

## Editor's Notes

### 1988-1989

This was a year of interesting tension, not only in the academic sense. More than in other years perhaps, our students felt the pressure of having to cope with a broad spectrum of literary, linguistic, cultural and didactic facets of the field of French Studies at Dalhousie. But, on the whole, all went well.

It was also a year rich in graduate applications for the coming year, from Canada and from overseas. Alongside the established Master's programmes, the Ph.D. programme is completing its first cycle, which began in 1986: Michael Brophy and Pierre M. Gérin writing their theses, Anja Pearre having passed the Preliminary and Comprehensive Examinations, Christine Horne and Martine Jacquot finishing the required course work, and Charles Baurin and Jeannette Gaudet waiting for their doctoral work to start in September 1989.

As in 1987, graduate students were in charge of presenting the speakers at last year's international conferences organized by the Department. Ph.D. students read papers at the International Colloquium on the Contemporary Poetry of France in September, and at the Second International Symposium on the French Language and Linguistics in October 1988. We would like to think that experience gained through such an exchange of ideas is enriching and will be increasingly perceived as invaluable by our students.

### Volume 9 of *Initiales*

Three of the seven studies of Volume 9 are chapters of M.A. theses (A. Edwards, B. Shaw, Ch. Elson), two are texts prepared by Ph.D. students (A. Pearre, Ch. Horne), two are guest contributions: one written by a Ph.D. student at the Université de Tours (A. Hamzaoui), the other by a lecturer of French at the Università di Torino (V. Portevin).

Anja Pearre's study combines sensitive literary insight and understanding with fine textual analysis, as she uses linguistic clues to reveal the author's silent yet very much present interlocutor in the monological *La Chute* (The Fall; 1956) by Albert Camus (1913-1960).

In her thesis on André Frénaud (b. 1907), Beverley Shaw reconstructs the meaning of the "sense of oneness", which transcends the ordinary notions of time and space. Her text dwells, however, upon the idea of place, upon the rural and urban settings of the poet's experience.

Christine Horne's textual linguistic contribution shows how the lexical resources, selected by Emile Zola (1840-1902) in his *Thérèse Raquin* (1867), constitute a network of dire semes, which leaves its stamp on the novel.

In his thesis, Allen Edwards examines the women in the plays of the Montreal author Michel Tremblay (b. 1942). The chapter in this volume is centred around the Quebec women who are up in arms against the restrictiveness of their world.

In order to present a linguistic and semiotic view of periodical headlines, Yvonne Portevin analyzes the French weekly *Le Point*, paying attention to the

headline as a textual unit and to the cases where the structure of a headline (the hypertext) depends on a particular model (the hypotext).

Christopher Elson's thesis chapter on Yves Bonnefoy (b. 1923)—poet and Professor of Comparative Studies of Poetic Function at the Collège de France—explores the author's answers to the challenge of his crossroads: a series of dichotomic choices between Image and Presence, Dream and Reality, the genuine Here and the illusive There.

Abdel Hamzaoui looks at the role of a complex linguistic heritage in the work of André Chamson (1900-1983), the French author from the Cévennes Mountains, Académicien (1956), and "heir to two mother tongues": Provençal (literary and everyday) and French.

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