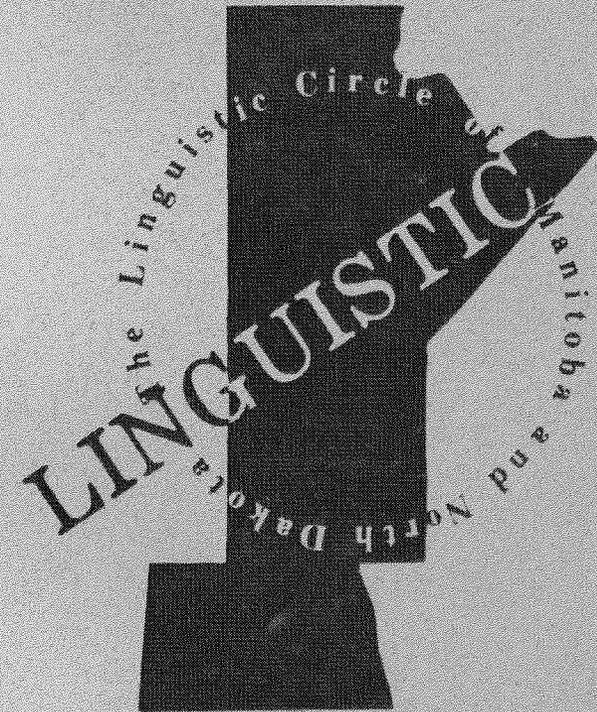


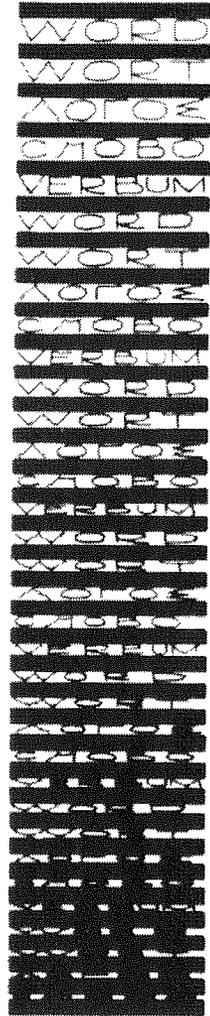
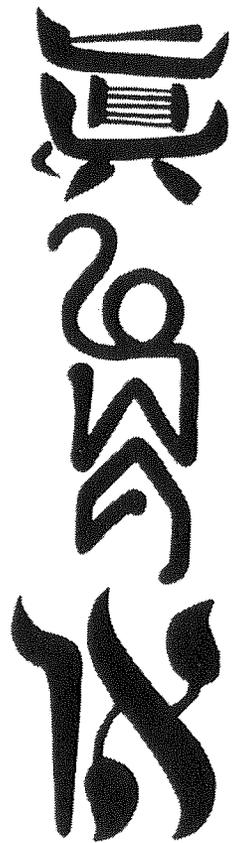
**PROCEEDINGS  
OF THE**



**LINGUISTIC  
CIRCLE**

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VOLUME XL  
2000



PROCEEDINGS OF  
THE  
LINGUISTIC  
CIRCLE  
OF MANITOBA  
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ISSN 0075-9597

Published by the international member of the Linguistic Circle of Manitoba and North Dakota: University of Manitoba, University of Winnipeg, University of North Dakota, North Dakota State University, and Minot State University

## FOREWORD

The forty-third conference of the Linguistic Circle was held on Friday and Saturday, October 20-21, 2000, at the Holiday Inn Winnipeg South. Participants were welcomed on Friday by Dr. Robert O'Kell, Dean, Faculty of Arts, University of Manitoba. This year's presenters represented seven institutions: University of Winnipeg, University of Manitoba, University of North Dakota, Minot State University, North Dakota State University, University of British Columbia, University of Minnesota, Lakehead University, and Collège universitaire de Saint-Boniface. On Friday evening, after the annual banquet, Miranda Remnek, Coordinator of the University of Minnesota's Electronic Text Research Center, presented the paper, "Women's Travel Writing, 1830-1930: A Women's Studies Digitization Project Initiative." The annual business meeting was conducted on Saturday by the president, Dr. Constance Cartmill. New officers elected were Chandice Johnson, North Dakota State University, president; Jacqueline McLeod, Rogers, University of Winnipeg, Vice-President; Enrique Fernández, University of Manitoba, Secretary-Treasurer; and Constance Cartmill, University of Manitoba, past president. The Linguistic Circle's 2001 meeting will be hosted by North Dakota State University.

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FORTY-THIRD CONFERENCE PROGRAM  
 LINGUISTIC CIRCLE OF MANITOBA AND NORTH DAKOTA  
 UNIVERSITY OF MANITOBA  
 OCTOBER 20-21, 2000  
 HOLIDAY INN WINNIPEG SOUTH  
 WINNIPEG, MANITOBA, CANADA

FRIDAY, OCTOBER 20, 2000

12:15-1:00 p.m. - Registration

1:00-1:15 p.m. - Greetings Robert O'Kell, Dean, Faculty of Arts, University of Manitoba

**SESSION 1A: TRAVEL NARRATIVES AND EXPLORATION LITERATURE I**  
 (1:15-2:45 p.m.)

Chair: Robert Kibler, MSU (English and Humanities)

John Gahan, UM (Classics): "Corsica: The Eye of the Beholder"

John Allen, UM (French, Spanish and Italian): "Notes Towards an Appreciation of the Pèlerinage de Charlemagne"

Eric Furuseth, MSU (Humanities): "Empirical and Fanciful Descriptions of the Hebrides: Samuel Johnson's *Journey to the Western Islands of Scotland* and Eighteenth Century Travel Books of Boswell, Pennant, and Martin"

**SESSION 1B: L'ÉCRITURE DES FEMMES ET LE RENOUVELLEMENT DES FORMES LITTÉRAIRES**

Chair: Constance Cartmill, UM (French, Spanish and Italian)

Anne Sechin, UM (French, Spanish and Italian): "La métaphore filée du sacrifice dans *Noces* de Colette"

Dominique Laporte, UM (French, Spanish and Italian): "«Ne m'appellez donc jamais *femme auteur*»: refus et déconstruction du roman sentimental chez George Sand"

2:45-3:00 p.m. Break

**SESSION 2A: RECITS DE VOYAGE I TRAVEL NARRATIVES AND EXPLORATION LITERATURE II** (3:00-5:00 p.m.)

Chair: Alan MacDonell, UM (French, Spanish and Italian)

Louise Renée, UM (French, Spanish and Italian): "Humour et philosophic dans *L'Amérique au jour le jour* de Simone de Beauvoir"

Robert Byrnes, UW (Academic Writing): "Social Climbing in the Himalayas: The Decadence of Quest Romance in John Krakauer's *Into Thin Air*"

Gordon Beveridge, UM (English): "Burning Away: The Spiritual Journey of Jack Kerouac's *On the Road*"

Enrique Fernandez, UM (French, Spanish and Italian): "The Explorer Explored: Desire and Dissection in Don Quixote"

**SESSION 2B: VISTAS AND REGIONALISMS**

Chair: Brenda Austin-Smith, UM (English)

Gaby Divay, UM (Archives/German): "Frederick Philip Grove's First Autobiography, *A Search for America*: Reflections on the Occasion of the ©2000 Electronic Edition"

- Tom Matchie, NDSU: "Ahab's Wife, or The Star-Gazer: A Wider/Deeper View of Melville's Tragic Hero And His Times"
- Bill Cosgrove, NDSU (English): "Short Stories, Local Color, and Modern Regionalism, or, The Plains Made Me Do It"
- Reinhold Kramer, Brandon U: "Novels, Poems And Coon Songs"
- BANQUET - Frontier Room  
6:30-7-.00 p.m.: Cash Bar  
7:00 p.m.: Dinner Guest Speaker: Miranda Reninek, Coordinator, Electronic Text Research Center (ETRC), University of Minnesota: "Women's Travel Writing, 1830-1930: A Women's Studies Digitization Project Initiative"

SATURDAY, OCTOBER 21, 2000  
8:30 a.m. - 12:30 p.m. Registration

SESSION 3A: L'ÉCRITURE DES FEMMES (9:00-10:30 a.m.)

- Chair: Dominique Laporte, UM (French, Spanish and Italian)
- Julie Legal, UM (French, Spanish and Italian): "Les métaphores négatives de l'écrivain et de l'écriture chez Gabrielle Roy"
- Vincent Schonberger, Lakehead: "La problématique de l'écriture chez Gabrielle Roy dans *Alexandre Chenevert*"
- André Lebugle, UND: "La force des femmes dans *Musiques de Scènes* de Françoise Sagan"

SESSION 3B- LINGUISTICS AND NARRATOLOGY

- Chair: Elizabeth Dawes, UW (French and German)
- Kristin Johannsdottir, UM (Icelandic): "Some Features of Middle Voice Use in Canadian Icelandic"
- Barbara J. Becker, UW: "*Linguistic Fingerprints*: Phasal analysis of the Ramsey Ransom Note"
- Jacqueline McLeod Rogers, UW (Academic Writing): "Teaching Narrative Inquiry: Interdisciplinary postmodern and feminist roots"

10:30 - 10:45 Break

SESSION 4A: RÉCITS DE VOYAGE SOUS L'ANCIEN RÉGIME (TRAVEL NARRATIVES AND EXPLORATION LITERATURE III) (10:45 a.m.-12:15 p.m.)

- Chair: Sante Viselli, UW (French and German)
- Laurent Poliquin, CUSB (Éducation): "*Histoire véritable et naturelle du pays de la Nouvelle-France* de Pierre Boucher (1664): honnêteté d'une propagande"
- Alexandra Kinge and Alan MacDonell, UM (French, Spanish and Italian): "Explorateurs, soldats, marchands, anthropologues"
- René Brisebois, UBC (French, Hispanic and Italian): "De la putain à la sainte, entre le noble et l'ignoble, l'épisode historique des filles et du roi dans les *Nouveaux voyages* de Lahontan et le récit utopique de Mile du Clos dans le roman *Beauchêne* de Lesage"

SESSION 4B: WOMEN'S WRITING AND CHANGING TEXTUAL PRACTICES

- Chair: Jacqueline McLeod Rogers, UW (Academic Writing)
- Elizabeth Birmingham, NDSU: "Battle Fronts: The Rhetorical Spaces of Mahony

Griffin's *Magic of America*"

- Michelle M. Sauer, MSU: "Pain Changes Everything: Suffering Bodies as Visionary Tapestry in Medieval Anchoritic Devotions"
- Derek Driedger, UND (English): "Looking Into the Lives of Pioneers: The Anecdotes of My Antonia"
- 12:15-1:30 Lunch and Business Meeting

SESSION SA: RHETORIC AND PHILOSOPHY (1:30-3:00 p.m.)

- Chair: Karim Dharamsi, UW (Philosophy)
- Kevin Brooks, NDSU (English): "Time, Space, and Rhetorical Education in the 21st Century"
- Daniel Erickson, UND (Classics): "Epicureanism in Verse—Lucretius' Contribution to His Master's Philosophy"
- Theodore Messenger, UND: "Philosophical Dialogue: Its Nature and Essential Conditions"

SESSION 5B: TRAVEL NARRATIVES AND EXPLORATION LITERATURE IV

- Chair: Margaret Ogradnick, UM (Political Studies)
- Debra Maury (UND): "The Politicization of the Discovery: Thoughts on the Writings of Christopher Columbus"
- Robert E. Kibler, MSU (English and Humanities): "Encounters Beyond the Horizon: Mungo Park's Changing Native Perceptions While on Expedition Down the River Gambia, 1795"
- Miranda Remnek, Minnesota (ETRC): "Women's Travel Writing, 1830-1930"

3:00 - 3:15 p.m. Break

SESSION 6A: PHILOSOPHY (3:15-4:45 p.m.)

- Chair: Daniel Erickson, UND (Classics)
- Karim Dharamsi, UW (Philosophy): "Choosing Fate: Lermontov's Case Against Resigned Acceptance"
- J. R. Muir, UW (Philosophy): "The Meaning of «Philosophy» and the Illusion of Diversity in the Humanities"

SESSION 6B: L'AUTRE / THE OTHER

- Chair: Louise Renée, UM (French, Spanish and Italian)
- Rachelle Thibodeau, UM (French, Spanish and Italian): "Une Conscience mutilée"
- Sante Viselli, UW (French and German Studies): "Un étranger à Paris: Vittorio Alfieri et la dialectique de la tyrannie"
- Andrew B. Trump, NDSU: "*The Screens*, by Jean Genet: The Use of Space in the Dramatic Representation of Rebellion"

## SESSION 1A: TRAVEL NARRATIVES AND EXPLORATION LITERATURE I

**Corsica: the Eye of the Beholder**  
**John Gahan, Classics**  
**University of Manitoba**

Although we know him best today for *The Life of Samuel Johnson*, which appeared in 1791, James Boswell became a literary sensation earlier still when Edward and Charles Dilly published his *Account of Corsica, The Journal of a Tour to that Island; and Memoirs of Pascal Paoli* in 1768. As a result he was known familiarly as Corsica Boswell for the rest of his life. For Boswell, the first Englishman to visit the relatively unknown and impenetrable island, “[t]he prospect of (Corsica’s) mountains covered with vines and olives was [from the beginning] extremely agreeable, and the odour of the myrtle and other aromatic shrubs and flowers that grew all around . . . was very refreshing.” He found the people “brave, rude men,” with whom he felt great affinity.<sup>1</sup>

A century later Edward Lear, the English artist-traveler, visited Corsica himself and sketched its scenery. The result was his *Journal of a Landscape Painter in Corsica*, which he had published in 1870. In his account of the island Lear was as taken with Corsica as Boswell, and the woodcuts that adorn the Journal seem at times even to confirm visually the earlier visitor’s words.

On the other hand how different the island must have been in Roman times. Seneca, the Latin philosopher and tragedian, spent eight years in exile on Corsica between A.D. 41-49. To his mother he wrote: “What can be found so bare, what so rugged all around as this rock? what more barren of provisions? what more rude as to its inhabitants? what in the very situation of the place more horrible? what in climate more intemperate?”<sup>2</sup> Seneca’s Corsica and the Corsica of Boswell’s and Lear’s day were obviously different worlds—or were they?

This paper, complemented by slides made from some of Lear’s woodcuts, examines the Corsican travel narratives of both James Boswell and Edward Lear and compares and contrasts them with Seneca’s descriptions of that island. What we see, we may team, has much to do with the eye of the beholder.

**Notes Towards an Appreciation of *The Pèlerinage de Charlemagne***  
**John Allen, French, Spanish and Italian**  
**University of Manitoba**

Of all the medieval works in French that survive today, *The Pèlerinage de Charlemagne* must surely be one of the most bizarre. We do not know whether it was written in the twelfth, thirteenth, or fourteenth century. We do not know whether it is an epic, a fabliau, or something else. Scholars usually classify it as an epic since it talks about Charlemagne and his twelve peers, but epics are usually between 4,000 and 24,000 lines long while this work has only 870 lines. If it is an epic, then it is the shortest one that survives. Epics usually depict their heroes as heroes, but *The Pèlerinage* makes fun of its protagonists. French epics don’t usually talk about sex, but this one does. French epics usually have

assonanced decasyllabic lines, or sometimes octosyllabic lines. The *Pèlerinage* is certainly written in assonanced lines, but they have twelve-syllables. Such lines are named after the Roman d'Alexandre of around 1160, but if we date *The Pèlerinage* to an earlier date, then perhaps we would more accurately name "alexandrines" as "pèlerines," except that scholars cannot even agree on what the name of this poem is.

As is the case with almost all medieval works, the person who wrote it did not give it a name. Its first editor named it *le Pèlerinage de Charlemagne*, but Germanic scholars named it "Karlesreise." That gets renamed in French as *le Voyage de Charlemagne à Jérusalem et à Constantinople*, but "voyagines" seems hardly an appropriate name for alexandrine lines of poetry.

Finally, and perhaps appropriately for such a confusing work, we don't know where its unique manuscript is, since that got lost somewhere inside the British Museum around the end of the nineteenth century. Surely someday we will discover where it was misfiled, but until then we must rely solely on copies printed in the nineteenth and twentieth centuries.

This paper will present an aesthetic appreciation of *The Pèlerinage/Voyage de Charlemagne*. Just as scholars often consider the *Chanson de Roland* to be an example of Romanesque art, we will suggest that Charlemagne's imaginary travels corresponds more to the Gothic Weltanschauung of the late twelfth-century.

#### **Empirical and Fanciful Descriptions of the Hebrides:**

**Samuel Johnson's *Journey to the Western Islands of Scotland* and Eighteenth Century Travel Books of Boswell, Pennant, and Martin**

**Eric Furuseth, Humanities  
Minot State University**

The *Journey to the Western Islands of Scotland* by Samuel Johnson, published in 1774, has elicited much critical notice in the last thirty years. Johnson's masterful evaluation of the forces which caused discontent in the Hebrides is an example of the finest of humanistic thinking of the Eighteenth century. Therefore, questions concerning Johnson's methods and intent continue to intrigue scholars. This paper has to do with the milieu in which Johnson wrote and the influences he received from three other important books on the Highlands of Scotland, Thomas Pennant's "A Tour in Scotland and Voyage to the Hebrides" along with his earlier work "A Tour in Scotland", and Martin Martin's "Description of the Western Islands of Scotland". Furthermore, James Boswell's "Journal of a Tour to the Hebrides" will also be considered. These works purport to analyze the Highland region, then considered so remote. However, despite this common subject, the books are very different in method and exposition, hence, the study of them sheds light on the evolution of the travel book.

The four authors share certain traits and are dissimilar in other ways. For instance, two, Boswell and Martin, were Scots and the other two, Englishmen. The two Scots may be said to romanticize their subjects, while the Englishmen look more like hard-headed realists. Johnson was by far the oldest at 64, and his sight and hearing were not very good. The other three ranged in age from Boswell's 33 to Martin's 42 in 1702 to Pennant's 46 in 1772, and they were all

presumably healthy and possessed of their full faculties. The two Scots had connections in the islands and were conscious of presenting the best side of the place. The Englishmen came every much as explorers to a strange country as witnessed by their "scientific" attitudes. All men were well-educated and of some renown, thus there were similarities, but of course great individual differences did exist which shaped the nature of their texts.

For instance Johnson's *Journey* shows how firmly Johnson is ensconced in contemporary humanist ideas. He analyzes human situations empirically, and then, because of a belief in the universality of mankind, draws general conclusions showing how the Hebrideans were formed by their circumstances. His generalities are often impressively wrought.

Johnson's thoughts are also the main focus of Boswell's book. Critic John Burke Jr., for one, suggests that the trip is of central importance to Boswell because of the lengthy direct access to Johnson it provided. Boswell's style differs from Johnson's in that he writes not about society so much, as about the individuals they meet on their journey. Boswell was consumed with the behavior of people, not excluding himself. The manuscript version of their tour shows that Boswell wrote in detail about his psyche during the trip, but this was toned down for the published version. Nevertheless, the book is very much a personal tale of his interaction with the Hebridean elite and with Johnson.

Pennant wrote accounts of his two journeys to the Highland, 1769 and 1772. The second book is more thorough, although both books are fully detailed. Pennant was a noted English scientist whose other books included *The British Zoology* and *The History of Quadrupeds*, but his range of inquiry stretched beyond animals to include all aspects of humans and nature. His books were popular, and they are important here: his first book is the object of relatively frequent comment by both Boswell and Johnson in their accounts, and his second was undoubtedly read by Johnson while he was preparing his *Journey*. Among his wealth of reportage Pennant makes pertinent observations about Highland society, and the book was at the time the definitive scientific study of the region.

*The Description of the Western Islands of Scotland* of Martin is a much earlier work published in 1703. Martin was a Hebridean himself, of an upper-class family, who graduated from the University of Edinburgh in 1681. The contents of his book are a pastiche of descriptions of Hebridean geography, industry, and society. It is notable for this survey primarily because the book was an early favorite of Johnson's. Furthermore, at the time of their journey, it was the only detailed description of the Hebrides available, and both Johnson and Boswell carried a copy with them. Martin's criticism was roundly criticized by Johnson and Boswell for his casual methods and seeming willingness to believe almost any folk tale. But the book is detailed and actually does present a portrait of the life on the islands which is, in many ways, similar to that of the other authors, which argues for its being taken seriously. Critic Thomas Curley sees a direct link between Johnson's "A Journey to the Western Islands of Scotland" to Martin's "A Description of the Western Islands of Scotland" saying, "the very similarity in the two titles of the travel books underscores their close relationship. [Martin's] work remains today the authoritative record of the isles before the cultural revolution occurred in the eighteenth century."

My overview of these four authors and their books suggests some likely influences and inspirations for Samuel Johnson. Furthermore, all four are cer-

tainly worth examining as important examples of travel books of their time, particularly as they concern a region which was undergoing such significant social upheaval during the eighteenth century.

**SESSION 1B: L'ÉCRITURE DES FEMMES ET LE RENOUVELLEMENT DES FORMES LITTÉRAIRES**

**La métaphore filée du sacrifice dans *Noces* de Colette  
Anne Sechin  
University of Manitoba**

Une remise en question des formes littéraires traditionnelles suit ou précède une révolution épistémologique, de la représentation du monde. Une femme qui refuserait certaines valeurs traditionnelles oppressives et masculinistes se trouve devant la difficulté de réinventer l'expression de sa propre épistémologie. Cela est particulièrement vrai de Colette, comme on le sait, mais plus encore lors qu'il s'agit de dépeindre un rituel aussi sexuellement chargé que le mariage. Dans *Noces*, tiré de *Gigi*, Colette fait le tableau de ce que les critiques s'accordent à reconnaître comme son mariage avec Willy en 1893.

L'étude de *Noce* présente à la réflexion le triple avantage de n'avoir pas beaucoup stimulé la critique jusqu'à maintenant; de s'appuyer sur un texte de quatre pages, qui n'est d'aucun genre littéraire connu; et enfin, d'être, bien que riche et même lourd de sens, inscrit en creux de sa propre écriture.

C'est en effet un question paradoxale, et pourtant essentielle à la littérature, que la production du sens en dehors ou au-delà des mots. La métaphore filée n'est pas étrangère à cette question puisque par définition, elle est déjà le fruit d'une interprétation, d'un lecteur ou d'une lectrice qui file le sens à travers le texte, dans une métaphore qui elle-même, figure de style, dénonce l'impossibilité de la représentation par le langage.

De là à l'indicible et au tabou, il n'y a qu'un pas. *Noces* en effet doit son intensité à la force presque violente des tabous qui la criblent. La force de ce texte est dans ses silences, inhabituels dans les échos qu'ils font avec les autres écrits à tendance autobiographique de Colette, dans l'indicible où l'innommable, et enfin, plus clairement, dans la métaphore filée qui représente le mariage comme un rituel où la jeune fille est une victime sacrifiée.

Le renouvellement de l'expression littéraire ne va pas toujours de pair avec le renouvellement et la transformation des modes de lecture. C'est dans cette mesure-là qu'il nous reste beaucoup à apprendre de Colette.

**"Ne m'appellez donc jamais *femme auteur*": refus et déconstruction du roman sentimental chez George Sand  
Dominique Laporte  
University of Manitoba**

Dès le début de sa carrière (1830), George Sand cherche à se distancier de ce que la critique de l'époque déconsidère: la littérature féminine, jugée trop sentimentale. Dans *Jacques* (1834), par exemple, elle parodie de diverses manières le style et les topoi caractéristiques des romans épistolaires écrits par ses devancières: mise en contraste d'une *écriture-femme* (Béatrice Didier) et d'une écriture "masculine"; mise à distance d'épisodes conventionnels; subversion de la moralité littéraire, procès du roman en général.

**SESSION 2A: RECITS DE VOYAGE I TRAVEL NARRATIVES AND EXPLORATION LITERATURE II**

**Humour et philosophie dans *L'Amérique au jour le jour*  
de Simone de Beauvoir  
Louise Renée  
University of Manitoba**

Invitée à faire une tournée de conférences aux États-Unis en 1947, Simone de Beauvoir rédige un récit de voyage à l'intention de ses compatriotes français. Un récit de voyage peut très bien porter sur notre propre pays ou sur un pays voisin; on a alors l'occasion de voir ce pays familier à travers une autre perspective, tout comme dans les *Lettres persanes* de Montesquieu. Or, dans *L'Amérique au jour le jour*, Beauvoir se sert d'un humour parfois acide, parfois indulgent quand la culture américaine l'étonne, mais cet humour est toujours au service de réflexions philosophiques qui approfondissent les boutades apparemment superficielles de l'écrivaine.

**Social Climbing in the Himalayas: The Decadence of Quest Romance in Jon Krakauer's *Into Thin Air*  
Robert Byrnes  
University of Winnipeg**

The mountains, as they come down to us from Homer and the Hebrews, and many other religious traditions, are the dwelling place of the gods. Climbers go up them on spiritual pilgrimages for oracles or for Laws, or for an encounter with a redemptive reality. In the Romantic tradition mountains are scenes of vast scale and terror that provoke an experience of the sublime. Since the 18<sup>th</sup> century they have been vertical fields of athletic and imperial competition as well, where both soloists and national teams ascend to prove their courage and skill. This changed in the 1970's when ascents up Everest's easiest route were commercialized, and "guided climbs" for amateurs, who paid big fees, became common-

place. These climbs are in fact largely exercises in fraud. Sherpas carry all the tents, food and fuel up the mountain to high camps; they place ladders over crevasses, fix ropes up all steep slopes, set up the tents, do all the cooking, and wake clients with tea in the morning. They also carry up the oxygen, without which none of the clients would be able to go much more than half way up the mountain (the Sherpas themselves usually don't use it). The oxygen, in fact, cuts the atmosphere of 29,028 foot Everest down to that of an 8,000 foot peak. And when all this proves insufficient to get the clients to the top, the Sherpas attach them to short ropes and drag them up. Although a true "guided" climb is perfectly respectable in mountaineering circles, these commercial expeditions have turned Everest into a scene of great fraud in terms of athletic achievement, and additionally into a scene of great blasphemy against the Buddhist gods of the Sherpas, whose sacred mountain has now been profaned not only with the hundreds of tons of detritus from the commercial expeditions, but with a great deal of unseemly behavior as well.

John Krakauer went to Everest to join such a commercial expedition and to write, in effect, an expose. When eight climbers died on the mountain the same day he summited, including some of his teammates and several others with whom he had become friends, he was forced to write a far more oblique and diplomatic exposition of the topic than he had planned, I argue, and it is this holding back of judgment but not of the information we readers need to make judgments (its irony, in Northrop Frye's meaning of the term) that makes this book a complex allegory of modern innocence and decadence. On the one hand, we come to like and esteem the members of the expedition, who have innocently signed up for what they hope will be a life-changing adventure. On the other hand we become dismayed at the athletic fraudulence and the profanity of the entire enterprise, and come to feel it ought to be defeated and even chastised by the mountain. When the tragedy supervenes, we are left with a tremendous ambivalence-deep empathy for the (sometimes) naive clients who have died, and yet a narrative sense, because of the archetypes of pilgrimage and quest romance underlying the story, that fraud, profanation, and mere social ambition have been condignly punished. It is this irresolvable tension which has made the book an immediate classic of literary nonfiction, I believe, and which makes it as well an allegory about the decadence of the many kinds of manufactured experience in our culture which have displaced the traditional, and psychologically indispensable, adventure quest.

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

In this paper, I connect Jack Kerouac's *On the Road* and Richard Ford's collection of short stories *Rock Springs*. Both Ford and Kerouac present characters who are disconnected from their culture. The difference between Ford's and Kerouac's characters is that Sal Paradise and Dean Moriarty are able to separate the "genuine" from the "bogus" and that allows them to make a choice to operate

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

**The Explorer Explored: Desire and Dissection in *Don Quixote*  
Enrique Fernández  
University of Manitoba**

In his renowned sallies, Don Quixote meanders through Spain exploring its territory. However, while staying in an inn in La Mancha, a parodic reversal will take place and his body will become the territory to be explored.

In chapter xliii of the first part, all night Don Quixote stands guard in the yard of an inn that he believes to be a castle. There the innkeeper's daughter plays a cruel trick on him. By pretending to be the castellan's daughter who is passionately in love with him, she begs him for the opportunity to caress his hand through a hole in the wall of the second floor. A sexually aroused Don Quixote, while boasting about how desirable he is, puts his hand through the hole. The innkeeper's daughter ties his wrist with a strap, pulls hard, and leaves him hanging from the wall all night.

In this ridiculous pose, Don Quixote becomes an image similar to a hanging dissected body, a common illustration in the anatomical books so popular in the period. In this episode, self-desire turns into self-dissection, and the explorer

becomes the explored. By turning his desire upon his own body, Don Quixote has transformed his body into a mappable territory where the knower and knowledge, the desirer and the desired intersect.

## SESSION 2B: VISTAS AND REGIONALISMS

### Frederick Philip Grove's First Autobiography, *A Search for America*: Reflections on the Occasion of the ©2000 Electronic Edition Gaby Divay, Archives/German University of Manitoba

When in early 1998, my colleague Jan Horner and I applied for a grant to prepare, as a pilot project, the electronic edition of an archival source and an out-of-print book uniquely held at the University of Manitoba Libraries, we opted for Frederick Philip Grove's unpublished novel *Jane Atkinson*, and for his *A Search for America* (ASA).

This book, Grove's first autobiography, was published in October 1927 by Henry Miller's all-Canadian publishing house, Graphic Publishers of Ottawa. It was the author's fourth book, and it contained what was to date, but would prove to be overall, his most frank and largely accurate attempt at self-disclosure. Though *Jane Atkinson* was known to contain some interesting pointers to Grove's past as Greve, and editing it revealed some more, we are dwelling here exclusively on the revealing, public book.

In a brief "Author's Note", Grove claimed that his story was conceived and written over three decades ago (so, in the 1890s), and he cautioned against anachronisms which, he asserted, were the logical result of no less than eight consecutive and ever shorter versions. This note was signed with his simple initials "FPG", just like many of Felix Paul Greve's German translations were.

Nearly twenty years later, in 1946, Grove published his official autobiography, *In Search of Myself*. Grove had started it at 60 in 1939, after reading the memoir-like *Journals* of André Gide. As Greve, he had translated the highly successful author, along with H. G. Wells, George Meredith and Swinburne, to mention just his contemporaries.

Many of FPG's birthdays on February 14, but especially, those marking an anniversary, brought on intense self-scrutiny. 1939 was especially well-suited for that obsessive exercise: FPG turned sixty, and it was thirty years earlier, at thirty, that he had fled his native Germany to start a new life in America. He wrote a number of aphorisms imitative of Nietzsche's *Zarathustra*, in which he cloaked his dates in mythological garb; he started his official recollections; he wrote Thomas Mann — with whom he had shared an address at the Pension Gisela in Munich in 1902 — in his first American exile at Princeton; and he issued the 4th edition of *A Search for America*, all previous three having appeared in 1927/28. And, for this occasion, he wrote a much enlarged preface, which shows the author adopting defensively an haughty stance when he justifies the choice of his *alter ego* protagonist, Phil Brandon, and declares that all fiction is a mixture of fact and fiction. This veiled reference to Goethe's famous

autobiography *Dichtung und Wahrheit* appears explicitly in a manuscript draft in the UM FPG Collections.

In their pursuit of the author's hazy origins, Grove scholarship has adhered to the unwritten rule that the 1946 autobiography was truly biographical, whereas the 1927 book was just fiction. This attitude, which prevented the discovery of Grove's past for nearly 25 years, and of his passage to America for exactly 50 years after his death in 1948, prevailed even after D. O. Spettigue of Queen's University was able to identify FPG's past live as Greve in October 1971.

Taking *A Search for America* as gospel, on the other hand, has yielded handsome results. The first major one, in April 1996, was the identification of the Bonanza Farm "in the Dakotas" Grove describes at length in his book. NDSU Archivist John Bye, whom our present LCMND President Chandice Johnson had introduced to me, suggested that it might be the Amenias & Sharon Land Company near Fargo. His archival records later confirmed that it was.

A cryptic listing for "F. P. Greve" in a 1910 Pittsburgh Directory led to the discovery whom Greve was working for at that time, and this confirms another detailed episode in the book. And in October 1998, Grove's elusive passage was finally unearthed at the Canadian National Archives. Here, the records show most clearly Grove's method to speak the truth, and nothing but the truth, as he repeatedly assures, and yet to distort the facts by adding twenty years to his arrival in Manitoba in 1912, and anything between five and eleven years to his age: in the first few pages of *A Search for America*, Grove planted no less than four transparent clues which were all borne out by the Immigration documents in Ottawa: Greve did in fact travel from Liverpool to Montreal, he did board a White Star Liner (we know since October 1998, that it was the brand-new *Megantic*), he did travel "second cabin", and it all did take place in July—only, it was in 1909, and not in 1892, and he was thirty, not twenty-four years old.

How must the vastly different versions of some episodes in both the 1927 and the 1946 autobiographical books be understood? I believe that Grove had great fun in recreating his past along better lines in 1927, when he was just emerging as a writer. By 1939, when he started writing his "true" memoirs, he found himself snared in the time- and place traps of his own making. He also was concerned that he had perhaps revealed too much, and that the simple time distortions might not be enough to conceal his identity—so, he recanted, and the critics believed his revised stories.

Bringing out Grove's *A Search for America* in electronic form was an exciting and rewarding task. Particularly interesting are the visual options afforded by the new technologies, so that much of that has to be described here in cumbersome writing can be SHOWN with great immediacy, confirming an old saying that "a picture tells more than a thousand words."

**Ahab's Wife, or The Star-Gazer: A Wider/Deeper  
View of Melville's Tragic Hero And His Times**  
Tom Matchie, English  
North Dakota State University

There is brief reference in Melville's *Moby Dick* to Ahab's "sweet, resigned wife." In her most recent novel, *Ahab's Wife*, Sera Jeter Naslund, recreates the mid-19th century world of Herman Melville from the viewpoint of that young wife. Named after the Spirit of Truth in Spenser's "Fairie Queen," Una Spenser is a truth-seeker in many ways. A vivacious personality—some see her as a kind postmodern women's ideal—she not only goes to sea herself before marrying Ahab, but after that travels the northeast discussing all of the issues of the day—abolition, religious tolerance, transcendentalism, scientific discovery, feminism, and even gay rights. Una has a special ability to see, so the title star-gazer is both real and symbolic of her larger view of 19th century America.

There are really two Ahabs in the novel—the one before and the one after losing his leg to the white whale. It is the first Ahab that Naslund develops, the one who has, in Peleg's words, "his humanities." Initially, he is a kind, considerate, sensitive person and a good match for Una, for both are intelligent, highly literate, and determined. Some think their love affair is "sugary," but because it develops slowly, indirectly, and intuitively, it is convincing. Though their first child, Liberty, dies in childbirth, the second, Justice, is four years old when Ahab loses his leg and changes personalities. Liberty and Justice, of course, are not just names, but Una's vision for her times.

Nobody seems to doubt that the novel's plot is absorbing, though lengthy. Some say that Naslund, like her protagonist, writes "with an unholy terror." What makes it especially original is how Una contrasts with Ahab—the one possessed with revenge on a whale. While he narrows his focus, becoming obsessed, she widens hers to include so many kinds of people and issues. Though she has her trials, including shipwreck by a black whale, eating human flesh to survive, she transcends them to seek new life. It is one that includes marriage, creating in Sawbuck's words a loving "hearth." There are several kinds of madness in the book, different types of individuals, male and female, inordinately possessed with one goal. Una deals with those people—her father, a religious fanatic, her first husband, Kit, Charlotte, her best friend, and Ahab. She sympathizes in each case, but always goes beyond to fashion life anew.

Few critics doubt that Naslund recreates history accurately, and is faithful to Melville's characterizations. She also mimics in original ways his literary techniques and concerns, from Greek mythology to Shakespeare. Moreover, she cleverly fictionalizes authors living at the time—like Margaret Fuller, Hawthorne, and Emerson. Critics are hesitant to claim that Naslund matches Melville's metaphysics or the quality of his prose, but I say there is a depth to Una, a corporeality, symbolized by the black whale, that approaches Melville's best thought. Unlike Ahab, who resorts to an image of the whale that exists only in his head, she lives deeply in her heart and body—as her life testifies. Hence, she not only has a wider view of the times, but a psychological "underbody" to her person that makes her whole in a way Ahab is not. In that sense Ahab's Wife challenges

*Moby Dick* in an effective, postmodern way, so that with Ishmael, whom she meets and marries in the end, Una survives to "tell her story."

**Short Stories, Local Color, and Modern Regionalism,  
or, The Plains Made Me Do It**  
Bill Cosgrove, English  
North Dakota State University

The Short Story may well be an endangered species. This is due partly to so much of today's literary short fiction being made up of self-indulgent, self-absorbed, and pretentious ramblings of the kind we see, for example, in the *New Yorker*. On the other hand, so-called regional stories are dismissed as celebrating the minutia of ordinary, uneventful lives of unexceptional folks in small towns where little of real consequence happens in relation to the real world of big cities, important people, and earth-changing events. This askew view of regional writing sees small town America as a source of a kind of nostalgic celebration of insignificance—to borrow from Frank Norris's estimate of late 19th century realism, it is the adventure of a walk around the block, the tragedy of a broken teacup. I would suggest that such local color details have never gone out of style in fiction writing in America, however, and that life in the small rural towns from which many of us came (though fewer and fewer each decade, it seems) deserves to be a part of our urgent present beyond that of a pleasing nostalgia. I propose in this study to demonstrate how some contemporary regional writing connects with the short story tradition in America and uses the Midwest and the plains as subjects of serious and quality fiction.

Some modern regional writers who use such local color elements have revolted at the limiting distinctions often made by eastern establishment critics, book reviewers, and writers. Lois Hudson was one of the earliest to voice such objections. For many years she had seen her writings about North Dakota, Minnesota and the upper Great Plains described somewhat condescendingly by critics as "regional." She and other regional writers have decried such depictions as the patronizing judgments of New York critics. Often writing in the *New York Times Book Review* or the *New York Review of Books*, these critics seem to have assumed that significant events and lives take place in big cities and, therefore, literature of consequence tells their stories. It may be well to recall here what H. L. Mencken has said in another context about the stunted lives of "forlorn corner grocery men" in New York and other big cities where young people journeyed sometimes disastrously in search of their American Dream of Success in the late 19th and early 20th centuries.

I suggest that regional or local color writing is still very much with us, and deserves to be, whether or not unfairly relegated to the rural wasteland of the Midwest by parochial eastern critics. Any number of novels, autobiographical non-fiction, and collections of short stories demonstrate the use of local color details by writers who celebrate the towns and rural communities of the Midwest and the plains. The efforts of small publishing houses such as New Rivers Press in Minneapolis have given us many of these works, including recently Ron Block's *The Dirty Shame Hotel and Other Stories* (1998). Another consistent supporter

of regional writing in the plains has been the U. of Nebraska Press including its Bison Original paperback series which recently published, for example, "*Mark Twain Made Me Do It*" and *Other Plains Adventures* (1997) by Bryan L. Jones and *This Death By Drowning* (1997) by William Kloefkorn. Some parts of these works represent a kind of modern plains regionalism while other parts are a throwback to good old-fashioned 19th century local color. In a few cases the authors use local color details to capture some of the decaying city life at the end of the 20th century the way writers like Horatio Alger and Theodore Dreiser did at the end of the 19th century. In so doing, these works and others like them buoy up the traditional use of local color underlying so much of our writing while at the same time exemplify some newer, urban forms of local color writing. There is even a kind of mundane-regionalism-meets-magical-realism tone to some of the stories in Block's collection, suggesting some postmodern pieces published in, for instance, the New Yorker. The result of this continuing use and updating of local color elements in these recent plains writings is what might be called a kind of contemporary Midwestern regionalism.

### SESSION 3B: L'ÉCRITURE DES FEMMES

#### La Problématique de l'écriture chez Gabrielle Roy dans *Alexandre Chenevert* Vincent Schonberger Lakehead University

Comme *Alexandre Chenevert*, Gabrielle Roy était extrêmement préoccupée par les problèmes d'écriture et par les questions de langue. Ce grand souci d'exploration et de communication (Roy, 1993: 144) transparait et dans ses oeuvres romanesques et dans ses récits autobiographiques (Roy, 1993: 219-220). La romancière elle-même nous a raconté dans son autobiographie la joie que lui procurait, au début de sa carrière littéraire, une phrase qui "semblait avoir presque atteint cette vie mystérieuse que des mots pourtant pareils à ceux que tous les jours parviennent parfois à capter à cause de leur assemblage tout neuf" (Roy, 1988- 137). Comme elle l'explique bien par l'intermédiaire de son alter-ego, Christine, dans "La voix des étangs", c'était sa mère qui lui l'avait enseigné le pouvoir des images, la merveille d'une chose révélée par un mot juste et tout l'amour que peut contenir une simple et belle phrase (Roy, 1993: 219). En effet, la magie de l'écriture de G. Roy consiste de voir "les choses et les êtres" (...) "à travers les mots" (Roy, 1993 - 144), de fouiller, de travailler "ces ponts fragiles pour l'exploration" (Roy, 1993: 144) de façon à produire des phrases où les mots prennent une nouvelle vie. Notre communication cherche à relever dans *Alexandre Chenevert*, un certain nombre de stratégies d'encodage et de techniques productrices par lesquelles le texte déjà-là est travaillé et le sens produit, c'est-à-dire, d'étudier la mise en scène du langage et le langage comme metteur en scène. En effet, la faillite des capacités expressives du langage mène dans ce grand roman protestataire à un repliement du texte sur lui-même, à savoir le

mimétisme verbal et référentiel qui, au niveau diégétique, crée un très sérieux effet perturbateur.

La mise en langage de la réalité *hante* les personnages de G. Roy qui essayent de déréaliser le discours pseudo-rationnel, illogique et incohérent du langage officiel, faux et trompeur. Motivé par le besoin pulsionnel de la vérité et limité par l'incapacité reproductive du langage, leur seule possibilité d'échange est de raconter des histoires, de se servir de la capacité créatrice du langage au second degré, contestant ainsi la linéarité du récit par la mise en scène de la réification du langage la romancière met l'accent sur la visualisation des signes du texte. En rendant le langage de l'autre non seulement lisible mais visible par le mimétisme graphique, la romancière illustre la précarité de tout projet naïf de reproduction et d'adéquation linguistique. Cette pratique de mimétisme graphique a pour but de rendre le langage d'autrui visible par un effet d'étrangeté et de singularité, ainsi que de présentifier son producteur et son récepteur. Dans *Alexandre Chenevert*, les discours traditionnels sont l'objet d'une contestation par le double processus de textualisation et de vraisemblabilisation, une véritable mise à mort du langage officiel. Le but ultime de cette auto-réflexion qu'est la mise en abyme est de saboter et de subvertir la référentialité certaine. Donc, le mimétisme référentiel devient une sorte de supplément au texte.

La mimésis textualisée montre la fiction en train de se produire. Le texte se donne pour ce qu'il est, un travail transformateur du langage officiel, sa véritable matière première. L'activité principale de la grande romancière est de travailler les textes, de les démasquer en les incorporant dans la diégèse, en les motivant, en les vraisemblabilisant, en les interrogeant, en les parodiant. Angoissée par la tentation de la mimésis adéquate, l'auteure essaie de se libérer de la tâche utilitaire et communicative du langage, en greffant son message sur un sens antérieur déjà établi.

Ce qui distingue le *magnum opus* de G. Roy de son premier roman "montréalais", c'est la différence entre un simple thématique contestataire et la transformation de celle-ci en une thématique illustrée, représentée par le processus de la textualisation et de la vraisemblabilisation. Les divers textes incorporés dans "l'histoire" d'Alexandre, citations, affiches, annonces, discours divers finissent par faire partie intégrante du roman. Tout en s'imbriquant dans la fiction, ils contribuent à la productivité du texte. Ces textes, une fois cités, sont re-contextualisés. Ils acquièrent des sens nouveaux. Ce qui importe c'est moins la reproduction de leur message officiel et statique que la production de sens nouveaux générés par leur imbrication de la corps du récit.

Ce n'est certainement pas par hasard que G. Roy emploie ces divers procédés de la mise en image grâce auxquels les textes que l'on croyait "réels", univoques se transforment en représentations figurées. En textualisant le langage d'autrui, elle permet au texte de se désigner comme un objet à la fois matériel et esthétique. C'est le référent qui change de statut, qui est capturé et doté d'un maximum d'ambiguïté. Par conséquent, même si le lecteur se croit être en présence de la représentation des micro-textes quand il lit ces affiches publicitaires, le mimétisme graphique n'est pas exacte. Le référent n'est ici qu'imaginaire, puisqu'on a affaire à un texte de fiction. Loin d'être en présence d'une vraie affiche, de vrais slogans, le lecteur se trouve en présence d'un texte qui met en scène différents éléments *ready-made*, en forme de collages dans un univers fictif qui n'existe que dans et par le langage. Il ne faut pas confondre la réification de des micro-

textes avec l'illusion référentielle du roman, si fidèle que soit leur représentation graphique. Chez Gabrielle Roy, la répétition verbale n'est qu'une solution partielle au problème éternel de l'inadéquation du langage comme outil de communication. L'utilisation de ce mode mimétique va de pair avec la créativité et la productivité artistique. C'est donc par le statut dédoublé du signe-texte et par la fonction métaphorique du citationnel que la romancière réussit à ouvrir dans le discours narratif de son roman contestataire un espace où le monde raconté peut se réfléchir sans cesse comme dans un prisme, où le discours initial modalisé peut renvoyer ses réverbérations polyphoniques à l'infini.

**La force des femmes dans *Musiques de Scènes*  
de Françoise Sagan  
André Lebugle  
University of North Dakota**

Françoise Sagan mérite probablement une place plus haute dans la littérature et elle l'aurait peut-être si elle avait été découverte par les critiques plutôt que par le public, qui lui est d'ailleurs resté fidèle depuis son premier livre, *Bonjour Tristesse*, écrit à l'âge de dix-neuf ans. En tout cas, ses œuvres ont été traduites dans la plupart des langues et elle a à son actif une impressionnante collection de romans et de pièces. Elle a aussi écrit des recueils de nouvelles: *Les Yeux de sole* et *Musiques de Scènes*, qui sont, en général, de remarquables portraits de femmes. Elle y fait preuve de beaucoup de talent dans ses descriptions, son sens de la psychologie humaine, son humour et sa manière de conter une histoire tout en s'introduisant dans divers milieux sociaux. J'ai choisi de me pencher sur *Musiques de scènes*, dont la galerie de portraits est aussi variée que captivante. Bien que quelques hommes occupent la place principale, ce sont les femmes qui dominent l'ensemble et sont le mieux étudiées. Qu'elle soit de la classe ouvrière, ce qui est plutôt rare, de la bourgeoisie ou de l'aristocratie, la femme de Sagan est en général belle et plaît aux hommes. Cependant, elle est mariée à un homme qui semble avoir moins de personnalité qu'elle ou des défauts évidents. Elle lui claisse de bonne grâce tenir les rênes traditionnelles, mais derrière son dos, elle fait ce qui lui plaît, s'offre des amants beaucoup plus jeunes qu'elle et montre que, sous son masque de femme docile, elle a une compréhension des rouages de la vie qui dépasse de loin celle de son époux. C'est avant tout une femme qui ne doute pas de sa liberté, et les limites du mariage ne sont qu'un cadre à l'intérieur duquel elle fait des choix entièrement personnels.

**SESSION 3B: LINGUISTICS AND NARRATOLOGY**

**Some Features of Middle Voice Use in Canadian Icelandic  
Kristín Jóhannsdóttir, Department of Icelandic  
University of Manitoba**

In contemporary Icelandic as spoken in Iceland, the middle voice is used for at least four sorts of verbs. These are verbs for (1) self-directed actions (e.g., *klæ>ast*, to dress oneself, *matast*, to feed oneself); (2) reciprocal actions (*kyssast*, to kiss, *berjast*, to fight, etc.); (3) passive-voice-like meanings (e.g., *sjást*, to be seen, *finnast*, to be found [though not by anyone]); and (4) an unclearly delineated collection of verbs clustered, *inter alia*, around the idea of putting things into particular states (e.g., *au>gast*, to become rich, *gle>jast*, to become happy). Most middle voice verbs are marked with an *-st* at the end. Almost all other verbs in Icelandic end with *-a*, and so the *-st* ending is distinctive.

It has been debated whether *-st* is an inflectional ending or a suffix. Ottósson's (1986) position is that the first two sorts of verbs take *-st* as a suffix, while the third sort take it as an inflectional ending (the fourth class of verbs remaining unclear). Anderson (1990), on the other hand, holds that *-st* appears exclusively as a suffix, although a suffix which does not always carry the same meaning. Barðdal (2000) has found that new *-st* verbs are being formed in Iceland, but they seem all of the first two sorts (self-directed and mutually-directed actions), e.g., *netast* (to write one another on the Internet). Hence, Barthal's findings do not clearly support either position.

In Canadian Icelandic, the middle voice is retained, and used in approximately the same manner as it is in Iceland. However, Canadian Icelandic speech and writing occasionally incorporates verbs taking the *-st* ending which do not receive the ending in Iceland. Unlike new *-st* verbs in Iceland, these Canadian Icelandic verbs do not fall into either of Ottósson's first two categories; they fall, rather, into the latter two. Because these verbs fall into the categories relevant to the dispute between Ottósson and Anderson, there is reason to hope that they will illuminate the debate.

In this paper, I take the non-standard Canadian Icelandic middle-voice data and do three things: (1) consider what implications they might have for the typology of *-st* verbs in general; (2) explore whether the data can be accounted for in terms of some rule; and (3) contribute to the discussion of whether some *-st* verbs take the ending as a lexical or inflectional item. I will discuss each of these three things in turn.

**Typology:** Some of the Canadian Icelandic data is quite surprising. "For instance, *klifrast* (from *klifra*, to climb), appearing in the sentence *Jeg klifra>ist ar uppi trje og sá ekkert dǫr*, "There I climbed a tree and saw no deer," is an instance of an *-st* verb in which the action is not self-directed, not reciprocal, not passive in its meaning, and not similar in meaning to any other *-st* verb. Such words are a potential threat to the standard typology of *-st* verbs.

**Rule:** There are data both for and against the thesis that non-standard *-st* verbs are formed according to a rule in Canadian Icelandic. The fact that Icelanders are forming novel *-st* verbs is some reason to think that a productive rule

exists which Canadian Icelandic speakers may be using. On the other hand,, the novel Canadian Icelandic verbs are not widespread in the language, with no two speakers in my data sample using the same novel word. Also telling against the rule hypothesis is the fact that the new *-st* verbs in Canada do not fit the pattern of the new *-st* verbs in Iceland, though this may just be a reason to seek a different rule for the Canadian speakers.

Lexical or Inflectional: Here again the evidence is not decisive. From the fact that the Canadian Icelandic constructions fit no clear pattern—certainly not the Icelandic pattern, in any case—it would appear reasonable to conclude that the non-standard Canadian constructions are not derived from an underlying rule, and so cannot be inflectional features. Perhaps new *-st* verbs are formed by Canadian speakers of Icelandic through analogical processes. Yet such an argument would also tell against the theory that all *-st* endings are lexical. If a rule can be found that will fit both Canadian and Icelandic *-st* verb data, it will weigh heavily in favour of one theory or the other.

In short, novel Canadian Icelandic *-st* verb construction adds important data to the discussion around the general nature of these puzzling verbs. While the data do not point in any direction unequivocally, they do suggest that theories based entirely on data derived from Iceland will be missing something important.

**Linguistic Fingerprints: Phasal analysis  
of the Ramsey Ransom Note  
Barbara J. Becker  
University of Winnipeg**

JonBenét Ramsey, 6-year old Boulder, Colorado, beauty queen, was murdered in her home December 26, 1996. The ongoing case has one solid piece of evidence: the Ramsey Ransom Note. A phasal analysis of this note was undertaken in search of *linguistic fingerprints*. Linguistic fingerprints take the form of lexical analysis, which looks at out of the ordinary word choices; syntactic analysis, which looks at peculiar, possibly unique sentence structures; semological analysis, which looks at the author's attempt to remove themselves lexically from the crime; cohesive analysis, which looks at the peculiar relationship that has been noted between segments of this text, and rhetorical analysis, which looks at specific markers used to enhance the flavor of the note. In all, phasal analysis will indicate how the author's mind grouped and composed this extraordinarily elaborate two and a half page note, which has been referred to as the 'War and Peace' of kidnap notes. This was a comparative study with the hypothesis that Patsy Ramsey, JonBenét's mother, could be eliminated as the note's author. Consequently, the same phasal analysis was performed on a Christmas letter that Patsy Ramsey authored. By comparing data, it was determined that Patsy Ramsey authored both texts.

**SESSION 4A: RÉCITS DE VOYAGE SOUS L'ANCIEN RÉGIME  
(TRAVEL NARRATIVES AND EXPLORATION LITERATURE III)**

***Histoire véritable et naturelle du pays de la Nouvelle-France  
de Pierre Boucher (1664): honnêteté d'une propagandé  
Laurent Poliquin  
Collège universitaire de Saint-Boniface***

Dans la continuité du sujet les "récits de voyage et relations d'explorateurs", j'aimerais tenter une relecture de *l'Histoire véritable et naturelle des mœurs et productions de pays de la Nouvelle-France vulgairement dite le Canada*, par Pierre Boucher (Paris, 1664). Arrivé à l'âge de quinze ans en Nouvelle-France, Pierre Boucher s'était fixé en 1648 au poste de traite le plus fréquenté, celui des Trois-Rivières, et fut tour à tour interprète commis en chef du magasin public, capitaine de milice et gouverneur des Trois-Rivières. Le 22 octobre 1661, l'émissaire Boucher s'embarque pour la France, afin d'engager celle-ci dans une intervention énergique, de manière à sauver la colonie des nombreuses attaques sanglantes des Iroquois et du manque constant de colons français. Il faut savoir qu'à l'époque, aux vues de la noblesse française, la Nouvelle-France a mauvaise presse. Ni Mazarin ni Richelieu n'entretenaient de penchants au développement de cette colonie aux hivers longs et arides. Louis XIV, âgé alors de vingt-trois ans, ne reconnaissait du Canada que le nom. Lorsque Boucher est reçu par le *Roy* à l'hiver 62, la Nouvelle-France souffre de l'attaque de ses ennemis ; elle s'en trouve au bord de l'abandon. La rencontre est historique :

Évalue-t-on l'incommensurable distance, l'abîme qui sépare ces deux extrêmes Louis XIV, Pierre Boucher. Le plus grand roi du monde, un humble colon. L'autocrate magnifique, dont un froncement de sourcils faisait trembler l'Europe, et le simple, le rude particulier, sans parents, sans argent, sans rang dans l'État ou dans la société, venu des confins de la sauvagerie.<sup>3</sup>

Louis XIV, enchanté, promet. Mais les avancés des Turcs au centre de l'Europe l'oblige à retarder l'envoi de troupes. Il avait promis 400 hommes. Deux cent repartiront avec Pierre Boucher dès juillet 1662. Soixante mourront durant la traversée. C'est seulement en 1665 que 1200 âmes seront envoyées en Nouvelle-France, dont un bataillon complet de 400 hommes. Entre temps, Pierre Boucher envoya à Colbert, Ministres des Colonies, son manuscrit *Histoire véritable et naturelle...* Le titre de l'ouvrage annonce une histoire ; pourtant l'auteur n'est ni homme de lettres ni historien. Mais son voyage en terre française le convainquit de répondre aux nombreuses interrogations alors suscitées et aux opinions malveillantes qui circulent à propos du Canada. Boucher ne s'en cache pas : il veut "faire connaître le pays avant que d'y venir." L'intérêt historique de son écrit a longtemps fait autorité. Mais sous le point de vue littéraire son texte répond à des principes de propagande, aussi bienveillants soient-ils. Il nous revient alors de relire le "témoignage" de Pierre Boucher à la lumière de cette idée. La vérité de son *Histoire* est à la mesure de sa sincérité, tout comme un Saint-Simon qui croit révéler la psychologie humaine au détour d'une anecdote ou d'un récit. Je vous propose alors la présentation de cet écrivain d'occasion, en ce qu'il a à

dire pour inciter la venue de nouveaux colons et comment, enfin, le dit-il, sous le couvert d'un récit historique d'une naïveté pratique, empreinte d'une franchise un peu trop suspecte.

**Explorateurs, Soldats, Marchands, Anthropologues**  
**Alexandra Kinge and Alan MacDonell**  
**University of Manitoba**

Le premier regard européen porté sur les autochtones du Canada ne fut pas désintéressé. Ce regard était formé par les intérêts, les besoins et les ambitions des premiers explorateurs du continent. N'oublions pas non plus que ces explorateurs, qui devaient souvent se financer par la traite des fourrures, étaient aussi des guerriers : si ce n'était pas la guerre contre les Anglais, constants de l'exploration du Canada pendant les 17<sup>e</sup> et 18<sup>e</sup> siècles, c'était la guerre avec les tribus indiennes, dont, d'ailleurs, on dépendait pour la survie dans ce pays rude et hostile. Les autochtones servaient d'interprète; ils étaient nécessaires pour la nourriture, non seulement l'original et le bison, mais aussi la folle avoine et les baies sauvages; la traite des fourrures ne pouvait évidemment pas se faire sans eux; quant aux rapports intimes entre les autochtones et les blancs, n'oublions pas que ceux-ci étaient des hommes, loin de la France ou de la colonie, où, par ailleurs, il y avait peu de femmes. Disons-le : si l'exploration était motivée en grande partie par l'appât du gain, il l'était aussi par la sexualité des voyageurs et des coureurs de bois, et donc par la femme autochtone.

Mais il faut voir aussi les intérêts des autochtones. Les explorateurs n'agissaient sans doute pas de manière tout à fait désintéressée; mais les autochtones n'étaient pas de nobles sauvages, exploités dans leur innocence par de méchants européens. Ils pensaient à eux. Ils pensaient à tirer avantage des blancs et de tout ce qu'ils apportaient de nouveau et d'utile : les ustensiles et les outils en fer, les armes à feu, les couvertures en laine, le tabac européen ont vite transformé la vie des autochtones, créant ainsi, en bonne et due forme capitaliste, un marché captif et enthousiaste. En effet, des premiers explorateurs de la Baie d'Hudson à La Vérendrye, à ses fils et à ses successeurs, on voit, en moins d'un siècle, une transformation radicale de la société autochtone, qui passe de l'indépendance parfois miséreuse à la dépendance problématique. Ce qui ne veut pas dire, et il faut le reconnaître, que les autochtones n'avaient pas d'influence sur les blancs. Mais dans l'ensemble les autochtones subissaient les blancs, réagissaient contre les blancs, mais ne pouvaient résister aux blancs, non pas tellement par la force des armes, mais plutôt par la nécessité des produits et par la séduction des luxes européens.

Ces quelques 150 ans d'observations faites sur les autochtones se caractérisent par un ethnocentrisme qui est bien de son époque: les "sauvages" sont des primitifs et des naïfs; très souvent comparés à des enfants, ils doivent obéissance et respect à leurs pères blancs. Pris dans un climat rude, ce sont des victimes de leur géographie, peu évolués, dépourvus de valeurs civilisées et peu enclins à les apprendre. On voit essentiellement deux sortes d'appréciation des autochtones: celle, par exemple, de La Vérendrye, empreinte d'une curiosité bienveillante, sinon objective, et dont sont absentes des jugements de valeurs explicites; et

celle de son successeur, Pierre Legardeur de Saint-Pierre, militaire et explorateur pour qui les "sauvages" sont inférieurs, pervers traîtres.

**De la putain à la sainte, entre le noble et l'ignoble, l'épisode**  
**historique des filles et du roi dans les *Nouveaux voyages***  
**de Lahontan et le récit utopique**  
**de Mlle du Clos dans le roman *Beauchene* de Lesage**  
**René Brisebois**  
**University of British Columbia**

L'esthétique du XVIII<sup>e</sup> siècle autorisant une grande perméabilité entre fiction et non-fiction, alors qu'elle met en avant une littérature qui cherche en même temps à plaire et à instruire, laisse donc s'installer un flou des genres entre relation de voyage imaginaire et récit de voyage réel, de même que tend à s'estomper la frontière entre histoire et fiction, entre mythe et réalité. L'épisode historique de l'arrivée des filles du roi en Nouvelle-France au XVIII<sup>e</sup> siècle connaîtra ainsi plusieurs avatars depuis les *Nouveaux voyages* de Lahontan jusqu'au *Beauchene* de Lesage et au-delà. Nous essaierons de voir ici comment le récit de Mlle du Clos enchassé à l'intérieur du roman de Lesage, et qui reprend le récit réel ou mythique fixé par la relation de voyage de Lahontan, de ces « filles de moyenne vertu » chargées sur les vaisseaux du Roi afin de pouvoir peupler le Nouveau-Monde, est en fait le reflet des valeurs et préjugés d'une certaine classe alors fragilisée et en pleine mutation, hésitant entre la supériorité aristocratique du monde ancien et les nouvelles valeurs égalitaires en germe qui annoncent déjà les Lumières.

**SESSION 4B: WOMEN'S WRITING AND CHANGING TEXTUAL PRACTICES**

**Battle Fronts: The Rhetorical Spaces of**  
**Mahony Griffin's *Magic of America***  
**Elizabeth Birmingham, English**  
**North Dakota State University**

Marion Mahony Griffin practiced architecture on three continents during a career that spanned seven decades: from her graduation from MIT in 1894 to her death in 1962. Her autobiographical manuscript, *The Magic of America*, is divided into four, non-chronological sections that bring into focus her attempt to write herself professional and personal lives that would engage the community of architects that carefully policed borders of a gendered professional practice. She divided her 1000+ page manuscript into four "battles," each of which is characterized by the narrative of her personal her struggle to gain an audience of her professional peers: "The Empirical Battle," "The Federal Battle," "The Municipal Battle," and "The Individual Battle."

This presentation addresses the silence and hostility with which Mahony Griffin's manuscript was met by the very community she attempted to engage-

architectural scholars who were her contemporaries and those working long after her death. By comparing textual conventions employed in Mahony Griffin's manuscript to those in the autobiographical texts of the architects who were her closest theoretical and chronological contemporaries, Frank Lloyd Wright and Louis Sullivan, this presentation foregrounds the rhetorical similarities among the texts. In making such a comparison, I attempt to disrupt essentialist notions of "men's" and "women's" writing, while arguing that the scholarly importance and reception of her text differs so greatly from the reception received by her male counterparts' texts that readers' critical expectations found gendered differences where few existed—scholars have continued to police the architectural canon by silencing important critical voices like Mahony Griffin's.

**Pain Changes Everything: Suffering Bodies as Visionary  
Tapestry in Medieval Anchoritic Devotions**  
Michelle M. Sauer  
Minot State University

Devotional women's writing in the 13<sup>th</sup> and 14<sup>th</sup> centuries often depends upon pain as a transformative force. In anchoritic literature in particular, a specific theme, that of the Marriage of Blood, emphasizes the connection between holy woman and Christ that is made through suffering. Without physical pain and degradation, the women will be unable to join with their Saviour and be transformed into his bride. Utilizing theories surrounding the s/m dynamic allows for an examination of identity construction within the phenomenon of pleasurable suffering.

The emphasis in these texts on pleasurable looking combined with the tortured body creates a narrative structure with s/m. The spectator, the anchoress, identifies with the main male protagonist, Christ, so that his power, manifested through his control of events, coincides with the active power of her (erotic?) gaze. The anchoresses, as "characters," make things happen and control events, thus controlling both their own identity and Christ's. Simultaneously, though, Christ and the Church ultimately controlled the direction of most prayers and rituals. Within these pieces, then, a conflict exists: the author is creating a script for the anchoress-reader to follow with her emotions, but within this script, Christ's character is defined and redefined, ultimately resulting in an identification of the anchoress with him through participation in his scripted actions. The directions for this partaking are built into the structures of the prayers themselves through rhetorical questions and repeated annihilation of self. Her "filthy flesh" needs to be unmade and remade, and Christ's body, and his erotic suffering, is the site of this struggle.

Although the above reading does not create a new genre, it lends a new reading to an existing one. Devotional literature read in the context of s/m does not have to be a pathologizing experience; it can be a liberating one. Pain as purgation is an accepted religious option. The s/m dynamic extends the concept of pain as purifier into pain as transformer. The function of torture is reidentification—in this instance, particularly the reconfiguration of the abject body of Christ, or the body of an aspiring holy woman. Typically, torture results

in the breakdown of the individual's will, and finally, identity; under intense physical torment, the individual's entire being becomes focused on the body as the mind/soul/identity is consumed with the immediacy of the pain. If this pain is also a source of pleasure for both participants, the emerging identities are transformed in a different manner than an unwilling sufferer. It is these unique identities that I will explore.

**Looking Into the Lives of Pioneers: The Anecdotes  
of *My Antonia***  
Derek Driedger  
University of North Dakota

The following paper discusses the approach taken by Willa Cather in writing her 1918 novel about pioneer life in Nebraska, *My Antonia*. Her particular decision to allow many of her first generation American characters to come forth and tell their own stories of the past, created an effect not often seen at this time in American literature. Novels were published where one central character dealt with his memories of home while exploring a new world in America, but the person dealing with the tension is usually central to a rising action type novel. In *My Antonia*, Willa Cather allows the voices and stories of a number of immigrants to blend themselves in a more circular story, one which does not move from start to finish, or focus on one central character.

The anecdotes, or the stories that the immigrants tell, often interrupt the flow of the novel as the reader takes time to place the one tale in the context of the novel. The seemingly scattered style of writing, does come together once the whole novel has been completed and the anecdotes are examined as both a separate entity from the novel and as a part of a collective work. Patterns in content are found in the anecdotes once a critical analysis takes place, allowing the messages of Cather to resonate upon the reader. Patterns in style are found when studying the anecdotes as well. This gives the reader a chance to look directly at the techniques used by Cather in creating her craft.

Cather is a very important American woman writer who created works that changed the way Midwest pioneers were written about. Cather created some of the first female pioneer heroines who were worthy of admiration in characters such as Alexandra Bergson in *O Pioneers!* And Antonia Shimerda in *My Antonia*. She gave pioneers their own voice and considered all their stories, whether from their old country or the new, to be integral to the development of her novel. She created a sense of respect for her pioneer characters, even those who she decided would stay on the farm, not sending them off to the city to fulfill the "American Dream."

In order to complete the above tasks, Cather had to write *My Antonia* a little differently. Her novel is more the story of a community, a collection of Midwestern farmers and small-town dwellers who all have interesting and important stories to tell. Cather decided to focus on one storyteller as the narrator, that being Jim Burden, but she allows Jim Burden to include all the stories that he remembers and to remind the reader from exactly who, he heard each story. This technique widens the scope of the novel, allowing numerous stories within a

story to filter in the reader conscious, each having a separate setting, theme, etc.. In *My Antonia* Cather has proved that a diverse collection can be more effective than a centralized focus if an author can weave it all together.

#### SESSION 5A: RHETORIC AND PHILOSOPHY

##### Time, Space, and Rhetorical Education in the 21<sup>st</sup> Century

Kevin Brooks, English  
North Dakota State University

The issue of how (or whether) to teach composition has been before Canadian and American universities for the last 120 years if we date the first composition course at Harvard in the 1880s. The emergence of universally required composition courses has obscured, to some extent, the richer rhetorical traditions in both Canada and the US. American histories of English studies, composition, and rhetoric have re-presented that tradition, largely in the name of curricular and institutional reform. I am trying to contribute to a Canadian history of rhetoric and composition, as well as figure out what if anything that history can say to Canadian and American scholars interested in enriching rhetorical education on their campuses.

This paper will briefly summarize the intellectual history of rhetorical education in Canada from 1950, taking as its starting point Canadian economic historian Harold Innis's "Plea for Time" in an educational environment he saw as strongly biased towards the control of space. Innis, Hilda Neatby, Northrop Frye, Marshall McLuhan, George Grant, and contemporary scholars in English, have primarily characterized the Canadian rhetorical tradition as an extension of the Ciceronian tradition: concerned about style, character, the continuation of western cultural values. In defining a Canadian tradition, they also characterized American rhetorical education of the twentieth century as mechanistic, narrow, shallow, skill-based. American histories of composition and rhetoric have largely corroborated this view, although without reference to the Canadian critique.

What can this North American perspective on the history of rhetorical education tell us?

American scholars, and to a lesser extent their institutions, are working out from the narrow conception of composition to a more robust sense of rhetorical education. Canadian scholars, and to a lesser extent their institutions, are working towards a robust sense of rhetorical education less elitist and exclusionary in nature. Largely through the influence of American rhetoricians, Canadian scholars are beginning to acknowledge the ways in which rhetorical education can function within the domain of higher education. This apparent convergence of national traditions can be understood, at least in part, as a post-FTA and NAFTA phenomenon—an attempt to *articulate* (in both senses of the word) the work of English departments to a post-national economy, an information economy, and/or a postmodern milieu in which the bias is clearly on space rather than time. I do not believe, however, that we all need to work towards the same thing, or that

there will be one thing that we all come to recognize as rhetorical education. Regional and institutional concerns will vary, and historical contingencies will enable certain reforms but not others. But Innis's notion of biases towards space and time may be a useful conceptual tool in sorting out, and balancing to the extent possible, the nature of various institutional reforms.

##### Epicureanism in Verse: Lucretius' Contribution to His Master's Philosophy

Daniel N. Erickson, Classics  
University of North Dakota

In *De Rerum Natura*, Lucretius passionately conveys the message of Epicureanism through beautiful verse. Producing such a work was far from easy; for, although other didactic epics had been written before his time, Lucretius was the first to write one expounding the doctrines of Epicurus. In so doing, he not only had to solve the inevitable metrical problems, but he also had to ensure that he did not violate the Epicurean Canon, which states that words must be used in their most basic senses. Deriving his poetic inspiration principally from Empedocles and Ennius, he set about the task of presenting his master's precepts in Latin hexameters. Although the poem is not in an entirely finished state, it is clear from what we have that he solved the problems successfully. He created a work that is both true to Epicurus' teachings and a fine work of poetry. Lucretius contributed greatly to Epicureanism by using his inspired and lucid verse to make it more beautiful, more interesting, and easier to understand and remember.

##### Philosophical Dialogue: Its Nature and Essential Conditions

Theodore Messenger  
University of North Dakota

The topic of this paper may seem to be of largely historical interest, harking back to Plato in antiquity or George Berkeley in the 18th century. But the matter to be considered is the nature, the possibility and the purpose of dialogue as a means of achieving and enhancing human understanding.

In these terms, the topic may seem too idealistic or optimistic. Anyone who holds that opinion is invited to engage in some dialogue, once we have established just what dialogue involves. Meanwhile, it is worth noting that there exists an organization whose members consider dialogue an activity worth engaging in now and in the future. This is the International Society for Universal Dialogue (ISUD), which in July 2001 will be holding its Fourth World Congress in Crakow, Poland.

For the purposes of the present discussion, it will be very helpful to refer to a paper presented at the IDUD's Third World Congress held at Babson College in Massachusetts in August 1998. Its author, Albert A. Anderson, called his paper, "Why Dialogue?"

Anderson observes that dialogue can be either an oral or a written activity, but he chooses to focus on oral dialogue. In either case, there properties that discourse must display for it to be considered dialogue. An analogy might be drawn to jazz, which can be either written or impromptu, but must still be recognizable as jazz. An interesting difference between "written" music and written dialogue may be noted at this point. Composers typically write *tousle* with future performances in mind. Dialogues are typically written as records of past discourse. This makes possible a further dichotomy among written dialogues. Some, like Plato's *Phædo*, recount dialogues which are claimed to have actually taken place. Others, such as Berkeley's *Three Dialogues*, depict encounters between fictitious advocates for opposing philosophical positions. Anderson (p. 2), focusing on oral dialogues distinguishes it from several other forms of oral activity: a) Dialogue is not ordinary conversation. The latter typically lacks, and does not welcome, any serious aim or goal. b) Dialogue is not discussion. Discussions do treat serious topics, and often have definite goals. But they aim to inform, instruct, or persuade, and do not tolerate interference with the pursuit of these objectives. c) Dialogue also differs from debate, where a limited number of positions is stipulated at the outset, and the result sought is for one side to win.

For Anderson, "The most important difference between dialogue and these other forms of oral exchange is its primary dedication to what is common or universal. . . . It is serious inquiry that seeks to understand the nature and activity of whatever subject matter is being considered. It searches for truth rather than taking it as given at the outset of the inquiry. Participants in a dialogue are free to change their mind in the course of their exchange" (p. 3).

While I find Anderson's treatment of dialogue lucid and persuasive, I'd like to make two points he does not make. The first is a matter he treats differently from the way I would treat it. The second is something he leaves untreated. The first concerns the *arche* of dialogue, the second, its *telos*.

As for the source of dialogue, I believe that no two people perceive the world in exactly the same way. But I also believe there is a core of experiences that all human beings share. Ideally, this would give any two of them a basis for mutual understanding, which dialogue could facilitate. But the mutual understanding, though complete, might be culturally, racially, or linguistically biased (cf. Francis Bacon's "Four Idols"). This shows why dialogue should, indeed, become universal.

As for the "final cause" of universal dialogue, if each person has a unique perspective on reality, then each of us needs all the rest of us. Recognizing and empathizing with one another's perspectives is the human vocation. Dialogue is an important, though not the only way of responding to this challenge.

## SESSION 5B: TRAVEL NARRATIVES AND EXPLORATION LITERATURE IV

### The Politicization of the Discovery: Thoughts on the Writings of Christopher Columbus

Debra Maury  
University of North Dakota

Contemporary preference for the term "encounter," as opposed to "discovery" to describe the results of Christopher Columbus' travels is indicative of the fact that political fallout due to the Europeanization of our hemisphere is still as alive and well today as it was some five hundred years ago. If one considers that the "conquest" of America actually began the day Columbus declared the Caribbean islands he stumbled upon possessions of the Spanish monarchy and that the admiral immediately captured into slavery indigenous peoples, the political correctness of the term "encounter" is rendered moot. The definitive truth is that America was being eradicated before she even had a name.

Much has been written about Columbus the greedy maritime merchant. There is little doubt about his basic motives for the undertaking of a voyage at the end of which he hoped to have exclusive rights to trading with the Spice islands. In 1492, bursting with religious zeal fresh from the Reconquest, Ferdinand and Isabella were anxious to expand the Spanish Empire. Avoiding collision with Portugal—involved in its own attempts to find a route southeast—they supported Columbus' conviction that he could find a faster route by sailing directly to the west. How and why such a crucial endeavor was entrusted to this mariner of virtually unknown origins is a curiosity if not an outright mystery.

Scholars of colonial literature must be at least grateful that Columbus carefully composed a detailed ship's diary of the first voyage and penned a letter to the king and queen recounting his astounding and extraordinary experiences. These writings reveal not only what was in the mind of this accidental tourist but also, somewhat surprisingly perhaps, the moral contradictions that were in his heart.

Conceivably his writings leave us with more unanswered questions than sociopolitical justifications for ostracizing him from the company in world history of great adventurers such as Marco Polo whom he so admired. In his pages we have the first written descriptions by a European of the inhabitants of the Americas. In his attitudes toward these people, Columbus reveals himself to be a living testament to the transition from Spain's medieval superstitious roots to an incipient Renaissance approach to life. For one who was not a man of letters, he demonstrates a style of writing that reflects personal composure and subtle maneuverings to further his own interests. But has he been judged by history too harshly in light of our outrage at the destruction that erased remarkable native cultures in the aftermath of the discovery? Surprisingly, there also exist in his writings the first ideation of the "noble savage" and indications of his affection for the people he came to know in this different world. In the end he would express a profound sadness for the unconscionable system he had perhaps unwittingly set into motion when he left the first group of colonists behind, but he

would die without ever having known that he was the instrument for synthesis of a New World.

**Encounters Beyond the Horizon: Mungo Park's Changing  
Native Perceptions While on Expedition  
Down the River Gambia, 1795  
Robert Kibler, English and Humanities  
Minot State University**

When the young Englishman Mungo Park returned to London from the East Indies in 1793, he learned that certain noblemen and gentlemen intent on "prosecuting discoveries in the interior of Africa" were having trouble finding someone to lead another expedition. The Royal Society, as it was called, had already funded and equipped a certain Captain Houghton, and there was sound reason to believe that Houghton would never return. The young and undaunted Park convinced the Society to let him lead the expedition, and vowed to do his best to enter the African Interior by means of the River Gambia, and to seek out the source of the River Niger, thought to be of great importance to British trade. Park and his company of men and supplies sailed from Portsmouth on 22 May 1795, and arrived in the African port of Jillifree, on the river Gambia, 21 June. In November, as the river torrents began to subside, Park and his group set out on expedition. Two years later, long since thought dead, a lone bearded Park stumbled, babbling, onto a jungle trail and was rescued by a British military caravan. Once the news spread that Mungo Park was found alive, the Western world wanted his story.

Yet the story he was to write, according to Mary Louise Pratt, was very different from the kind written by previous British adventurers and captains of Empire. Indeed, influenced by the newly developed Linnaean system of categorizing observations in terms of genus and specie, 18<sup>th</sup> century explorers had retained a scientific distance between them and those whom they observed. They catalogued the flora and fauna, mapped the rivers, measured the arms, legs, and skull sizes of those whom they encountered, and passed through new worlds untouched, it seems, by any sense that they had been among human beings. Naturally, such an approach was well suited to an Imperialism that would seek to exploit the human and natural resources of newly discovered regions of the world when possible. Yet Park's narrative was different—and for good reason.

Park's expedition had gone awry from the very start, and almost immediately his survival was dependent on the kindness of strangers for weeks and months at a time. He was befriended and helped by those whom he perhaps had intended to simply observe, and often described them in the most affectionate and sympathetic terms. Yet he would also revert to the same kind of aloof and objective descriptions of them that characterized the descriptions of Imperialist adventurers before and after. What are we to make of Park's two-minded sensibility?

Hans Robert Jauss suggests in his work on aesthetic reception that our understanding of an historical or literary situation results from a complex interplay

between "knowing and not-knowing," between those truths and stories that stabilize our perceptions and in some sense, methodize them, and those which destabilize our perceptions as they unfold in time, thereby changing them. There are thus two "horizons" of expectation with which we contend in order to orient ourselves to the world around us. Whether we hold more to a "method" of knowing, or embrace the unknown beyond the horizon of expectation, says a lot about us as human beings.

My paper will suggest both how we should interpret the double-mindedness of Park in this regard, and what that interpretation suggests about the cultural and historical disposition of Imperialism itself.

**SESSION 6A: PHILOSOPHY**

**Choosing Fate: Lermontov's Case Against Resigned Acceptance  
Karim Dharamsi, Philosophy  
University of Winnipeg**

In the preface to his second edition of *A Hero of Our Time*, Mikhail Lermontov responds to the critics to his first edition. Many had taken Pechorin, the main character of the novel, to be a moral reprobate. In Lermontov's own words, these critics of the anti-hero had been "dreadfully [sic] shocked to find such an immoral man as Pechorin set before them as an example." (334) "Others," Lermontov continues, "have observed with much acumen, that the author has painted his own portrait and those of his acquaintances!" Lermontov's response to his critics—and indeed, to those who have criticized the character of Pechorin—is this:

Pechorin, gentlemen, is in fact a portrait, but not of one man only: he is a composite portrait, made up of all the vices which flourish, full-grown, amongst the present generation. You will tell me, as you have told me before, that no man can be so bad as this; and my reply will be: "If you believe that such persons as the villains of tragedy and romance could exist in real life, why can you not believe in the reality of Pechorin? If you admire fictions much more terrible and monstrous, why is it that this character, even if regarded merely as a creature of the imagination, cannot obtain quarter at your hands? Is it not because there is more truth in it than may be altogether palatable to you? (335)

The last three "stories" of *A Hero of Our Time*, are part of Pechorin's diary, now no more than a travel log found after the character has died. The narrator is sharing the log with us, his motivations he suggests as being nothing but "the desire to be useful." (112) While it isn't clear what "use" the narrator has in mind, having come upon the diary "by chance" (112), he had only met Pechorin once and feels no bond of friendship preventing him from publishing a relative stranger's private thoughts. Having read the diary, he admits coming to appreciate "the sincerity of the man who has so unsparingly exposed to view his own weaknesses and vices." (112) The narrator adds that "[t]he history of a man's soul, even the pettiest soul, is hardly less interesting and *useful* than the history of a whole people; especially when the former is the result of the observations of

a mature mind upon itself, and has been written without any egoistical desire of arousing sympathy or astonishment" (112; *emphasis added*).

In this paper I examine Lermontov's fourth story in *A Hero of Our Time* called, "The Fatalist." My argument has two parts. Firstly, I argue that it is in this story, specifically, that Pechorin *becomes* a "hero" of his time—and perhaps even of ours. While it is a commonplace to think of a commitment to "fate"—or determinism—as being diametrically opposed to "human freedom," the conception Lermontov appears to be critiquing is one of "resigned acceptance" to *come what may*. Lermontov sets Pechorin's character against resigned acceptance, giving us a modern nomad (indeed, a traveler) whose recoil into security is grounded in his ability to rehearse his own personal history or biography. Instead of dealing with what is to come, we are to examine what has already been the case. But to serve what end?

Earlier I quoted the narrator's remark that the "history of a man's soul ... is hardly less interesting and useful than the history of a whole people." A few paragraphs later he will end his forward to Pechorin's diary with the following:

Possibly some readers would like to know my own opinion of Pechorin's character. My answer is: the title of this book. "But that is malicious irony!" they will say... I know not. (113) The "title of this book" is, of course, *A Hero of Our Time*. Hence, secondly, I will argue that while the narrator's interest is in the history of one soul, *that soul* exemplifies for him the character of an entire time. Understanding the character of Pechorin, then, would have meant for Lermontov's critics, an understanding of themselves. But this, recall, is highly problematic since, in Lermontov's words, his critics have found the "truth" behind Pechorin's character unpalatable.

## The Meaning of "Philosophy" and the Illusion of Diversity in the Humanities J. R. Muir, Philosophy University of Winnipeg

### Introduction

The French philosopher, journalist and sociologist, Raymond Aron, once observed that "cultural traditions are most imperious when they are least known." One such tradition is that of Isocrates [436-338 BC], a student of Socrates and a friend of Plato. It is well enough known that there was some debate during the age of Socrates about just what "philosophy" was, and that the Platonic conception largely prevailed within philosophy itself. Despite the work of Burk, Matieu, Marrou, Jaeger and others, however, it remains much less well understood that Isocrates' conception of "philosophy" prevailed in education, higher education especially. This is most importantly true of Isocrates' conception of the value of education, which now dominates North American educational thought. The intention of this paper is to articulate the logical structure of the Isocratean conception of the value of education, and to argue that a clear understanding of it can help us to understand that there is very much less "diversity" in humanities education than is often assumed. I will conclude that there will continue to be

little fundamental diversity of opinion in the humanities until the cultural tradition of Isocrates is recognized, and an alternative to it sought.

### Isocrates and Plato on the Meaning of "Philosophy"

Isocrates and Plato both define philosophy in a way close to its etymology, namely, the love of wisdom. In Plato's view, "wisdom" depended on rational knowledge of the Good of the whole. Philosophy, in this view, was education and thought directed toward the attainment of such knowledge. According to Isocrates, however, no such knowledge was possible for human beings. In his view, wisdom consisted of effective judgment based firmly in a political doctrine. In this view, philosophy consists of knowing the political doctrine that has best served one's own regime, and the use of rhetoric to persuade one's fellow citizens and government to be guided by it.

### The Logical Structure of Isocrates' Conception of the value of Education

Isocrates argued that the value of education is defined deductively from an axiomatic political doctrine. This may be represented schematically as:

Political doctrine –[deduction]–> value of education

The value of education is therefore relative to the political doctrine to which one is committed prior to any thought or debate about education.

### Some Effects of the Isocratic Tradition

The value of the humanities, particularly as a part of contemporary university education, is very much disputed. Yet there seems to be very little genuine and open debate, but rather something of a stalemate between two groups merely hurling recriminations and insults at one another. To simplify for the sake of clarity, on the one side is the political Left (called the "Politically Correct" by its opponents), while on the other is the political Right (called "traditionalists" and/or "canonists" by its opponents). There are, of course, a variety of variants within each of these two categories.

Both political parties use the rhetoric of "diversity" to articulate and rationalize their educational agendas. The Right argues that moral and political "liberalism" dominates the educational agenda of the Left. In this view, educational thought and practice on the Left deploys the rhetoric of "diversity", but in fact excludes both domestic "conservative" thought and anything non-liberal in any other culture. The Left, too, argues that the educational agenda of the Right uses the rhetoric of "diversity", but that too many economic classes, ethnicities and others are excluded. Every so often an optimistic voice is heard, suggesting that this very conflict between Left and Right is in itself a "diversity" of views which suggests a healthy educational debate.

If we examine these debates more carefully, however, we see that there is little if any diversity of a fundamental kind. In fact, all parties to this debate assume exactly the same conception of educational value, namely the Isocratic conception of

Political doctrine –[deduction]–> value of education

There is no diversity of opinion concerning this first premise, and the presupposition that the value of education is relative to political goals. Such diversity as there may seem to be is wholly secondary and derivative, limited to the question of which political doctrine ought to be axiomatic. There is little or no

diversity concerning the primary question of whether the value of education ought to be relative to political doctrine and aspiration at all.

#### Conclusion

The Isocratic conception of the value of education dominates contemporary educational debate. If education is valued relative to political doctrine, then there may seem to be a wide diversity of educational goals as a consequence of the wide diversity of political doctrines. It is not at all clear, however, that so limited a conception of "diversity" serves the humanities well. After all, this view assumes that politics has a normative priority, and that the value of education is a derivative of political value. Educational debate consequently is reduced to a stalemate in which there is no diversity of first principle and, consequently, only an apparent diversity of derivative doctrines. Real diversity in the humanities, and in educational debate more broadly, will not be achieved until the Platonic alternative is once again a part of our educational thought.

### SESSION 6B: L'AUTRE / THE OTHER

#### Une conscience mutilée Rachelle Thibodeau, French, Spanish, and Italian University of Manitoba

Notre analyse portera sur le problème de l'identité féminine dans une société androcentrique. Dans le roman intitulé *Les Belles Images*, Simone de Beauvoir nous présente une femme enfermée dans les étroites limites d'un monde réservé au sexe féminin. A travers le roman, Beauvoir analyse et dénonce le système socio-politique et économique, ainsi que les valeurs, les prétentions et les conceptions préconçues sur lesquelles repose ce système. Dès le début du roman, Laurence se trouve face à un système idéologique où uniquement le rationnel est valorisé, alors qu'elle-même, en tant que femme, représente le contraire de ce qui est valorisé par l'idéologie. Le cas de Laurence est révélateur de l'ambiguïté de la position féminine à l'égard de ces valeurs. Laurence est physiquement et moralement déconcertée. Elle tombe aveuglément dans le piège d'une société dirigée par une idéologie patriarcale. Cette société forme autour d'elle un carcan qui la torture. Selon Beauvoir, les valeurs de cette société avilissent l'identité féminine de Laurence. Tout au long de son oeuvre, Beauvoir observe et critique le rôle social attribué aux femmes. La dualité de Laurence, d'après notre analyse consiste en ceci qu'elle est partagée entre les deux registres de l'émotionnel et du rationnel, le premier définit ce qu'elle est d'après l'idéologie patriarcale, le second ce qu'elle voudrait être. Pour Laurence, l'obstacle majeur auquel se heurte sa prise de conscience féminine est la reconnaissance de l'idéologie patriarcale comme la base idéologique de la société. Il s'ensuit qu'intérioriser les valeurs du rationnel revient pour Laurence, en tant que femme, à intérioriser l'idéologie, la culture patriarcale, donc, les structures qui déterminent sa propre oppression. La découverte du problème de la misogynie et implicitement celui de l'oppression, permet à Laurence d'aider sa fille Catherine à sortir de ce cercle vicieux où les

opprimés, par l'intériorisation des structures qui les oppriment, deviennent complices de leur propre oppression.

#### Un étranger à Paris: Vittorio Alfieri et la dialectique de la tyrannie Santé A. Viselli, French and German Studies University of Winnipeg

Cette recherche, dont je présente à cette conférence quelques résultats préliminaires, se déroulera en quatre volets:

1. Premièrement, il sera question de définir et d'étudier le personnage topique de l'étranger et, par conséquent, de démystifier la notion d'étrangeté.

2. Deuxièmement, à titre d'exemple, l'on citera deux textes rédigés par deux "illustres" étrangers, Jean-Jacques Rousseau et Vittorio Alfieri. Il est remarquable de constater que les deux écrivains visitèrent Paris à deux moments bien différents du siècle des "Lumières", mais ils laissèrent des commentaires très comparables de leur première expérience parisienne (voir J.-J. Rousseau, *Les Confessions* et V. Alfieri, *La Vita*).

3. Troisièmement, il faudra rappeler que la problématique de la tyrannie est complexe et ancienne. Le XVIII<sup>e</sup> siècle fera siennes les leçons de l'histoire, mais il ne sera pas capable d'être assez philosophe et tombera victime de l'intolérance, de la violence et du despotisme révolutionnaires. La France, pays de la liberté, deviendra après 1789 aux yeux d'Alfieri le pays de la corruption et de l'esclavage politique et moral.

4. Enfin, en se penchant sur l'oeuvre de Vittorio Alfieri, l'on analysera les signes très étroits qui relient la dialectique de la tyrannie -un discours d'ailleurs contradictoire et pluriel- et la gallophobie déconcertante de cet auteur italien qui, plus passionné que cérébral, réussit néanmoins à redonner à la littérature italienne son ancienne splendeur et sa place dans le siècle des "Lumières".

À titre de conclusion, nous nous poserons la question suivante, à savoir pourquoi Vittorio Alfieri?

Chose aujourd'hui bien connue, les "Lumières" ne furent pas l'apanage de la France, de l'Angleterre ou de l'Allemagne. L'Italie participa très activement au réveil de la conscience européenne et mondiale. Le Risorgimento (XIX<sup>e</sup> siècle) et la proclamation de la nation italienne trouvent leur origine intellectuelle au XVIII<sup>e</sup> siècle et, si l'on vit la naissance des États-Unis d'Amérique et de la République française (la première république date de 1792), l'on vit aussi renaître la nation italienne, qui se libéra, après plusieurs guerres d'indépendance, de la tyrannie du joug autrichiens.

Vittorio Alfieri, poète, dramaturge et écrivain politique, tournait sans cesse son regard en arrière et ses commentaires qualitatifs sur l'Italie touchent surtout à ce passé si glorieux qui fut celui de ce pays. Souvent, et en véritable passionné, il a ignoré qu'en antithèse l'on y retrouvait la misère, la violence, l'insalubrité des lieux, la dégradation physique, politique et morale du peuple. Montesquieu, entre autres, en avait déjà laissé une critique assez désenchantée dans son *Voyage en Italie*. Cependant, l'Italie du XVIII<sup>e</sup> siècle ne se borne pas à quelques remarques de voyageurs enchantés ou désenchantés et le public savant du XX<sup>e</sup> siècle ne peut plus méconnaître que des écrivains italiens, comparables aux plus

célèbres philosophes du XVIII<sup>e</sup> siècle français, aient contribué de façon systématique à la propagation des "Lumières" en Europe (voir Franco Venturi, *Il Settecento*) et à la dissolution des "chaînes de l'esclavage", selon ce mot de Marat. Alfieri, Beccaria, Parini, Goldoni, Casanova, les frères Verri, Muratori, Vico, sont à compter parmi les auteurs les plus prolifiques, sans oublier les journalistes, les académies, les arcadiens, les historiens, les économistes, les artistes. Lorsqu'en France des intellectuels déclarent la guerre au despotisme (Mirabeau, *Essai sur le despotisme*, Marat, *Les Chaînes de l'esclavage* et un peu plus tard, *Les Voeux d'un patriote*, anonyme, nouvelle version des *Soupirs de la France esclave*, 1689), de l'autre côté des Alpes, l'on est engagé dans le même débat (À titre d'exemples, voir Alfieri, *De la Tyrannie et Du Prince et des lettres*, 1789, le prince Luigi Gonzaga di Castiglione, *Le Bon citoyen lettré*, 1776 et *Réflexions politico-philosophiques sur l'ancienne démocratie romaine*, 1780, le comte Alessandro Pepoli, *Essai de liberté sur divers points*, 1783 et le Calabrais Antonio Jerocades, *Paul, ou bien l'humanité libérée*, 1783). Nous remarquons, depuis que nous menons cette recherche, une mine de richesses encore cachées qui ne demandent qu'à être exploitées, aux lisières d'études et de thèses à venir. Sans enlever à la France et à l'Angleterre leur panache, l'Italie, malheureusement trop méconnue dans l'étude du siècle des "Lumières", mérite une place aussi importante.

***The Screens* by Jean Genet: The Use of Space in the  
Dramatic Representation of Rebellion  
Andrew D. Trump, English  
North Dakota State University**

Jean Genet, French playwright, uses very theatrical references and allegorical characters in his works. *The Blacks* and *The Maids* use role reversal, artificial make-up, exaggerated costuming and props, plus non-realistic acting. *The Screens* uses the same physical objects and signs; however, the other Genet plays are representations of fictional events and settings. *The Screens*, in contrast, is based upon the actual independence revolt of Algeria from France in the early 1960s—a true place and event. However, Genet tells his story in his unique playwriting style very much in the tradition of his other plays with one additional presence.

*The Screens* illustrates one unique element in Algeria historically and with Genet dramatically. Colonial Algeria was a huge piece of space in North Africa. It inhabited an overwhelming area of Saharan/Magreb desert thinly populated, with a thin strip of coastal farming land including cities and towns along the Mediterranean Sea. Space, overpowering space, is a huge presence in Algeria and in Genet's play. Genet in his theatricality (stage directions, place and character descriptions in his text plus staging in a performance) uses space as a major and dominant element in this play.

Space in *The Screens* is affected in what is referred to in the play's title. Trompe l'oeil are placed onstage, drawn upon, shunted around, and used as elements of sets. These screens are integral to the action onstage—in the act of being drawn upon by the actors before each scene is played out, their visible

presence with their symbols during the scenes, and as exits and entrances for the actors. The scenes, *The Screens*, plus their visible symbols and the actors with the artificial looking make-up and exaggerated costumes come together in quite striking combinations. The Arab rebellion and fight for independence from colonialist France is highlighted in its brutality, oppression, and death by Genet's manipulation of space utilizing *The Screens*. Through these visible techniques and symbols, Genet constructs a jarring theatrical reality dramatizing an unsettling period of colonial Algerian and French history. Space in *The Screens* highlights social/domestic position among the Arabs, between colonialist and colonized, the hatred between enemies, criminal and victim, the uneasy alliance among the resident Europeans, and finally what the dead say and do when watching the living as the revolt goes on. The screens are then dealt with in a finality that "breaks" the "reality" Genet goes to such pains to establish and continue through most of the play.

In this paper, Genet's theatrical techniques of costuming, make-up, the trompe l'oeil, are to be analyzed on their use and influence on the space Genet constructs in the text, the stage, and viewers'/readers' minds. Here is a unique use of stagecraft that represents so much that can be shown onstage in its obvious theatricality—yet more brutal and graphic than any attempt to make it look "real."

**(Footnotes)**

<sup>1</sup> Brady, F. and Pottle, F. A. *Boswell on the Grand Tour: Italy, Corsica, and France 1765-1766*. Toronto: William Heinemann Ltd., 1955. 160 and 169.

<sup>2</sup> *Ad Helviam de Consolationes*. 6. 5-6.

<sup>3</sup> Claude De Bonnault. *Histoire du Canada français*, Paris, PUF, 1950, p. 56.

**Minutes of the October 22, 2000, Business Meeting**

Call to Order: Constance Cartmill, President

Eric Furuseth moved that the minutes from Grand Forks 1999 be carried.

**President's Report**

Constance Cartmill thanked those who helped her to organize and carry out plans for the Conference. She remarked that many had shown interest in and support for working in response to the two conference strands or themes: travel narratives and feminist influences on literary genre. She noted that it would probably be a good plan to carry on organizing our conferences around a theme so that sessions have a measure of consistency and audience appeal. The suggestion was made that the topic of e-editing might serve as an upcoming theme. She noted that we received a good number of proposals for our Program and that those giving papers came from a range of institutions. Constance also suggested that we should erect a permanent web site. Gaby Divay suggested we might hire someone to do this for a \$100.00 honorarium. In addition, Constance said she is interested in the project of publishing full-length presentations and that we might set a January 2001 date for submissions. Tom Matchie, seconded by Tim Messenger, moved that the report be accepted.

**Treasurer's Report**

Jaqueline McLeod Rogers noted that the balances of October 2000 were actually healthier by several hundred dollars than those of October 1999. She also noted that the American account remained lower than the Canadian due to her error, reported at last year's meeting, of putting American membership money into the Canadian account in early 1999. She and Constance went to the bank to see about transferring money to the American account to even out the balances, but according to the exchange rate at the time of inquiry we would have lost money; they decided to leave the accounts as they were. Bill Cosgrove pointed out that the 1999 conference was in Grand Forks, not Fargo, and Jaqueline agreed to enter that change on the report. Moved by Eric Furuseth and seconded by Robert Kibler that the report be accepted.

**Officers for 2000-2001**

Past president: Constance Cartmill, UM; President Chandice Johnson, NDSU; Vice-President Jaqueline McLeod Rogers, UW; and Secretary/Treasurer Enrique Fernandez, UM. John Allen moved and Beth Birmingham seconded that the slate be accepted. Constance thanked us for attending and called to adjourn. Jaqueline McLeod Rogers and Enrique Fernandez moved the meeting adjourn..



**Life Members**

Emerson Case  
Kathleen Collins  
Gaby Divay  
Rory Egan  
Roberta Harvey  
Jim Simmons

Ursala Hovet  
Tim Messenger  
Michael Moriarty  
Donna Norell  
Bernard O'Kelly  
Vincent L. Schonberger