

Preface

Patricia De Méo

It is with great affection and respect that Oreste Pucciani's former students have collaborated on this special issue of *Dalhousie French Studies* in his honour. Since Pucciani has directed 38 Ph.D. dissertations during his tenure at U.C.L.A., with others still in progress, it is unfortunately true that space limitations as well as other commitments did not allow all of his students to contribute an article to this volume. A complete list of Pucciani's Ph.D. students, all of whom salute him on this occasion, may be found in the *Tabula gratulatoria*.

Unlike many scholars, who have one over-riding professional passion, Oreste Pucciani has the unusual merit of having made a significant contribution to several areas. He is probably best known for his work on sartrian philosophy and esthetic theory. However, he has maintained a lively interest in modern French literature in general, having written numerous articles on the French novel and theatre. Finally (or should it be firstly?), Pucciani has been very actively involved in French language teaching. He inaugurated the "U.C.L.A. Experiment in Elementary French Teaching" in 1960, furthering the work of his mentor Emile de Sauzé. This "experiment" has evolved into an influential tradition. Given Pucciani's diverse scholarly interests (described in more detail in the section "Notes on Contributors"), it is pleasing and appropriate that the articles in this volume deal, precisely, with the philosophy, esthetic theory and literature of Jean-Paul Sartre, the works of Simone de Beauvoir, and with the vital concern of teaching. There is indeed no finer way to honour one's teacher than to demonstrate the effectiveness of this teaching, through original and thoughtful work of one's own.

It is typical of Oreste Pucciani that he requested the opportunity, in a volume dedicated to him by his students, to honour one of his very first students. It was through Nathalie Moffat that Pucciani came to know Sartre and Beauvoir. We are pleased to reprint one of her short stories, "Nuits sans importance" (originally published in *Les Temps Modernes*), with a preface by Pucciani.

Nicole Trèves emphasizes the importance of *Les Mots* among Sartre's works, and analyzes it in the light of theories of hyperrealism. (Let it be noted that, although Trèves was never formally a student of Pucciani's, she attended his seminars on

sartrean philosophy when she was a junior colleague of his at U.C.L.A. Pucciani thus considers her a student *honoris causa*.)

Both Ralph Baccash and Françoise Dorenlot add their insights towards an understanding of Sartre's fictional heroes. Baccash concentrates on *L'Age de raison*, drawing parallels between this work and classical French tragedy. Dorenlot, for her part, studies characters in Sartre's theatre, and in particular reflects upon identification with sartrean heroes.

Claire Saint-Léon provides an interesting account and analysis of the critical reception of *Huis clos* in France over a period of years. The changing perception of the play, as well as the differing interpretations of it on stage, provide an excellent example of Sartre's concept of the esthetic object as a "centre réel et permanent d'irréalisation". Gayle Dufour explains this concept, and applies it in a most original way to the study of modern architecture as an esthetic object.

Robert Ellis compares the philosophical works of Unamuno and Sartre, and explains his conclusion that Unamuno should properly be considered as a precursor of Sartre.

The four following articles deal with the work of Simone de Beauvoir, whose recent death saddened us deeply. This sadness is, however, tempered in some small way by our ability to salute her respectfully in this volume. Jean Adloff, who has already published the invaluable research tool *L'Index du corpus philosophique de Jean-Paul Sartre*, contributes yet another useful index, this time for Simone de Beauvoir's *Entretiens avec Jean-Paul Sartre*. Catherine Portuges studies the interrelationship between Beauvoir's feminism and her teaching, and suggests an implicit theory of feminist teaching. Mary Lawrence Test and Myrna Bell Rochester discuss the social activism of Beauvoir in her works and in her life. Denise Warren casts a critical eye at Beauvoir's feminism and provides an original and insightful analysis of *The Second Sex*.

The final two articles represent, in different ways, a departure. Alain Cohen pursues a reflection on the Other and on intersubjectivity. His early probing of this subject was in the context of Pucciani's seminars on Sartre; Cohen shows, in this article, the evolution of his own approach to the question. Finally, Dennis Gilbert's proposal for the creation of a Center for Sartrean Studies leaves us appropriately anticipating future *praxis*, future projects having as their basis works in the past and the present.