voice of Gurney the lyrist, not with the multiple voices of modernists such as Pound and Eliot. Nor is Gurney's "I" the "dithyrambic 'I'" discerned by Donald Davie in the later poems

of Czeslaw Milosz (and occasionally even in Whitman). Nevertheless, one can agree with Charles Tomlinson and Davie that Whitman gave Gurney "a standard beyond the constrictions of English Georgianism" and showed him that "the Georgian frame of reference would not hold up."

The Worth of "Labour" and "Prey": Point of View in Chaucer's Merchant's Tale

Muriel Brown
North Dakota State University

Chaucer in the *Canterbury Tales* often calls attention to the need to examine the perspective through which we view his characters in the tales. This question of perspective is a valid one to raise when considering the Merchant's Tale. While the tale ostensibly represents the Merchant's condemnation of women and marriage in a tale which represents a male's (January's) perspective, it subtly reveals a female's (May's) perspective as well through its carefully chosen diction, comparisons, and use of classical mythology. Readers may draw conclusions about the unfaithfulness of women, but they may also discover from this dual perspective why women are unfaithful.

The Merchant openly confesses his bias by revealing his dissatisfaction with his wife, but the tale itself, like many of Chaucer's, gives insight into a female perspective almost in spite of the teller. This happens in part because of the rivalry between English and Lombard (Italian) merchants in Chaucer's day; thus, the Merchant is willing to portray January as an acquisitive fool whose lust for property includes acquiring a wife. It also happens because the Merchant, in his quest to tell an entertaining story, includes details which imply a female point of view without his being aware of the full implication of what he is saying. Particularly suggestive is Chaucer's careful use of the words "labour" and "prey" during January and May's wedding night. Generally, "prey" seems reserved for January's blind perception of his youthful prowess while "labour" represents the reality of his workmanship and his youthful bride's perspective.

While January's walled garden becomes his attempt to create Paradise on earth, the gods represented here are Pluto, god of the underworld, and Proserpina, the mate Pluto acquired through rape. Early on, January worries that if he experiences Paradise on earth, he may well not experience Paradise in heaven. January's blindness, both physical and metaphorical, causes him to overlook the possibility, in seeking a wife for whom he has no love and treats as a possession, that he is creating for himself Hell on earth and perhaps elsewhere. Examining the perspective through which events are told in the Merchant's Tale reveals Chaucer's skill in creating the point of view of January and May simultaneously, while seeming to focus on January alone.

Some Women in James Joyce's *Dubliners* As Ironic Depictions of *Cathleen Ni Houlihan*

Ben L. Collins
University of North Dakota

I have long insisted that James Joyce's *Dubliners* is a tightly organized, unified book of related stories, joined together not only by Joyce's stated intention of depicting the four phases of the moral paralysis, but is ''unified in the sense that the stories merge and link, unified to the extent that it is possible to construct an index of *motifs* for them which demonstrates the infinite care Joyce took to see that his book was understood or that the means for understanding were included." And I have previously pointed out as examples of this unity how Eveline, of the fourth story, becomes Maria of "Clay," and how Joe Dillon of "An Encounter'' becomes Father Purdon of "Grace."

In addition to the motifs, symbols, symbolic action, and the use of Dublin itself--her sights and sounds, architecture, statuary, geography--Joyce uses also the allegorical symbol of the Irish nation, Cathleen ni Houlihan, in a highly ironic way, to intensify further the paralysis. Cathleen is often shown as a bent old crone--known as Roisin Dubh, the Dark Rosaleen, the Harp with No Strings--when she has no heroes willing to lay down their lives for her; but she is seen as a beautiful young girl with the walk of a queen when heroes assemble for her defense. It is possible to see her in both guises in Yeats' play *Cathleen ni Houlihan*. I have also pointed out elsewhere that Joyce's "A Mother" is based' if somewhat cryptically, on Yeats' play.

In the final story of *Dubliners*, "The Dead," the theme of "singers of the past'' is introduced, which may well call to the readers mind what has been from the start an important aspect of *Dubliners*, the Cathleen idea. And, the "singers of the past," the heroes in support of Ireland, strongly suggests a contrasting theme, ''singers of the present." The latter, acting in differing ways to Ireland's detriment either by utter disdain, apathy, nonrecognition, or, worse, exploitation.
For the sake of brevity, I shall list some, and later give some detail about a few: Father Flynn, Joe Dillon, Mangan's Sister, Eveline, Corley, Corley's slavey, the Harp in "Two Gallants," Lenehan, Polly Mooney, Little Chandler's wife, Gallaher, Farrington, Maria, Mr. Duffy, Father Keon, Tricky Dicky Tierny, Mme. Glynn and other artistes in "A Mother," Mr. Fitzpatrick, Miss Healey, Mrs. Kernan, Father Purdon, Gabriel Conroy, Bartel D'Arcy. There are others, but each of the above has in some way sullied his role as representative of Ireland.

It is comparatively easy to recognize Gretta Conroy as the *real* Cathleen, standing on the stair, her face hidden by shadow, Gabriel's not really recognizing her. He is enacting a scene (actually reenacting) of symbolic loyalty to William of Orange --and Miss Ivors has recently dubbed him a West Briton. Gretta hears the hoarse voice of Bartel D'Arcy in the distance, croaking *Lass of Auchrim*. Gabriel and D'Arcy are both "singers of the present." There seem to be no others.

Cathleen may be seen ironically drawn in "Araby," for James Clarence Mangan seems the surname Joyce borrowed for Mangan's sister; Mangan is the author

(actually translator and adaptor) of the poem *The Dark Rosaleen*, for which he is best remembered. Ireland (Rosaleen) is beset by England, but with help coming from Hugh the Red O'Donnell (a singer of the past) and from the Pope. In "Araby," of course, the unnamed boy sees Mangan's Sister through idealized eyes as Mary, priest, Nation, Love, but at the end of the story he must see her as temptress, and "gazing up into the darkness [he sees himself as] a creature driven and derided by vanity [and his] eyes burn with anguish and anger." Her role as one who brings the realization of the paralysis to the boy has been foreshadowed by her turning a silver bracelet on her wrist, like Judas' pieces of silver, and by her holding a *spike* of the porch railing.

Corley's slavey in her Sunday finery of the cast-off clothing of the rich is certainly a satire of Irish womanhood; and the Harp, from the same story, with its coverings fallen to the ground, and plucked by careless and indifferent fingers for monetary gain (like the slavey) is another slur against the nation, for the harp is a significant symbol of Ireland. Naughty Polly Mooney, the perverse little madonna, plays her part, as does Mr. Duffy, who cannot respond to the proffered love of Mrs. Sinico. Little Chandler's thin-lipped wife looks out from her frame of horn; and Kathleen Kearney, as symbol of Nation, is betrayed and "victimized'' by Mr. Fitzpatrick--illegitimate patron saint of Ireland--and by Miss Healey--counterpart to Tim Healey, who betrayed and replaced Parnell. Even Farrington who sells his watch (Time) for a crown (the English Crown) for an evening on the town drinking, as representative Ireland, loses a feat of strength to an Englishman and is disdained by an English artiste.

In short, *Dubliners* treats the moral paralysis, the heart of which is Dublin, in all of its aspects, and in treating the National portion, he calls into service the allegorical figure Cathleen ni Houlihan to be seen ironically in many of the female characters (and in some of the men). The satire is trenchant!

The Autobiography of Václav Jan Tomášek: A Case Study in Musical Autobiography in the Nineteenth Century

Linwood DeLong
University of Winnipeg

The autobiography of the Czech composer and piano teacher Václav Jan Tomášek (1774-1850) was published at a time when musical autobiography was a well-established genre, but a genre in transition. It was moving from simple accounts of musicians' lives to larger, more complex narratives, sometimes written with considerable literary artifice, that often contained comments on social and cultural events of the time and frequently placed a musician's musical legacy in the context of larger musical developments.

Tomášek was a dominant figure in the musical life of Prague and a keen, often acerbic observer of the musicians and musical events of his age. In addition to providing a detailed account of his early musical training and development, his

autobiography contains a more or less complete inventory of his compositions. It also includes numerous thumbnail sketches of musicians whom he encountered and detailed remarks on the concerts that he attended and is thus a gold mine of information about musical life in his native city from approximately 1790 to 1823. Tomášek was not content just to describe what he saw. He also offers highly opinionated comments on the probable legacy of his musical contemporaries, detailed analysis of the strengths and weaknesses of some of their compositions (notably Beethoven's), and disdainful remarks about what he perceived as the negative musical trends of his age, in particular the virtuoso style of musical writing and performing that was sweeping central Europe at this time.

Woven into Tomášek's autobiography is a great deal of cultural information: detailed descriptions of museums, cities and historic sites that he visited, and events that he witnessed (such as the celebrations surrounding the Congress of Vienna). There are even texts of letters that he received from notable contemporaries such as Goethe and the German poet Karoline Pichler, and allegedly verbatim accounts of some of his conversations with Beethoven.

To provide a wider context in which to view Tomášek's autobiography a comparison is made with three other autobiographies published at about the same time, those of the Bohemian composers Dittersdorf and Gyrowetz and the German flute virtuoso Quantz. Dittersdorf's witty and highly readable autobiography provides much autobiographical and cultural background information but surprisingly little engagement with the musical life of his day. Gyrowetz's account contains a wealth of observations about the culture and musical life of his time, frequent accounts of the favorable reception of his own compositions, but only an incomplete record of the compositions themselves. Quantz's brief autobiography, written without any of the literary artifice that characterizes Dittersdorf's work, resembles Tomášek's autobiography in its attention to the musicians, performance styles and musical repertoire of the day, but it is much briefer than Tomášek's work and does not contain the same breadth of historical reflection or observation of contemporary political events.

Tomášek left a considerable legacy as a composer, including cantatas, operas, chamber and orchestral works, song settings, a requiem, and a substantial amount of piano music. He also left his mark as a pianist and piano teacher, with pupils such as Eduard Hanslick, Julius Schulhof, and Alexander Dreyschock, but he should also be remembered as the author of an interesting musical autobiography that contains a rich mixture of cultural history, geographical description, musical criticism, and musical biography.

Coleridge, the Anti-feminist?

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In Romanticism and Gender (1993), Anne Mellor argues that Coleridge's work, along with that of most other male Romantic poets, leaves women with the restrictive roles of silence, absorption into the male ego, madness, death, or "the lamia-like abandonment or murder of their male lovers" (29). Jane Moore expresses much the same view in her essay on Coleridge's Kubla Khan (1992). Similarly, Julie Ellison in Delicate Subjects: Romanticism, Gender, and the Ethics of Understanding (1990), sees Coleridge as abandoning, or perhaps sublimating the feminine in favour of the logical and the religious, notably in his Essays on Method in The Friend (1818). But Ellison's analysis is hampered by a masculine/logical versus feminine/intuitive dichotomy that does not accurately apply to key Coleridgean terms she thinks she is critiquing: "Reason," "Understanding," and "Sense." She also seems to have missed the centrality of polarity for Coleridge's thought, as established by Owen Barfield for one, in What Coleridge Thought (1972).

Anya Taylor (1993) has recently established Coleridge as one of the few male Romantics actively supportive of contemporary women's rights. I think that a reading of passages from the Essays on Method, more accurate than Ellison's, can give us an additional clearer look at Coleridge's gender views, in one of his most important prose works. Such a clearer view is necessary, in light of the considerable ongoing influence Coleridge has on how scholars, including feminist ones, read and think about literary texts today.

Seneca's *Oedipus* and the Stage*

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Greek tragedy was of course written for public performance. Sophocles, on whose tragedy Seneca's *Oedipus* is loosely based, was never awarded less than second prize in those dramatic contests in Athens where the skills of the playwright were tested before a vast audience and a panel of judges. On the other hand, whether Seneca himself wrote for the Roman stage or not has long been a subject of scholarly debate. Gaston Boissier's *Les tragedies de Sénèque ont-elles été représentées?* appeared in Paris in 1861, in it he suggests that the Latin plays are a kind of drama he calls *tragedies de salon*, meaning that they were intended for recitation and not performance as such. Since then Boissier's question has in fact been repeated often with the positive response of Leon Herrmann in *Le Théâtre de Sénèque* (Paris, 1924) countered by Otto Zwierlein in *Die Rezitationsdramen Senecas* (Meisenheim-am-Glan, 1966).[1]

To answer no to the question whether Seneca wrote for the stage, Zwierlein continued the work of Boissier and his followers, meticulously reexamining the whole of Seneca's tragic corpus in terms of plot, characterization, presentation, etc., to conclude that since many passages defy the conventions of Greek tragedy Seneca's tragedies were never meant for performance themselves. Such a conclusion ignores, however, the possibility that the Latin playwright may well have been writing in a tradition different from that of fifth-century Greece,[2] and it does not take into account the milieu of Rome under Nero.[3] If this is accepted, then nothing in Seneca's tragedies defies performance, though, on the other hand, we still have no internal (or for that matter external) evidence to suggest that they were staged. In 1679, to jump ahead from Seneca's day, John Dryden and Nathaniel Lee wrote a play on the Oedipus theme, which, despite borrowings from both Sophocles and Seneca, is thoroughly Senecan in its bombast and focus on the macabre. About this play it has been said that, by Zwierlein's standards, the Restoration *Oedipus* in its entirety is "...far less stageable than any scene in Seneca..."[4] For example, it begins with three actors coming onto the stage, but they are almost immediately joined by a fourth, Creon, King of Thebes. Later in the first act Creon and the three others join company with the blind seer Tiresias and his daughter Manto, who serves as his guide, a kind of chorus called "the Crowd," and Creon's son Haemon, making for seven actors and "the Crowd" all on stage at once. All this is completely contrary of course to the Greek practice of limiting to three the number of actors before the audience at any given time. So too is death on stage, but before the eyes of his audience Oedipus hurls himself to his death at the end of this tragedy.

The conventions of the Greek theatre aside, stage directions in Dryden's and Lee's *Oedipus* are at times so elaborate as to suggest impossibility of execution until the advent of today's so-called "megaproductions." Soon into Act II we have the following: "The Cloud draws that veil'd the heads of the Figures in the Skie, and shews 'em Crown'd, with the names of Oedipus and Jocasta written above in great Characters of Gold" (72). Consider also the directions for Oedipus's suicide in the final scene that was mentioned before: "Thunder. He flings himself from the Window: the Thebans gather about his Body" (136).[5]

The fact is, however, that the Dryden and Lee *Oedipus* was staged at Drury Lane in an opening run of ten performances, and the play enjoyed occasional revivals up to the mid-eighteenth century.[6] If the *Oedipus* of Dryden and Lee could be staged and achieve popular approval, surely Seneca's *Oedipus* or any other of his tragedies could have been too. Final proof, perhaps, for the stageability of Seneca is the adaptation of the Latin *Oedipus* by the British poet Ted Hughes (Poet Laureate since 1984) which had its first performance at the Old Vic Theatre by the National Theatre Company on March 19, 1968.

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* The idea for this paper I owe to a very interesting article on Seneca by C. J. Herington in E. J. Kenney and W. V. Clausen (editors), *The Cambridge History of Classical Literature II: Latin Literature* (Cambridge, 1982), 511 95.; its originality lies, I hope, in the data I have gathered and interpreted.

[1] At the beginning of the century (1809) before Boissier, A. W. Schlegel attacked the accepted view that Seneca's tragedies were intended for the stage in his

Vorlesungen überdramatische Kunst und Litteratur and suggested they were written for recitation. See E. Lefevre (ed.), *Senecas Tragödien* (Darmstadt, 1972) 13-14.

2 See R. J. Tarrant, "Senecan Drama and its Antecedents," *HSCP* 82 (1978), 217 ff., who suggests the post-Euripidean tradition as seen in the New Comedy of Menander.

3 C. J. Herington (note above with asterisk), 520.

4 Loc. cit.

5 Martin Kallich, et al. (editors), *Oedipus: Myth and Drama* (New York, 1968).

6 Ibid., 48.

Sinclair Ross's *As For Me And My House:*
Five Decades [And Two Years] of Criticism

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In 1993 the Institute for Regional Studies at North Dakota State University began a series of programs in North Dakota's public libraries. Called *Great Books of the Great Plains*, the series was designed to provide an opportunity for faculty from North Dakota universities to lead discussions of selected great plains classics with public library patrons across the state. The series was funded by a grant from the North Dakota Humanities Council, and the grant allowed the Institute to place multiple copies of the books in participating libraries, which patrons borrowed for reading in preparation for the discussions.

In 1995 and 1996 I participated in the Great Books series, leading discussions of Sinclair Ross's *As For Me and My House* in five North Dakota locations. To prepare for these discussion, in addition to rereading the book a dozen times, I reviewed the published criticism on Ross. This review process became considerably less a chore after Neil Besner gave me a copy of David Stouck's collection of reviews and critical essays, *Sinclair Ross's* As For Me and My House: *Five Decades of Criticism*. This book, a prefatory note suggests, "represents fifty years of commentary on [*As For Me and My House*], and, in the range of critical approaches, constitute[s] something of a fifty-year history of literary criticism in Canada."

While it might be interesting to ponder the development—or meanderings—of literary criticism, that isn't the purpose of this particular paper. All I propose doing is a sort of postmortem on my North Dakota discussions by comparing my own experience as a discussion leader with a sampling of the published criticism of *As For Me and My House*. And, when I can remember what was they said, I will include critical comments offered by readers in the North Dakota Outback.

Louise Erdrich's "Scarlet Letter": Literary Continuity
in *Tales of Burning Love*

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Louise Erdrich, perhaps "the foremost practitioner of Native American fiction" (D. T. Max, *Harper's Bazaar)* is most often represented as a mixed-blood, and much of the critical analysis of her fiction centers around her use of Chippewa mythology as a key to meaning in her novels. It is also true, however, that Erdrich is an ardent student of American literary history and culture. One has only to look for references to Melville's *Moby Dick* in *Love Medicine* (1984). And I would like to suggest that her latest novel, *Tales of Burning Love* (1996) is her contemporary answer to the classic American romantic novel, *The Scarlet Letter.*

Those familiar with Hawthorne's plot know that Hester Prynne goes through many stages, manifesting what one might call different "selves." *Tales of Burning Love is* a modern love story, less moralistic and more humorous than Hawthorne's, but every bit a romance–rooted in nature and built on love. Here are five women married (at one time of another) to one man, Jack Mauser. What ties the novel even closer to her predecessor's is the fact that these five women may well reflect different selves in Hester Prynne. June Morrissey reminds us of that past "loveless" relationship to Chillingsworth. Eleanor, preoccupied with sexuality, but doing research on the saintly Sister Leopolda, involves her in a curious mixture of eroticism and asceticism that many be a comic parody of Hester at once saint and sinner.

Then there is Candace, a dentist, whose mistake in letting Jack abuse her pet dog, captures Hester's tragic fault in allowing Chillingsworth to tantalize, and virtually destroy, someone she loves. It takes the forth wife, Marlis, to teach Jack what it means to feel like a woman, something Hester does when she takes Dimmesdale to the forest and, letting down her hair, gives him a lecture on love and freedom. Finally, there is Dot, the latest wife. If Hester survives through her needle, Dot is the most practical of the group. More a business associate of Jack's than a wife, she opts to preserve her own family, and so becomes, like Hester, a realistic survivor, more interested in serving others than her own sexual fulfillment.

The irony in *Tales is* that it ends on a happy note, Eleanor and Jack making love among "spears of grass." *The Scarlet Letter* ends tragically, for Dimmesdale dies and Hester leaves for the forest. Only on the symbolic level does she remains a heroic lover. In *Tales*, the opposite is true. Eleanor may represent the love Jack failed to consummate with June, something he finally does in the context of nature. But on a tragic note, the other wives (selves) must find fulfillment somewhere else, for Jack is a modern man, confused and separated within himself. Symbolically, this may mean a woman must go through at least five to find one good man–certainly a burning commentary on contemporary love.

The Semantical Basis Of Language

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Fundamental to language is semantics, there being no need for a formal a priori syntax. What constitutes a language is a relationship of meanings and names which constitute the forms of consciousness. To be conscious is to be aware of something as a named simple or meaningful complex. Whether consciousness names or means is a function of understanding experience as a single thing or a group of things. Anything being at least conceptually infinitely divisible, it can be understood as either a coherent set of things or a single thing. Considered as a set, it is meaning; as a thing, it is named.

Meaningful complexes are composed of simples and relationships, the latter in turn constituting logic. Logic is ways of understanding things, relationships immediately occurring in consciousness. Meaning can be unique, occurring at a moment and never again. Alternatively order can be brought into experience by rules defining how phenomena of a certain sort (immediately occurring simples and complexes) are to be understood. Specified by such a rule is that certain kinds of things experienced are to be arranged in understanding according to certain logical functions. Immediate identity of kinds of things encompassed in rules leads to seeking instances of additional kinds encompassed in the rules. All other phenomena in such circumstances are peripheral, directing attention toward relevant instances as Herbert Dreyfus points out.* Whatever components are identified according to a rule are then understood by the logical functions specified by the applicable rule, constituting a meaningful event.

Language is an instance of meaning occurring when conception is determined in this way. Rather than comprehending experiences uniquely, similar experiences are comprehended in the same way. Diversity is sacrificed for consistency in order to facilitate functioning in life. With differences overlooked, each member of a set is indistinguishable from every other. As such set members are interchangeable, making language inherently symbolic, an instance representing the whole. This is synecdoche where every member is a sign of all by analogical extension. Of course an instance may not be immediately available to represent a class, which can be dealt with by a more easily elicited artificial symbol such as a mental image or an abstract sign.

Meaning in language is constructed in a process of reductive conjunction. Distinguished is something common to all of the classes in which it is to be understood as a whole. This is what constitutes a subject. Basic here is separate sets having the same member. Different sets can have a mutual member without all members being the same because constituents of each set are understood differently. Something can be a member of different sets by considering different characteristics. Sets are linked in this instance where there are common members, conjunction occurring when the same thing is understood to have both characteristics. What is shared in this procedure constitutes the subject. Those sets in which it is shared constitute the predicate. Meaning of the construct is location of the subject in the predicate sets, understanding something in diverse conditions at the same time

Determination of an encompassing set requires contiguous sequencing of conjunctive sets. Constituted is a sentence that is a Boolean series identifying meaning by a sequence of mutually overlapping sets continuously narrowing the range of the composite membership. Each set element must conjoin or share members with the sub-set constituted by the overlapping conjunction of every preceding set element in a continuous process of refinement.

Conjunction is understandable as the basis of all syntax in this way, commonality in the sets constituting meaning, whether in whole or part. Either these sets must share common members or be members of a common set. Unrelated they are incoherent or incomprehensible, meaningless because they do not go together. Syntax is determined by the sequence in which sets are joined. As components of an encompassing set it makes no difference in what order they are considered, whether this and that or that and this. But sharing common members it does, different elements being in common in different sequences. That sequence necessary to express a particular meaning determines the syntax of the expression. Language is not constituted by structural rules governing the use of symbols. It is a collection of basic meanings which can be joined by commonalities to form new meanings.

This is as true of more complex constructions such as a paragraph or section or chapter or book as it is of a sentence. Each sentence or larger construction constitutes a meaning linked by internal conjunction to contiguous constructions. What is linking is a mutual subject, an instance common to all elements. Different themes with different subjects are possible of course. Sense can be made of these only by linking passages implicitly or explicitly conjoining the themes. Either an object with characteristics of all subjects can be identified or subjects can be expressly indicated to be understood together. In either case different subjects are identified as sub-sets of a common subject.

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* Hubert L. Dreyfus, *What Computers Can't Do: The Limits of Artificial Intelligence* (New York: Harper & Row, 1979) 120-128.

Linguistic Gender, Grammatical Gender, and Sex Identity: Historical and Contemporary Views

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An explosion in the study of linguistic gender in the last three decades of the twentieth century signals an attempt to arrive at a better understanding of what Corbett (1991: 1) calls "the most puzzling of the grammatical categories" and Fodor (1959: 1) "one of the still unsolved puzzles of linguistic science." Contributing to this puzzle but not yet fleshed out is the unexamined association of biological and cultural sex with linguistic gender which permeates the history of thinking about linguistic gender.

This association is an intrinsic element of the notion of linguistic gender. Contemporary linguistics does not like to delve into extralinguistic matters as far as they are related to grammatical issues. Yet, the concept of sex is intimately woven into the manner of speaking and thinking about linguistic gender. The starting point lies in ancient Greece because it is there and at that time that the first notion of linguistic gender emerges. One aspect of the thinking which shapes these first treatments of gender, namely that the sex identity of entities in linguistic texts is manifested through linguistic form, has deeply influenced the understanding and explanations of linguistic gender. This paper focuses on this association as it pertains to a) the metalinguistic labels for linguistic gender; b) studies of the origin or development of gender systems; c) and descriptions of gender systems.