

Editor's Notes

1992-1993

This is a year of change in the French Department as well. Students have constituted the Dalhousie Collective for Graduate Students of French, and they take a more active part in Departmental matters. Nina Hopkins Butlin is the first Chairperson of the Collective.

Michael Bishop took over as Graduate Coordinator from the present Editor, who stepped down after fifteen years of service in that capacity.

On July 1, 1993, Patricia De Méo will become Departmental Chairperson, relieving Michael Bishop, who has been Chairman since 1984.

There were a few changes in the Editorial Committee of *Initiales*. Hans Runte joins me in thanking Professor Paul Chavy and Professor Pierre Gérin for their help during the first dozen years of the journal. Their wisdom and contribution will be remembered.

Ph.D. student Christine Horne leaves our Editorial Committee: she has been appointed Assistant Professor in French Linguistics at Brock University. Thanks and congratulations.

We sincerely welcome Patricia De Méo and Nina Hopkins Butlin as new *ex officio* members of the committee.

I particularly appreciate that Lise Lapierre could join Hans Runte and myself in the editorial work related to this volume.

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The volume contains eight articles. Three are thesis extracts:

Anja Pearre, who successfully defended her Ph.D. thesis exploring the relationship of French poet and thinker Yves Bonnefoy (b. 1923) to visual arts, presents the part of her thesis dealing with Michelangelo (1475-1564).

Jennifer Burton gives an interpretation of a woman's revival through regression to, or falling back on, original maternal, corporal and natural sources, as seen in the work of French writer and critic Chantal Chawaf (her first book was published in 1974).

Carolyn Watt's text on ways to overcome obstacles in private communication is a part of her thesis on solitude and communication in

three contemporary works by the Quebec novelist André Giroux (1916-1977).

Four of the articles included are class reports, prepared for the courses in Text Linguistics, Art and Literature, and Acadian Literature. One article was written by a guest from Brandon University in Manitoba:

Nina Hopkins Butlin takes on the arduous task of characterizing Algirdas Julien Greimas' and Joseph Courtés' *Sémiotique, dictionnaire raisonné de la théorie du langage*, that brilliant yet at times sibylline masterpiece of the semiolinguistic School of Paris.

In her brief contribution, Brigitte Faivre-Duboz gives her view of polyphony in the novel *Gaspard, Melchior et Balthazar* (1980) by Michel Tournier (b. 1924), whose art is a movement directed to at least two things at a time.

Colleen Heenan deals with the necessity for Acadian writers to contribute to the development of a national identity while remaining open to the great currents of world literature, with the essential opposition between regionalism and universality in Acadian literature.

Lise Lapierre's study is an example of a meticulous and concise linguistic analysis of a text in prose; she looks at verb tenses occurring in *La Ficelle* (1883) by Guy de Maupassant (1850-1893).

Finally, Ben Jukpor, of Brandon University, analyzes *Le Cid* (1636/37) by Pierre Corneille (1606-84), looking for the meanings of the sentiment of honour, which he sees as a complex notion combining duty, pride and generosity, linked together by choice, will, freedom and conscious suppression of self.

The next volume, *INITIALES 14*, is in preparation. It will contain the eight papers read by the graduate students of Dalhousie University and Université de Montréal to the XVth International Congress of Linguists in Quebec City in August 1992.

Last not least: The help of Bonita Outhit and Yvonne Landry in processing this volume was much appreciated by all.

R. Kocourek