

Editor's Notes

The twelve articles in this double issue, *Initiales* 10/11, are arranged in a more or less chronological order: Chrétien de Troyes, Montaigne, Hugo, Barbey d'Aurevilly, Camus, Blais, Ajar, Jaccottet... The topics are, as usual, literary, linguistic or semiotic, sometimes combining literary, philological and linguistic perspectives (articles by Edwards, Petrakos, Clarke, Dorrington). Two articles are excerpts from M.A. theses, nine are essays prepared for graduate classes. It was again possible to include work by students from other universities (Clarke of Acadia University and Eygun from the University of Manitoba).

The volume begins with two articles dealing with medieval topics. Dawn E. Henwood draws the portrait of the narrator from the text of *Erec et Énide* by Chrétien de Troyes (c. 1135-1183), whereas Brigitte Favier-Duboz focuses on the character of Lunete in Chrétien's *Yvain ou le chevalier au lion* in order to show how the work reflects the changing conception of love in medieval literature.

Christine Horne explores *Les essais* by Michel de Montaigne (1533-1592), looking for clues revealing the ripening of the author's inner voice.

Jeannette M. Gaudet shows, in her first piece, how the grotesque and the monstrous, traditionally representing evil and the unknown, became associated with a new vision of life and art in the works of Victor Hugo (1802-1885).

François-Xavier Eygun analyses the novel *Une histoire sans nom* by Barbey d'Aurevilly (1808-1889) and finds a link between what he calls Barbey's fantastic realism and his view of the French Revolution.

H. Peter Edwards looks at the linguistic resources of deixis and anaphora in two chapters of *La peste* (1947) by Albert Camus (1913-1960), and concludes that creative use of language resources transcends their systematic presentation in grammars.

Vasiliki Petrakos dissects the text of Camus' short-story "L'hôte" (1957) looking for changes in location. She finds forty-two movements of the main actant, Daru, and she reflects on the significance of spatial movement in prose.

Stéphane Bédard's contribution invites us to join him in observing the world of *ikebana*, the consummately structured Japanese flower arrangements with spiritual Buddhist correlates.

The children's world, as seen by authors, is the topic of the next two articles. Jeannette M. Gaudet's second piece depicts the conflict between the world of adults and that of children in two novels by Quebec writer Marie-Claire Blais (b. 1939): *Le sourd dans la ville* (1979) and *Les apparences* (1981).

Marie-Diane Clarke gives a meticulous description of the language and imagery of Momo, a child character in *La vie devant soi* (1975) by the contemporary French writer Émile Ajar.

Having analyzed the richness and variety of metaphors in the work of Philippe Jaccottet (b. 1925), Peter Dorrington notes that his favourite poet gives up ambitious and analytical metaphors to embrace a mysterious and serene simplicity of language.

Finally, we are happy to include three Acadian short-stories told, in Acadian, by Joseph D. Samson and recorded and transcribed by Lois Elizabeth Samson.

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R. Kocourek