

## Editors' Notes

### 1996-1997

Again we must apprise our readers of significant changes concerning *Initiales/Initials*. Our founder, Rostia Koucourek, has formally retired from Dalhousie, and both he and Hans Runte have relinquished their editorial involvement with this journal even though they have graciously been available for consultation to the fledgling editorial team Bonnel/Pearre.

We are extremely grateful to Yvonne Landry, Natalie Wood and Solange Fayt for their invaluable technical help. Our new policy, which requests contributors to submit their manuscripts both in hard copy and on disk, should facilitate future processing.

Volume 14 of *Initiales* was devoted entirely to graduate contributions to a terminological conference in Quebec city. Volume 15 has some catching up to do in covering recent thesis work here in the department. All but one of our articles are thesis excerpts.

There are four articles in the field of linguistics:

Emmanuel Aitokhuehi's essay on phonic repetition was presented at an in-house graduate colloquium. His thesis on lexical borrowing in technical language is aptly represented by the chapter on graphic and phonic function.

Lise Lapierre's first article examines irony in the work of Gérard Bessette. From her doctoral thesis on the past participle in technical writing, she offers her synthesis of various conceptual underpinnings for this controversial form.

Our literary contributors include:

Jeannette Gaudet, whose analysis of Marie Redonnet's *Splendid Hotel* constitutes one of the five similar studies concerning recent women authors assembled in her doctoral thesis;

Martine Jacquot, for whom the act of looking became the powerful focal point for her doctoral work on Marguerite Duras, writer and filmmaker;

Laurence Garcia, who writes about the fragmentary nature of André du Bouchet's poetic voice and the possibilities opened up by this apparent incoherence;

Rose Marie Paul, who describes the couple in Godbout's novel as a microcosm of Quebec's socio-political evolution.