

Chapter 5

THE SIGNIFICANCE OF THE QUATERNITY

Françoise Maccabée Iqbal has demonstrated that Aquin was both interested in and knowledgeable about Renaissance writings.¹ His own awareness of Renaissance epistemology is apparent from his allusion in L'Antiphonaire to a well-known occultist thinker, Nicolas de Cusa. The latter, along with Ramón Lull and Giordano Bruno, fascinated Borges as well, who worked out the occult reasoning of the Renaissance by superimposing it upon his detective stories. In this chapter, it is proposed to demonstrate that geometrical logic not only underlies the organization of Aquin's three novels but also provides a model which helps to explain the nature of the relationship of the implied reader and narratee to the text. Robert Carroll's study of Borges and Bruno will form the basis for our discussion.²

In the previous chapter, we concluded with a brief discussion of cyclical or circular time and plot. This idea is not, of course, limited to L'Antiphonaire. Prochain épisode offers an even better example. The narrator/prisoner doubles himself as H. de Heutz. The whole novel is designed to lead to

¹Françoise Maccabée Iqbal, "Violence et viol chez Aquin: Don Juan ensorcelé," Canadian Literature, 88: 52-60 (spring 1981).

²Robert C. Carroll, "Borges and Bruno: The Geometry of Infinity in 'La muerte y la brújula'," Modern Language Notes 94: 321-342 (1979).

the moment in which the narrator/hero becomes narrator/prisoner; the narrative comes full circle inasmuch as prisoner and hero are one and the same. In Trou de mémoire, Pierre X. Magnant = Charles Edouard Mullahy = the editor. Magnant's pursuit of Joan is echoed by Ghezso-Quénum's pursuit of RR. At the very beginning of the novel, the latter carefully establishes his own similarity to the French Canadian.

In expanding our own discussion of the new (yet old) text and the location of difference in identity as well as their important implications for the reader, we need first to examine the relationships of the concepts of unity, infinity and finitude. We shall begin with the epigraph to L'Antiphonaire, which belongs to an axiom of Marie la Copte: "L'un devient deux, le deux devient trois, et le trois retrouve l'unité dans le quatre." As we shall shortly demonstrate, the emphasis upon the symbolism of numbers in relationship to L'Antiphonaire is not gratuitous and has, moreover, interesting implications for Aquin's first two novels.

According to Pythagoras, the numbers from 0 to 4 have the following geometric associations:

0 = circle: a snake biting its own tail: God before creation, infinite possibility; 1 = dot in the circle: the central or circumferential fire, the beginning of creation; 2 = broken line: polarity, resistance, primordial matter; 3 = equilateral triangle: active unity of duality, source and prototype of all that has been created; 4 = square: material forms and detached units, the tetractys . . .³

Since all members derive from one (unity), the farther a number

³Ad de Vries, ed., Dictionary of Symbols and Imagery (2nd rev. ed.; Amsterdam: North-Holland, 1976), p. 344.

is from one, the more fragmented it is in matter. De Vries supplies the following more complete symbolic associations for each of the numbers which Aquin/Marie la Copte mention:

one

1. unity, the Mystic Centre; 2. the Supreme Being: creative and preservative; 3. phallus, the masculine principle, activity; 4. light, revelation, spiritual unity, the non-manifest point . . .⁴

two

1. polarity, diversity, dualism, (conjunction of) opposites: positive/negative, life/death, man/woman; twins (q.v.); echo; shadow; reflection (e.g. moon), etc.; 2. difference, resistance; 3. primordial matter: a. nature as opposed to its Creator; b. Mother Earth as Magna Mater, or womankind in general; 4. the stillness of equilibrium, but also inception . . .⁵

three

. . . 3. perfection, completion, sufficiency: a. beginning, middle, end; b. sun: East, Zenith (South), West: birth, culmination, death; c. the dynamic equilibrium of the action of unity upon duality, or the growth of unity within itself; d. the interior, sublimating, vertical order of things (cf. Four = external, quantitative); 4. creative, masculinity: a. the creation of spirit out of matter, action out of passivity; b. the formula of the Creation of the world; c. the three existing worlds; d. the world of nature: the animal, mineral, and vegetative worlds; 5. spiritual: a. the ternary as symbol of the intellectual or spiritual world: synthesis; b. solution of the dualism-conflict; c. active, passive, synthesis; d. through the pyramidal shape three is related to Fire: purification and illumination; . . . 13. psych.: a. solution of a conflict; biological synthesis; childbirth; b. often seen as a conscious-spiritual value, lacking the One of the unconscious to make the Whole of the Four: the triangle can be seen as the half of the diagonal square: together they are at once polarity (2 triangles in opposition) and the conjunction of Wholeness (cf. Chinese Yang-Yin); three thus

⁴de Vries, op. cit., p. 350.

⁵Ibid., p. 480.

represents masculinity (or the animus in the female), where Four is femininity (or the anima in the male). . .⁶

Four

. . . D. Divinity: 1. most ancient peoples had a supreme god of four letters, forming the tetragrammaton . . . 2. God's goodness, power, unity, and wisdom; . . . E. psych.: 1. wholeness: the masculine triangle + its opposite counterpart (= unconsciousness and femininity) seen as square cut diagonally (v. Three); . . .⁷

One is associated with spiritual unity, while two is linked to dualism. Earlier in this study we looked closely at the importance of "dédoublément" in the three novels. In this chapter we shall concentrate upon the symbolism associated with the numbers three and four.

In examining de Vries' analysis, we find that the three is especially linked to the triangle, which is seen as representing half of the diagonal square. It is therefore incomplete and requires the one to complete the square, i.e. the wholeness of the four. It is perhaps Jung, however, who best explains the crucial generational principle behind three becoming four: ". . . three should be understood as a defective quaternity or as a stepping stone towards it. Empirically, a triad has a trinity opposed to it as a complement. The complement of quaternity is unity."⁸ He goes on with this opposition of three's and four's:

If one imagines the quaternity as a square divided into two halves by a diagonal, one gets two triangles whose

⁶Ibid., pp. 463-464.

⁷de Vries, op. cit., p. 201.

⁸C.G. Jung, The Collected Works of C.G. Jung, trans. R.F. C. Hull, vol. 9, pt. II (London: Routledge and Kegan Paul, 1959), p. 224.

apices point in opposite directions. One could therefore say metaphorically that if the wholeness symbolized by the quaternity is divided into equal halves, it produces two opposing triads. This simple reflection shows how three can be derived from four . . .⁹

Carroll, in his study, shows that Borges' "La muerte y la brújula"¹⁰ is structured by an epistemological strategy whose provenance is the Hermetist school of the European Renaissance, with its interest in the reduction of the many to the one, the complex to the single, the location of difference in identity, and the relationship of the concepts of infinity and finitude. Furthermore Carroll believes that Giordano Bruno's strongest and clearest influence on Borges is manifested in the way in which the Italian's philosophical work, De la causa, principio et uno,¹¹ provides Borges with the structuring episteme for the plot of "La muerte y la brújula." We shall look briefly at this relationship before proceeding to demonstrate how the works of Bruno and Borges have, in turn, provided the structuring episteme for Aquin's works.

In the "Dialogo quinto" of De la causa, Bruno employs geometrical models to demonstrate his neo-pythagorean thesis that the finite and the infinite are one. Bruno's interest in triads and quaternities also reflects early Gnostic symbolism for difference and unity, as described in Jung's Axion -- a text which, according to Carroll, "incidentally repeats almost to a

⁹Ibid., p. 235.

¹⁰Jorge Luis Borges, Ficciones (Buenos Aires: Emece' Editores, 1956).

¹¹Giordano Bruno, De la causa, principio et uno, ed. Giovanni Aquilecchia (Torino: Einaudi Editore, 1973).

title the various works cited by Borges on the occult."¹² Borges, for his part, uses a quadrangular rather than a triangular plan in "La muerte y la brújula" to structure his story. The patches of the costumes of the harlequins, the losenges of the windows, the Tetrarch of Galilee, and the rhomboids of the painter's shop sign are signals of the fours and quadrilaterals which eventually become the limited quantity of the infinite labyrinth.

In the same way, triangles convert to quadrangles and triadic structures convert to quaternities. This is not to say that the triadic forms are lost; rather they are assimilated into the quaternity. As L.A. Murillo says of Borges' short story, "The rhombuses simultaneously contain the triangles and are displaceable by them. The 'predicament' of symbolic knowledge . . . is that the same figure or symbol can contain two antithetical orders of meaning, a trinity and a tetragram, a mystic equilateral triangle and the Tetragrammaton."¹³ The point here (and as demonstrated by the quotation above from Jung) is that the three must become four. A triad of points forming a triangle requires a fourth point which makes a quaternity (either a square or a rhombus) of the triangle and thus provides it with unity and completeness.

This concept becomes clearer if we follow Bruno's geometrical proofs, as presented in Carroll's article.¹⁴ The Italian argues that the universe is one, infinite and immobile; he proposes signs through which to conclude that contraries coincide in unity and

¹²Carroll, op. cit., p. 324.

¹³L.A. Murillo cited by Carroll, op. cit., p. 325.

¹⁴Carroll, op. cit., pp. 329-332.

from which he infers that all things are one. Bruno begins with the difference between a circle and a straight line and concludes that as an arc increases it approximates more and more a straight line. He extrapolates that at the extreme there is no difference between an infinite circle and an infinite line:

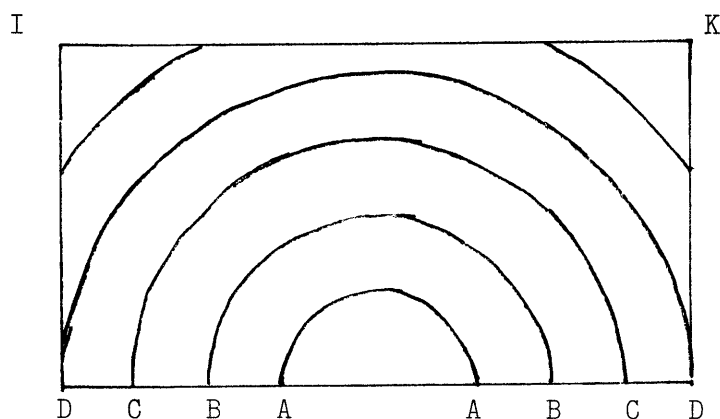


Figure 1

As each circle becomes larger, its arc draws closer to being a straight line, as signified by IK (the infinite line of the infinite circle).

Bruno then evokes the triangle and opposes it to the square. Borges follows the same principle but substitutes the rhombus for the square:

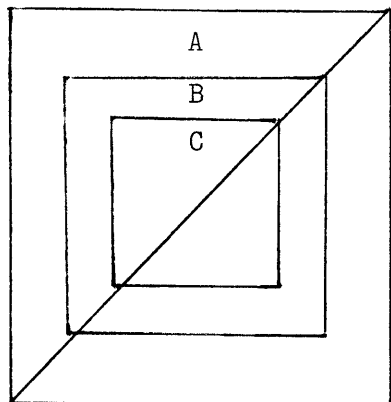


Figure 2

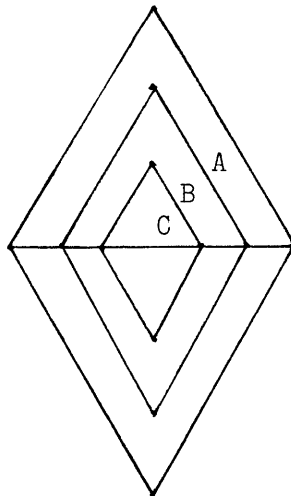


Figure 3

Borges' rhombus is formed from two equilateral triangles based upon a shared line. However, when divided across its baseline, the configuration lends itself to the analysis used by Bruno for the square.

According to the Renaissance thinker, whereas a quadrilateral figure may be reduced to a simpler geometrical figure, the triangle cannot. Either maximizing or minimizing the triangle has no effect on its measure since the sum and measure of its angles remain the same in an infinitely minimum or in an infinitely maximum triangle. Bruno's square (Figure 2) offers two opposed right triangles which in turn, and in contrast to the isolated triangle, can reproduce the finite by the inscription of smaller triangles (or divided squares, if you will) within the infinitely divisible original. The quaternity embraces the finite within the infinite; it imposes order and arrangement.

Returning to our discussion of Aquin, we find that in a recent article, Iqbal examines the themes of rape and of the woman as a victim of violence in Aquin's novels. In her discussion of Prochain épisode, she looks at how the husband escapes from the clutches of his wife and then transfers power to another man, e.g. the woeful fabrication which the hero and H. de Heutz tell each other. Iqbal continues:

La poursuite de l'investigation nous ramène à la séance d'hypnose et à son interruption. Une complice, tapie dans l'ombre depuis le début à épier les mouvements du héros, intervient et sort de Heutz du pétrin, complice dont la chevelure rappelle étrangement celle de K. Cette position médiane de K entre les deux hommes nous projette devant un triangle, autre constante de l'oeuvre romanesque. Ce premier triangle se compose d'une figure héroïque, d'une figure filiale et d'une déesse lieuse, laquelle débouche

sur la mère en raison de sa filiation avec le pays.¹⁵

In looking at Aquin's work, Iqbal asks: "Les composantes jusqu'à maintenant discernées d'un père méprisable/figure héroïque, d'une mère castratrice/femme amante et d'un fils conquérant/fils conquis n'aboutiraient-elles qu'au classique triangle oedipien?"¹⁶ Each novel is viewed as a variation of the same drama. Iqbal points to other examples which include: "Quénum/RR/Magnant, Magnant/Joan/éditeur, Magnant/Colette/Thomas (TM); Jean-William/Christine/Robert, Renata/Chigi/Antonella, Franconi/Christine/Robert, Franconi/Suzanne/Robert ... (A)."¹⁷

In examining Prochain épisode, we find the use of triangular constructs rather than quadrangular. The most obvious triangle, as Iqbal has pointed out, may be represented as:

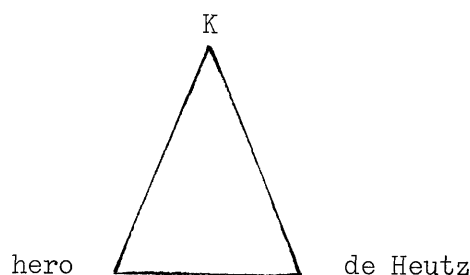


Figure 4

At the same time we may construct a second triangle with:

¹⁵Iqbal, op. cit., p. 55. My underlinings.

¹⁶Ibid., p. 56. My underlining.

¹⁷Ibid., p. 60.

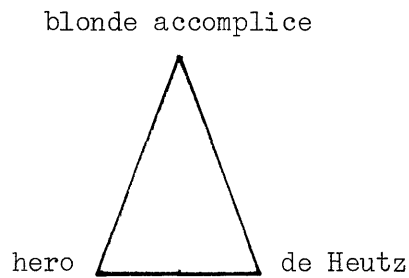


Figure 5

If de Heutz' blond accomplice is in fact K, then the second triangle may be superimposed on the first. If the blonde is not K, then the two triadic structures become a quaternity:

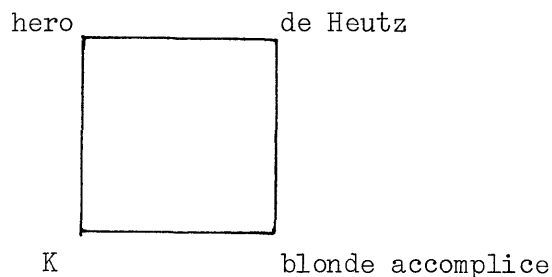


Figure 6

Two different diagonals may be drawn here, each of which gives a meaningful result. However, the existence of the square is based upon the fact that K ~~is~~ the blonde accomplice. There are certainly enough doubts generated by the text to undermine Figure 6 as a definitive construct.

Anthony Purdy has suggested the presence of four narrators:

D'abord, un narrateur extra-autodiégétique nous introduit dans un univers diégétique, celui de la cellule et des événements censément antérieurs à l'instance narrative. Il y a donc identité de personne entre le narrateur premier et son personnage central qui restent cependant distincts l'un de l'autre en vertu de leurs fonctions différentes, séparés par le seuil de la narration. La situation se complique du fait que ce personnage conçoit un projet de roman. Il devient ainsi le narrateur intra-hétérodiégétique d'un récit

métadiégétique dont le héros est un certain Hamidou Diop. Un changement de projet entraîne la disparition de ce héros éphémère qu'est Hamidou Diop et c'est le narrateur second qui s'introduit dans l'univers métadiégétique en tant que héros, devenant ainsi un narrateur intra-autodiégétique. Par conséquent, une seule "personne" détient, à trois niveaux narratifs, quatre rôles dans le même roman.¹⁸

However, the major weakness in this argument is that the hero's role as intra-heterodiegetic narrator of a metadiegetic story (with Hamidou Diop as hero) is far too short-lived to provide any basis for meaningful discussion within the context of our present study. Therefore, once again we must use a triadic form to show the relationship between the various levels of narration:

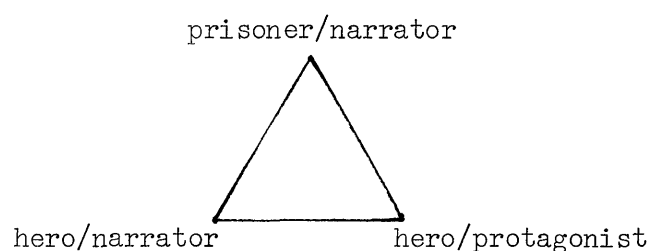


Figure 7

In looking at Prochain épisode, we find that the various relationships within the novel lack the wholeness of the four. The novel is, if you will, a "failed quaternity"; the potential is there but it is never fully realized. If, as Jung suggests, the three should be understood as a defective quaternity, it is important to remember that he also views the three as a "stepping stone" towards the wholeness symbolized by the quaternity. In some ways, Prochain épisode represents an early phase (an

¹⁸Anthony George Purdy, "Analyse du roman de Hubert Aquin, Prochain épisode (unpublished Master's thesis, University of Western Ontario, 1975), pp. 14-15.

incomplete square) which will be completed later. For example, as we shall shortly see, Christine Forestier in L'Antiphonaire functions as a single point at some distant locus relative to the square (as constituted by key characters from the sixteenth-century), which creates a three-dimensional figure. It is this type of relationship which the narrator/prisoner apparently desires in Prochain épisode but yet fails to achieve. Because he is constantly looking at the dimension in which he finds himself, he has very real problems in achieving any other perspective in regard to the characters which he has created. Furthermore, it may be the fact that Prochain épisode is a defective quaternity which helps to explain the presence of so many unresolved ambiguities within the novel, especially those related to personal identities.

In looking at Trou de mémoire, one is initially struck by the overwhelming importance of "dédoublement." Joan is described as "seconde et double . . . Colette, Joan ou plutôt: Joan I, Joan II . . ." (p. 59). Martel, who has done a detailed analysis of this aspect of Aquin's second novel, notes that Olympe Ghezzo-Quénum has a double name.¹⁹ One could just as easily make the same observation about RR. Charles-Edouard Mullahy (another double name) is described as "le double posthume" (p. 201) of Pierre X. Magnant. Magnant/author is doubled by Magnant/editor. Every effort has been made to link Magnant with Ghezzo-Quénum; the latter is Magnant's colleague and his "frère" (p. 8). In

¹⁹Jean-Pierre Martel, "Trou de mémoire: oeuvre baroque," Voix et images du pays 8: 70 (1974).

fact Martel refers to him as "cet être double (le 'négatif' de Magnant),"²⁰ which recalls the symbolic associations we noted above in regard to the number two.

Joan and RR are sisters just as Magnant and Olympe are "brothers". Martel observes: "L'expérience tentée par Ghezso-Quénum sur Rachel en Europe devient ainsi le double de la narco-analyse que Pierre X. Magnant pratique sur lui-même."²¹ Further on, he continues: ". . . si la narco-analyse qu'Olympe pratique sur RR est l'anamorphose de la situation de Magnant écrivant son récit (situation elle-même anamorphique), elle demeure également le double de l'action de Magnant sur Joan (action non vécue sous nos yeux, mais rapportée)."²² Therefore, Pierre X. Magnant and Joan, "doubles des Ambassadeurs de Holbein" (p. 141), are likewise doubled by Ghezso-Quénum and RR.²³

While Martel highlights the importance of the duos, he also points to a triadic structure:

Magnant-éditeur et Magnant-auteur sont deux facettes semblables et différentes de la même personne. Mystère et enquête, en quelque sorte, sont créés simultanément. Magnant-éditeur n'intervient dans Trou de mémoire que pour s'interroger sur les écrits de Magnant-auteur-assassin-révolutionnaire. Cet homme double, sinon triple (pourrait-il être l'auteur du journal de Ghezso-Quénum?), donne le ton au roman

²⁰ Martel, op. cit., p. 81.

²¹ Ibid., p. 78.

²² Ibid., p. 82.

²³ René Lapierre, L'imaginaire captif: Hubert Aquin (Montreal: Quinze, 1981), p. 63. Lapierre speaks of: "la duplication fidèle de Magnant et Joan en Olympe et Rachel à l'imitation savante des structures du roman d'espionnage."

à double niveau.²⁴

However, at the level of narration the triadic form must become a quaternity since one cannot overlook the presence of RR. Iqbal, for her part, speaks of Rachel Ruskin's "triple rôle d'éditeur, d'auteur, de personnage";²⁵ however, she also refers to "les visions variables d'un quadruple narrateur."²⁶ Thus the relationship of the various narrators may be expressed as:

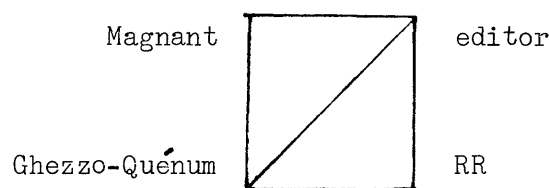


Figure 8

Again two different diagonals may be drawn, each providing a meaningful result. In addition, in terms of the principal characters, the presence of two duos gives us:

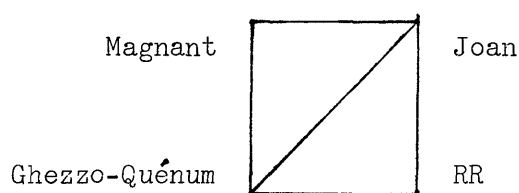


Figure 9

Desaulniers, in his analysis of the novel and especially of its narrative strategy, states that "trois je en lutte pour se faire accréditer, l'un à l'exclusion des deux autres, comme le

²⁴Martel, op. cit., pp. 78-79. My underlining.

²⁵Iqbal, op. cit., p. 107.

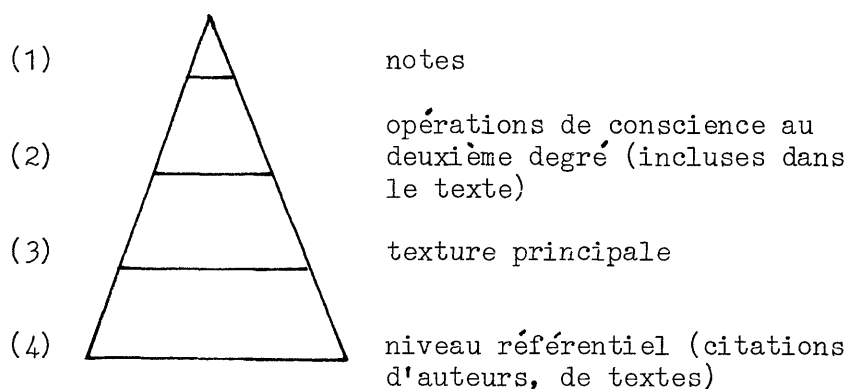
²⁶Ibid., p. 65.

véritable sujet de toute l'énonciation qu'est le livre."²⁷ His narrators are Magnant, the editor and RR. Ghezso-Quénum is ignored since he, unlike the other three, is not struggling to establish himself as the overriding authority for the text. As we saw in chapter three, Desaulniers concludes, in fact, that there are four principal narrators:

Des indices assez clairs cependant montrent que c'est un quatrième je, masque de masques qui reste anonyme, qui énonce bel et bien les trois autres: un "arrangeur" -- non pas le faussaire que l'éditeur dénonce entre lui-même et le manuscrit de P.X. Magnant -- est à l'oeuvre, qui, lui, ne signe pas les notes qu'il met au bas des pages (p. 126, 127, 129, 132, etc.), mais identifie objectivement même les notes de RR, sur un texte de la même RR, par la mention: "Note de RR" (p. 201, 202, etc.).²⁸

He postulates the presence of a "je" who is closely akin to the intratextual editor whom we postulated as a possible author of the first chapter of L'Antiphonaire.

In his study, Martel concludes that there are four "surfaces" which represent the constitutive levels of Trou de mémoire:



Ces quatre surfaces représentent les niveaux constitutifs de Trou de mémoire. Le lecteur perçoit un texte principal

²⁷Léo-Paul Desaulniers, "Ducharme, Aquin: conséquences de la 'mort de l'auteur'," Études françaises, 7(4): 407 (novembre 1971)

²⁸Ibid., p. 408.

(3), un sous-texte (4) constitué de citations de textes et de références à des personnalités anciennes, du monde scientifique ou artistique; un sur-texte (2) où s'élaborent les opérations de conscience au deuxième degré comprises dans le texte même (sortes de clins d'oeil au lecteur); et enfin un supra-texte (1), genre de prolongation du sur-texte, constitué des notes et des notes de notes situées au bas des pages.²⁹

Martel has chosen a triangle to represent a quadrangular relationship since he wishes to emphasize the various levels. However, a square, for our purposes, would be more appropriate since the shifting of the diagonal emphasizes the complexity of the nature of the relationship between these "surfaces" in a way which Martel's geometric figure cannot.

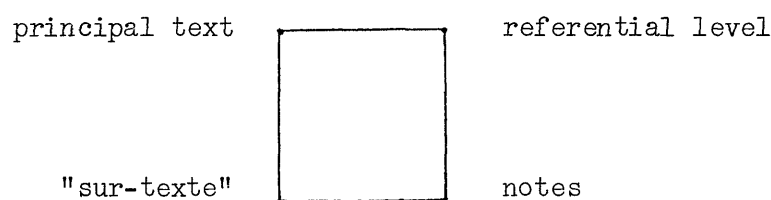


Figure 10

Turning finally to L'Antiphonaire, we find that Albert Chesneau has also selected the epigraph as a key element in deciphering the novel: "En cet aphorisme . . . les nombres impairs du dogme chrétien s'intercalent entre les nombres pairs qui désignent le principe féminin, la terre, les régions souterraines et le mal lui-même."³⁰ He links this concept to the title by pointing out that "antiphony" originally designated the group of anthems sung during the Mass and more especially "l'introït", the offertory and communion. Given the tripartite

²⁹Martel, op. cit., p. 103.

³⁰Albert Chesneau, "Déchifrons [sic] l'Antiphonaire," Voix et images, 1(1): 26 (septembre 1975)

nature of the antiphony, Chesneau then seeks a sequence of three principal episodes, which functions as a leitmotif ("une situation-modèle"). This model defines a type of ritual comprised of an act of reading or of writing, rape and murder -- a ritual which Chesneau reduces to the formula, "La lecture qui tue."³¹ In the sixteenth-century text, Renata is carrying Beausang's manuscript which she hands over to Carlo Zimara. She is then raped by him, who in turn is killed by his wife, Antonella. In the twentieth-century, Christine is raped by a pharmacist who is later killed by Jean-William. The allusion to writing and/or reading is, according to Chesneau, to be found in Christine's reference on page 66 to Jean-Etienne de Calcar. Chesneau concludes that one can "superposer exactement les trois moments du rituel de la messe définis dans le liber antiphonarius, l'introit, l'offrande et la communion, avec les trois phases de la séquence génératrice du roman, lecture, viol et meurtre."³²

If we examine L'Antiphonaire in terms of quadrilateral figures, then we can readily identify two groups of four major characters: (1) Christine, Jean-William, Robert and Franconi, and (2) Renata, Chigi, Antonella and Zimara. Using the analysis applied by Bruno to the square, we first obtain:

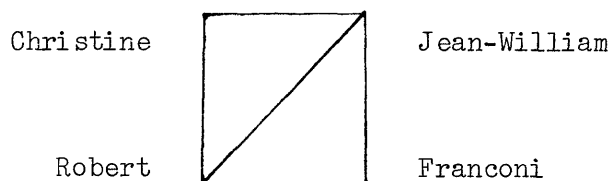


Figure 11

³¹Chesneau, op. cit., p. 28.

³²Ibid., p. 30.

followed by:

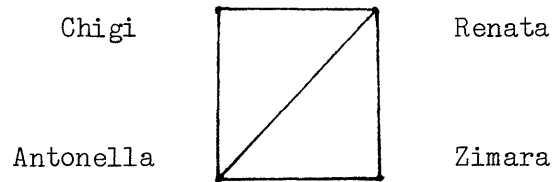


Figure 12

Of course, again one must remember that two different diagonals may be drawn here.

Beausang is a key figure. Not only is he known to all the characters (sixteenth and twentieth centuries), but his writings are part of the pre-text(s) for Christine's and Chigi's efforts. Therefore, in figures 11 and 12, one needs to establish Beausang as a single point at some distant locus relative to the square, thereby creating a three-dimensional figure. At the same time, Christine is a key figure as well in relationship to figure 12 since she (re) creates these four characters. Therefore, she too needs to be placed at a distant locus.

While the above diagrams are useful for illustrating the nature of various relationships within the novel, they fail to take into consideration other intra as well as extra-textual possibilities. For example, if we look at the four "speakers" in L'Antiphonaire,

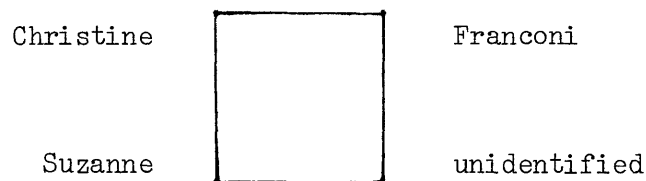


Figure 13

we need to create another three-dimensional figure by placing Aquin (creator of the four speakers) and the reader ("destinataire" of these speakers) at a distant locus.³³

In our discussion of L'Antiphonaire, it has been assumed that, since the aforementioned axiom of Marie la Copte is placed in the novel before the initial words of the narrator, this constitutes a communication between Aquin and his reader, which does not involve the narratee. Considering the novel (as well as his other two) as a whole, however, we do in fact look at an intratextual grouping of four participants: implied author, implied reader, narrator, and narratee. Following Bruno and Jung, we could establish a square to illustrate this concept

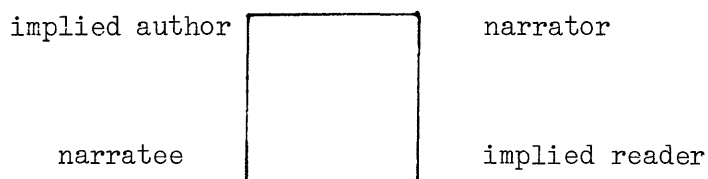


Figure 14

or we could appropriate instead another quadrangular form, Lacan's schéma L, to attempt to show the dynamics of the relationship(s):³⁴

³³The "unidentified" narrator refers to the postulated intratextual editor who has gathered together the writings of the other three.

³⁴Jacques Lacan, Écrits, I (Paris: Editions du Seuil, 1966), p. 66.

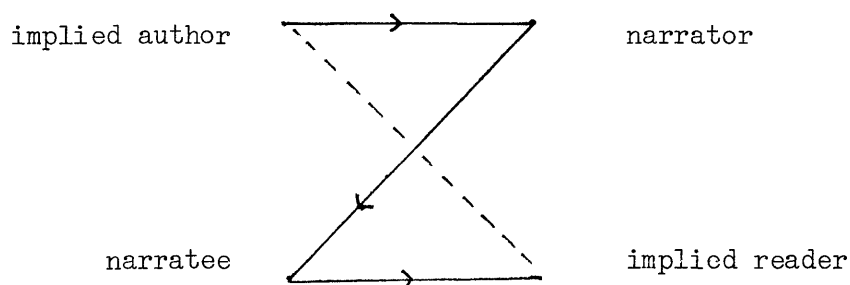


Figure 15

The success of the reading of any text depends in part upon the ability of the reader to deal with this quaternity. The implied author wishes to communicate with his reader (the dotted line). However, if his narrative structure involves a narrator, then some of the implied author's communication may be filtered through the narrator/narratee on its way to the reader (solid line). As Prince has pointed out, "Le rôle le plus évident du narrataire, un rôle qu'il joue toujours en un certain sens, est celui de relais entre narrateur et lecteur(s), ou plutôt entre auteur et lecteur(s)."³⁵ If there is to be successful communication between the text and the reader, then the author must control to some extent the reader's activities. As Iser has observed, the author does this in part through his manipulation of the four main perspectives in narration: those of the narrator, the characters, the plot, and the "fictitious reader", i.e. the narratee.³⁶ The whole reading process involves their constant intertwining through the reader.

³⁵Gerald Prince, "Introduction à l'étude du narrataire," *Poétique* 14: 192 (1973).

³⁶Wolfgang Iser, "Interaction Between Text and Reader," *The Reader in the Text*, eds. Susan Suleiman and Inge Crosman (Princeton, NJ: University of Princeton, 1980), p. 113.

These perspectives are part of a "network of response-inviting structures,"³⁷ which constitute a role the real reader is offered -- the role of implied reader. They help to structure the act of reading and the creation of meaning which results. "Meanings that are actualized by a reader are of course the reader's meanings -- generated by him. Whether they are also meanings intended by an author cannot be determined with absolute certainty . . ."³⁸ However, as we have observed throughout this study, in literary works there is no "hidden centre" to be exposed and explicated. As readers we confront a text for which there exists a multiplicity of points of view; we examine our emotional as well as conceptual responses; we then "make" the author's "meaning".

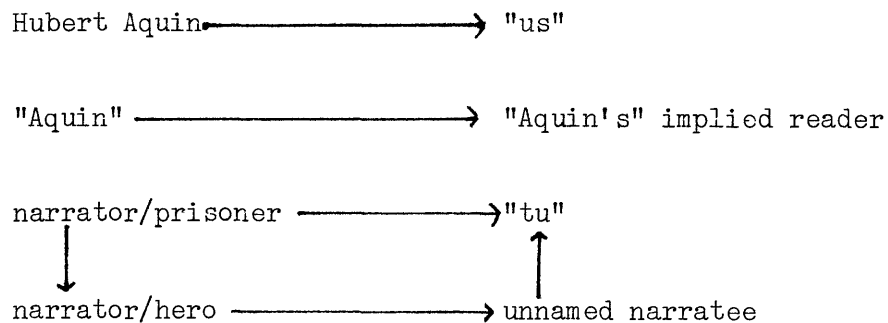
³⁷Wolfgang Iser, The Act of Reading: A Theory of Aesthetic Response (Baltimore, MD: Johns Hopkins University Press, 1978), pp. 34-35.

³⁸E.D. Hirsch cited by Phyllis Rideout, "Narrator/Narratee/Reader Relationships in First Person Narrative: John Barth's The Floating Opera, Albert Camus' The Fall, and Günter Grass' Cat and Mouse (unpublished Doctor's dissertation, Florida State University, 1981), p. 70.

CONCLUSION

In this study we have examined, within the context of narrative as a communication process, the roles and function of the narrator and the narratee as well as their relationship both to each other and to the role of the implied reader in three of Aquin's novels.

In Prochain épisode, we have studied the narrator of this novel as being a fusion of two narrators (prisoner and hero), each of which has his corresponding narratee. On the one hand, there is the first-level narratee: the enigmatic, overt "tu", who is not necessarily K. On the other hand, there is an undefined narratee, whose presence is postulated on the basis of the existence of a second-level narrator. The first-level narratee understands all the various textual allusions, while the second-level narratee is immanent only to the narrator/hero's narration. Following Suleiman's diagram, this may be represented as:



The first-level narratee receives the same story as the second-level narratee but, at the same time, receives a story which

the latter does not, until the conclusion when both narrators become each other. There is, as a consequence, a fusion of both levels.

The implied reader, for his part, is an active principle of interpretation and is involved in the generative process of the text. He is encouraged to make hypotheses about the course(s) which the story may take or to forecast the outcome of actions already taken. In both cases the reader bases his hypotheses upon previously recorded narrative situations (intertextual frames). To identify these frames he has to "walk" outside the text in order to find intertextual support. As a result he may take "inferential walks" or create "ghost chapters". Or he may be asked to react to "para-stories".

Within the circulation and exchange of narrative information, theoretically the implied reader is at the top of Suleiman's hierarchy since he receives the whole narrative rather than just part of it. And yet at the end of Prochain épisode, in some ways the implied reader "knows" less than does the first-level narratee, "tu". The fact that "tu" is posited as understanding all the textual allusions must inevitably leave the implied reader with a sense of having eavesdropped upon a communication between narrator/prisoner and his addressee.

In Trou de mémoire, we have examined the interrelationships of four narrators. There is Olympe Ghezso-Quénum whose narratee, Pierre X. Magnant, will also eventually become a narrator. An unidentified editor becomes another narrator whose narratee is the implied reader of Ghezso-Quénum's and Magnant's texts. The fourth narrator identifies herself simply as RR. Essentially

the novel revolves around the efforts of the various narrators to establish themselves as the overriding authority for the text.

We have especially studied the role of the editor both as a reader/critic of Magnant's text and as a narrator in his own right. In his effort to establish the authenticity of his own text, he seeks to direct his narratee's reading. Narrative devices most commonly used by the editor in order to elicit a pre-determined response from his narratee include self-evidence, judgment, interpretation, and the use of the first-person plural "nous".

There is a clear schism between the implied reader and narratee, which is more evident in Trou de mémoire than in the other two novels that have been studied. An examination of the use of footnotes has helped to illustrate this point. While the editor's narratee is expected to accept unquestioningly their presence, the implied reader is expected to question traditional assumptions about the concept of authority in fiction. Whereas in scholarly works much of the authority of critical annotations is established outside the text, in fictional texts these notes remain part of the fiction. Therefore, authority in fictional texts does not rely upon extratextual sources but rather upon the implied author. In Aquin's second novel, footnotes are used in order to undermine the inherent supremacy of the text(s) by establishing a countertext in their commentary.

In our study we have also examined the transformation of the editor from reader/literary critic to writer of fiction. We have noted that in his reading of any text, a reader

modifies that work; he questions and possibly even "corrects" the work. The editor, for his part, is an example of what Macherey calls "normative fallacy". That is to say, he wishes to substitute a revised, corrected and consistent version of the text he is confronting. As one of the many readers of Magnant's writings, the editor feels compelled, on the one hand, to denounce as "false" any tampering with Magnant's manuscript and, on the other hand, to offer the "true", definitive version. At the same time, however, his intense work upon the pharmacist's text modifies his own response to the extent that we observe his transformation from editor to writer. This transformation is both signalled and aided by the adoption of another writer's, i.e. Magnant's, language. We witness the process by which the "je/éditeur" disappears in favor of "je/écrivain."

In L'Antiphonaire, we have first examined the extradiegetic-heterodiegetic narrator, who exists only in the introduction to the novel. Having studied his possible identity, we have postulated an unidentified editor as the author of the first chapter. His presence is based upon the fact that the novel emphasizes possibilities for additional commentary upon the text by others who can add yet more "information". Within the novel, as each "reader", i.e. narratee, confronts a manuscript, he comments upon the text and thereby creates another one, which is then read by someone else who in turn makes his comments. Thus structurally L'Antiphonaire recalls the varicous narrators' mania for "facts" in Trou de mémoire.

We have also looked at the complexity of the reading and writing processes within the novel. The implied author has

written Beausang and Chigi into the novel and has constructed Christine as the narrator. She in turn "creates" the two sixteenth-century writers in the sense that she acts as a filter for their words. We do not actually read their words; we read instead Christine's interpretations of their writings. Furthermore, both the sixteenth-century and twentieth-century manuscripts include numerous allusions to real authors as well as others ostensibly invented by Aquin. We have observed that these allusions serve two purposes. In the first place, like the footnotes in Trou de mémoire, the bibliographical references in L'Antiphonaire draw our attention to the faulted authority in the work. In the second place, the accumulation of these references tends to interrupt the linear succession of events as well as to remind the reader that he is in the process of reading.

Like Prochain épisode and Trou de mémoire, L'Antiphonaire explores the nature and problems of writing. Aquin's third novel traces Christine's evolution from reader to writer. Her failure both in her work and her life quickly causes her to abandon herself to writing. She draws upon her readings to help structure her own approach to the writing process. Christine discusses the fate of various historical figures in the light of her own experiences and, inversely, her own reading becomes superimposed on that experience in such a way as to modify her perception of it.

We have also examined the relationship between Aquin's perceptions of literary mediation and those of Jorge Luis Borges. Since both are concerned with metafiction, there is a dialogue of

texts inherent within the text with which the reader is to interact. In L'Antiphonaire the reader experiences the interaction within a single text of a narrative which is both a story and simultaneously a commentary upon another story. Therefore, the narrator, and by extension the author, are no longer the sole source of meaning; the reader's relationship to the text is viewed as essential to the understanding of that text. In addition Borges has been useful in explaining the concept of cyclical or circular time in L'Antiphonaire. The repetition of events and/or personality traits, whether it be exact or only slightly different, collapses time and creates for the reader the illusion of a single text captured in an eternal present.

In the concluding chapter, we have looked at the way in which Renaissance geometrical logic not only underlies the organization of Aquin's three novels but also provides a model which helps to explain the nature of the relationship of the various sender/receiver pairs to the text. Aquin's interest in the symbolism of numbers is evident from his use of an axiom of Marie la Copte as the epigraph of L'Antiphonaire. We have observed that, according to Jung, if one imagines the quaternity as a square divided into two halves by a diagonal, one gets two triangles whose apices point in opposite directions. However, three should be understood as a defective quaternity or at least as a stepping stone towards it, since the complement of quaternity is unity. The works of Giordano Bruno as well as Borges have been used to illustrate this concept.

We have studied the predominant use of triangular rather than quadrangular constructs in Prochain épisode and have found that the various relationships within the novel lack the wholeness of the four. Consequently we have suggested that Prochain épisode represents an early phase, i.e. an incomplete square, which will be completed in the later novels. And in fact, in both Trou de mémoire and L'Antiphonaire, the relationship of the principal characters may be expressed in terms of a square, for which two different diagonals may be drawn, each providing a meaningful result. Furthermore, in the case of the four narrators in both novels, one can create a three-dimensional figure by placing Aquin, as creator of those speakers, at some distant locus relative to the square.

Finally we have postulated a model based upon Bruno's square and Lacan's schéma L in which communicative efforts by the implied author are filtered through the narrator and narratee on their way to the implied reader. Narrative as communication is not a one-way process, however. Readers of texts, be they the editor of Trou de mémoire, Christine in L'Antiphonaire, or the implied reader supplied by the real reader, are involved in the generative process of those texts. The very act of reading, i.e. the way by which one attempts to make the author's "meaning", transforms the reader into another locus of meaning.

BIBLIOGRAPHY

As was pointed out in the introduction to this study, to the best of our knowledge, no annotated bibliography of critical works about Aquin has yet been produced. Our bibliography attempts to help fill this gap. It does not pretend to be comprehensive¹ but rather to include important critical texts as well as those works by Aquin which have been cited in this study. Readers should note that those articles that have been cumulated in Dossier de presse² do not appear in this bibliography.

Traditionally bibliographies tend to divide works into two broad areas: books and articles. While this is a useful distinction, it does not assist researchers to distinguish easily major texts about an author from those which merely mention him. Furthermore, it is frequently difficult to identify book reviews and interviews simply by virtue of their titles. Therefore, we have classified all entries by those categories listed in the outline which immediately precedes the bibliography. In addition, see references have been provided from the names of authors of articles appearing in edited works to the names of those editors. The bibliography concludes with an annotated list of general works consulted specifically for this study.

¹The most exhaustive bibliography to date produced on Aquin is Gilles de La Fontaine's Hubert Aquin et le Québec (Montreal: Parti pris, 1977), pp. 125-156.

²Hubert Aquin: Dossier de presse 1965-1980 (Sherbrooke: Bibliothèque du Séminaire de Sherbrooke, 1981).

Outline of Bibliography

- A. Works by Aquin
 - 1. Original publications
 - 2. Translations

- B. Books Dealing with Aquin
 - 1. Books specifically about Aquin
 - 2. Books which mention Aquin

- C. Articles Dealing with Aquin
 - 1. Articles specifically about Aquin
 - 2. Articles which mention Aquin

- D. Book Reviews
 - 1. Reviews of Aquin's novels
 - 2. Reviews of works about Aquin

- E. Interviews

- F. Theses
 - 1. Theses about Aquin
 - 2. Theses about narrative technique

- G. Bibliographies

- H. General Works Consulted
 - 1. Books
 - 2. Articles

A. WORKS BY HUBERT AQUIN

1. Original Publications

Aquin, Hubert. Prochain épisode. Montreal: Le Cercle du Livre de France, 1965.

_____. Trou de mémoire. Montreal: Le Cercle du Livre de France, 1968.

_____. L'Antiphonaire. Montreal: Le Cercle du Livre de France, 1969.

_____. Point de fuite. Montreal: Le Cercle du Livre de France, 1971.

_____. Neige noire. Montreal: Pierre Tisseyre, 1974.

_____. Blocs erratiques, textes (1948-1977), comp. by René Lapierre. Montreal: Les Editions Quinze, 1977.

2. Translations

Aquin, Hubert. Prochain episode, trans. Penny Williams. Toronto: McClelland & Stewart, 1967.

_____. Blackout, trans. Alan Brown. Toronto: House of Anansi, 1974.

_____. The Antiphony, trans. Alan Brown. Toronto: House of Anansi, 1973.

_____. Hamlet's Twin, trans. Sheila Fischman. Toronto: McClelland & Stewart, 1979.

B. BOOKS DEALING WITH AQUIN

1. Books Specifically About Aquin

Hubert Aquin: Dossier de presse 1965-1980. Sherbrooke: Bibliothèque du Séminaire de Sherbrooke, 1981.

Includes press clippings from major journals and newspapers.

Iqbal, Françoise Maccabée. Hubert Aquin romancier. Quebec: Les Presses de l'Université Laval, 1978.

The work is composed of four major chapters which correspond to Aquin's four novels. (The study of L'Antiphonaire is a revised version of an article previously published in Québec littéraire 2). Iqbal's work operates on two levels, as a sort of double

discourse. On the one hand, her textual approach shows evidence of a comprehensive, linear reading of each work. On the other, she transposes the use of writing into an Ars magna, with Aquin as the master Alchemist.

LaFontaine, Gilles de. Hubert Aquin et le Québec. Montreal: Parti Pris, 1977.

This work analyses those things which linked the novelist to a national and cultural reality, and attempts to show that Quebec constituted the major source of narrative inspiration.

Lapierre, René. L'Imaginaire captif. Montreal: Quinze, 1981:

Divided into five chapters (one for each novel plus a conclusion), Lapierre's work shows how Aquin's novels continuously addressed such key themes as death, eroticism, and writing. Drawing upon citations and significant extracts from Aquin's novels, the critic explains the various levels of meaning at which each work operates. Lapierre concludes that Aquin's writing betrays a fear of that world which reveals to him his own alienation and his "identité manquante".

. Les masques du récit; lectures de "Prochain épisode" de Hubert Aquin. Montreal: Hurtubise HMH, 1980.

Lapierre proposes an hypothesis of reading which conceives of the novel as a degraded form of a "récit pur". The story has no other objective than that of inscribing within itself its own "project"; therefore the narrator is no longer concerned with linear history. It is writing which operates at the level of discourse.

Smart, Patricia. Hubert Aquin, agent double; la dialectique de l'art et du pays dans "Prochain épisode" et "Trou de mémoire". Montreal: Les Presses de l'Université de Montréal, 1973.

In her discussion of Prochain épisode, Smart illustrates how Aquin, by a combination of multiple perspectives, contradictory textures and recurring historical or literary allusions, successively creates and destroys a fragile equilibrium between art and history, fiction and reality, in his effort to construct a completely "open" work. In addition to proposing possible political interpretations of Trou de mémoire, she analyses the dialectical symmetry of the first and last parts of the novel and comments on the significance of Aquin's introduction of a long second-hand commentary on a Holbein painting. Smart also discusses the importance of Sartre, Albert Memmi and Jacques Berque.

2. Books Which Mention Aquin

Barberis, Robert. La fin du mépris: écrits politiques et littéraires. Montreal: Parti pris, 1978.

In a chapter entitled "Ces ailes blanches de l'âme" (pages 227-229), Barberis provides a brief overview and impression of Neige noire.

Belleau, André. Le romancier fictif. Sillery: Presses de l'Université du Québec, 1980.

On pages 136-138, Belleau discusses Prochain épisode and contrasts Aquin with Godbout. In a note on page 144, he compares L'Antiphonaire with Henry Miller's Tropic of Cancer. Aquin is also mentioned in a note on page 123.

Bessette, Gérard. Histoire de la littérature canadienne française. Montreal: Centre Éducatif et Culturel, 1969.

There is a section entitled "Hubert Aquin", which appears on pages 639-642.

Boucher, Jean-Pierre. Instantanés de la condition québécoise. Montreal: Cahiers du Québec, 1977.

"Faire la bombe ... ou la lancer? Prochain épisode de Hubert Aquin", pages 161-178.

The reader is, according to Boucher, in the presence of two men. On the one hand, there is the man who has failed in his revolutionary desires and, having been imprisoned, judges very harshly "le faux héros" which he has been. On the other, one finds a man who has chosen to write not only to ridicule the hero but also to disconcert the reader and thereby succeed in establishing "l'incohérence" at the literary level. This incoherence is a direct rebuttal of the French literary tradition, which is founded upon clarity of expression.

Bourneuf, Roland and Réal Ouellet. L'Univers du roman. Paris: Presses Universitaires de France, 1972.

On page 74, L'Antiphonaire is cited as an example of "le roman d'un roman qui s'écrit". On page 144, the authors note that "le lecteur français, suisse ou belge de Prochain épisode, ne perçoit généralement dans le roman que de vagues allusions à une réalité politique et culturelle dont il a pris une connaissance fragmentaire ... tandis que les lecteurs québécois vivent quotidiennement ... cette réalité."

Bouthillier, Guy and Jean Meynaud. Le choc des langues au Québec 1760-1970. Montreal: Les Presses de l'Université du Québec, 1972.

Aquin is mentioned on page 660 as a member of the staff of Liberté.

Brochu, André. L'instance critique. Montréal: Leméac, 1974.

"Un clavier de langages. Prochain épisode, de Hubert Aquin," pages 359-368.

After having recognized in Prochain épisode the alternation of immobility and action, of present and past, Brochu shows how the act of writing permits the narrator to escape from the immobility and the incoherence of the present. While commenting on structure, Brochu also notes the use of "linear" and "spherical" language.

Brochu, André and Gilles Marcotte. La littérature et le reste (livre de lettres). Montreal: Quinze, 1980.

On page 145, Marcotte writes: "Le sens premier du roman, auquel s'attache le journaliste, ne disparaît pas quand apparaît le sens différé que la critique seconde tire d'une analyse formelle. A partir d'une telle analyse on pourrait, par exemple, décider que le Prochain épisode d'Hubert Aquin est un roman anti-historique, anti-révolutionnaire; cela, pour autant, ne ferait pas de la volonté révolutionnaire explicite du narrateur un simple faux-semblant. Le sens différé ne possède pas la vérité."

Cagnon, Maurice, ed. Ethique et esthétique dans la littérature française du XX siècle. Saratoga, CA: Anna Libri, 1978.

"Devant l'écriture aquinienne," pages 155-162.

Cagnon has chosen to discuss Aquin's works in terms of two critical polarities: on the one hand, ethical, historical, existential, temporal; on the other hand, aesthetic, mythical, structuralist, and spatial. He cautions against a reading based exclusively on either an ethical or aesthetic viewpoint; such a reading runs the risk of giving a false ideological impression. Instead he argues for "une lecture plurielle".

Centre de Recherche en civilisation canadienne-française. Mélanges de civilisation canadienne-française offerts au professeur Paul Wyczynski. Ottawa: Editions de l'Université d'Ottawa, 1977.

Pierre Pagé, "Les interlocuteurs français et québécois dans le discours littéraire canadien-français," pages 217-224.

On pages 221-222, Page cites Aquin's views on the necessity of remaining in Quebec in order to write that which express the Québécois viewpoint.

Creative Literature in Canada Symposium. Toronto: Ontario Ministry of Colleges and Universities, 1974.

Ben Shek, "The French-Canadian Novel, 1967-1972: An Overview," pages 18-26.

Shek briefly discusses Aquin's first three novels on pages 22-23. He describes L'Antiphonaire as a

"brilliantly conceived toy for the amusement of the author and readers." Shek notes the use of a double or mirror structure in both Prochain épisode and Trou de mémoire.

Ethier-Blais, Jean, ed. Littératures: mélanges littéraires. Montreal: Hurtubise, 1971.

Suzanne Macé, "Le nouveau roman au Québec," pages 227-233.

Prochain épisode is very close to the "nouveau roman" because it is in the domain of the undefined, and that which is mobile and incapable of being grasped.

Falardeau, Jean-Charles. Imaginaire social et littérature. Montreal: Hurtubise HMH, 1974.

This article was first published as "L'évolution du héros dans le roman québécois," in Littérature canadienne-française (Montreal: Université de Montréal, 1969), pages 256-258.

On pages 47-49 Aquin is praised for his verbal virtuosity and Prochain épisode is cited as an example of "les espaces oniriques qui entremêlent rétrospectives et rêves présents."

Gauvin, Lise. "Parti pris" littéraire. Montreal: Presses de l'Université de Montréal, 1975.

Gauvin principally offers an analysis of Aquin's "Profession: écrivain," which was first published in Parti pris. Aquin is mentioned on pages 9, 10, 33, 34, 35, 39, 40, 41, 42, 43, 48, 49, 74, 81, 148, and 193.

Gay, Paul. Notre roman. Montreal: HMH, 1973.

On pages 135-136, Gay describes autobiographical elements in Prochain épisode, and then gives examples from Trou de mémoire to demonstrate that its protagonist is really language. On page 151, Gay briefly describes the plot of L'Antiphonaire.

Godbout, Jacques. Le réformiste: textes tranquilles. Montreal: Quinze, 1975.

"Mars 1972/Notre libération," pages 160-167.

Godbout mentions Aquin on page 161: "Ecrire en français, au Québec, était non seulement un acte de conscience politique, mais parfois un acte désespéré, comme le disent de façon fulgurante les romans d'Hubert Aquin."

Grandpré, Pierre de, ed. Histoire de la littérature française du Québec. Vol. 4. Montreal: Librairie Beauchemin, 1969.

Jean Louis Major, "Hubert Aquin," pages 168-173.

Major offers several selections from Prochain épisode and briefly discusses them.

Green, H. Gordon and Guy Silvestre. A Century of Canadian Literature/Un siècle de littérature canadienne. Toronto: Ryerson; Montreal: HMH, 1967.

A selection from Prochain épisode has been included on pages 458-462.

Haeck, Philippe. Naissances. De l'écriture québécoise, essais. Montreal: VLB, 1979.

Aquin is mentioned on pages 21, 103, 148, 154, 337, 388, and 392.

Hamel, Réginald et al. Dictionnaire pratique des auteurs québécois. Montreal: Fides, 1976.

Aquin is mentioned on pages 6-7. There is also a short bibliography.

Lamy, Suzanne. André Breton: hermétisme et poésie dans "Arcane 17". Montreal: Presses de l'Université de Montréal, 1977.

Aquin is mentioned in passing in a note on page 66.

Laroche, Maximilien. Le miracle et la métamorphose. Montreal: Editions du Jour, 1970.

On page 148, Aquin is mentioned as having given to his "personnage, qui s'est de ce fait confondu avec le héros, une conscience critique de sa situation et de son rôle."

Lewald, H.E., ed. The Cry of Home. Knoxville, TN: University of Tennessee Press, 1972.

Jacques Cotnam, "Cultural Nationalism and its Literary Expression in French-Canadian Fiction," pages 268-298.

Cotnam very briefly cites Aquin's observations in the latter's article on "Littérature et aliénation."

Mailhot, Laurent. La littérature québécoise. Paris: Presses Universitaires de France, 1974.

Briefly mentions Prochain épisode and Trou de mémoire on pages 7, 97-99, and 121.

Marcotte, Gilles. Les bonnes rencontres: chroniques littéraires. Montreal: Hurtubise HMH, 1971.

"Hubert Aquin contre H. de Heutz," pages 188-191.

Marcotte describes Prochain épisode as a disquieting but fascinating novel. De Heutz is both the enemy and the narrator's double.

Marcotte, Gilles. Le roman à l'imparfait. Montreal: La Presse, 1976.

Aquin is mentioned on pages 7, 9, 38, 169n, 178, and 179. In writing about Prochain épisode, Marcotte says: "La preuve par la négative de cette intime association, dans le processus temporel, du roman réaliste et de l'histoire moderne, est fournie par le roman d'Hubert Aquin, Prochain épisode, où l'échec du roman (celui du narrateur) est fonction de l'échec historique. . . . L'action romanesque ne pourrait naître, recevoir sa justification, que de l'action historique, et celle-ci est vraiment cette 'interminable colonisation du futur' dont parlait Octavio Paz."

Maughey, Axel. Poésie et société au Québec (1937-1970). Quebec: Les Presses de l'Université Laval, 1972.

Maughey mentions on page 44 Aquin's belief that Québécois are divided into two opposing blocks: separatists and federalists.

Miron, Gaston. L'homme rapaillé. Montreal: Les Presses de l'Université de Montréal, 1970.

On page 116, Miron briefly mentions both Aquin's and his own use of literature as a protest against one's plight as a "colonisé".

Moisan, Clément. L'âge de la littérature canadienne: essai. Montreal: HMH, 1969.

Aquin is mentioned on pages 116 and 140.

Naaman, Antoine, ed. Le roman contemporain d'expression française. Sherbrooke: Université de Sherbrooke, 1971.

Aquin is mentioned on pages 179, 186n, 187, and 188. Jacques Cotnam cites passages from Aquin's works in regard to the role of Québécois novelists.

Ouellet, Réal, ed. Les critiques de notre temps et le nouveau roman. Paris: Editions Garnier Frères, 1972.

See: Legris, Renée. "Les structures d'un nouveau roman . . ."; Léonard, Albert. "Un romancier virtuose . . ." (Section C1)

Poulin, Gabrielle. Romans du pays. Montreal: Bellarmin, 1980.

René Dionne, "Qui suis-je?", pages 195-198.

In his article, Dionne observes how in Prochain épisode, the narrator is the pursuer (within the usual police novel connotation), while in Trou de mémoire it is the reader who does the pursuing. From an even broader perspective, one also has Aquin (author/narrator) pursuing his identity.

Richler, Mordecai. Canadian Writing Today. Harmondsworth: Penguin, 1970.

"Hubert Aquin: From Prochain épisode," pages 59-63.

Richler includes a selection from the English translation of the novel.

Robidoux, Réjean and André Renaud. Le roman canadien-français du vingtième siècle. Ottawa: Editions de l'Université d'Ottawa, 1966.

In a note on page 212, regret is expressed for not having been able to study Prochain épisode in detail.

Robinson, Christopher. French Literature in the Twentieth Century. Newton Abbot: David & Charles, 1980.

Aquin is mentioned on pages 255-256, and 278. Robinson speaks of the "detective-story-formula anti-novels of Hubert Aquin, Prochain épisode, Trou de mémoire and Les Ambassadeurs [sic]".

Romanciers du Québec: Hubert Aquin, Roch Carrier, Jacques Ferron, Jacques Godbout, Anne Hébert, André Langevin, Jacques Poulin, Gabrielle Roy, Félix-Antoine Savard, Yves Thériault. Quebec: Québec Français, 1980.

This is a collection of articles which first appeared in Québec français. It includes an interview with Aquin by Gilles Dorion, Iqbal's "Hubert Aquin grand-prêtre de l'écriture", and a "Bibliographie" compiled by Aurélien Boivin.

Shek, Ben-Zion. Social Realism in the French-Canadian Novel. Montreal: Harvest House, 1977.

Aquin is mentioned on pages 274, 275, 278-281 passim, and 297. On the one hand, Shek discusses the anarchistic ideological orientation of the narrator of Prochain épisode. On the other, he views the nature of the revolution dreamed of by Magnant, in Trou de mémoire, as a national rather than a social one.

Shouldice, Larry, ed. Contemporary Quebec Criticism. Toronto: University of Toronto Press, 1979.

Aquin is mentioned on pages 10, 15, 64, 87, and 108. On pages 54-55, Shouldice offers a brief introduction to an essay entitled "The Cultural Fatigue of French Canada," which Aquin wrote in 1962. Shouldice briefly discusses Aquin's non-fiction, especially that which deals with the history, language, politics, and the quality of life in Quebec society and culture.

Stratford, Philip. Stories from Quebec. Toronto: Van Nostrand Reinhold, 1974.

On page 119 Stratford briefly mentions the writer's first three novels and outlines the major themes of Aquin's short story, "Back on April eleven," which has been included on pages 120-129.

Sutherland, Ronald. The New Hero: Essays in Comparative Quebec/Canadian Literature. Toronto: Macmillan of Canada, 1977.

Aquin is mentioned on pages 4, 7, 60, 65, and 95.

_____. Second Image: Comparative Studies in Quebec-Canadian Literature. Don Mills: New Press, 1971.

Aquin is mentioned on pages 16-18, 20-22, 27, 49, 57, 109, 113-116, 119, 120, 126, and 131. Sutherland compares Prochain épisode with Douglas Le Pan's The Deserter, Jacques Godbout's Le couteau sur la table, Leonard Cohen's Beautiful Losers, and Claude Jasmin's Ethel et le terroriste.

Sylvestre, Guy et al. Canadian Writers/Ecrivains canadiens: A Biographical Dictionary. Rev. ed. Toronto: Ryerson, 1966.

There is a brief biography of Aquin as well as a description of Prochain épisode. (Page number does not show on photocopy.)

Tougas, Gérard. La littérature canadienne-française. 5th ed. Paris: Presses Universitaires de France, 1974.

Aquin is mentioned on pages 160, 184, 185-189, 193, 198, and 205. Basically Tougas recounts the plots of Aquin's first three novels.

Toye, William, ed. Supplement to the Oxford Companion to Canadian History and Literature. Toronto: Oxford University Press, 1973.

Joyce Marshall, "Hubert Aquin," pages 5-6.

Marshall provides a brief analysis of Aquin's first three novels.

University of Victoria, McPherson Library, Reference Division. Creative Canada: A Biographical Dictionary of Twentieth-Century Creative and Performing Artists. Toronto: University of Toronto Press, 1971.

Aquin is mentioned on page 16.

Urbas, Jeannette. From Thirty Acres to Modern Times: The Story of French-Canadian Literature. Toronto: McGraw Hill Ryerson, 1976.

"From Individual Revolt to Revolution," pages 135-146.

On pages 139-141, Urbas looks at Prochain épisode and concludes that within the novel, writing is seen as communication and as a sublimation of the emotions -- a kind of catharsis for the writer which permits him to go on living despite his loneliness and despair.

Woodcock, George, ed. The Sixties: Writers and Writing of the Decade. Vancouver: UBC Publications Centre, 1969.

Gérard Tougas, "La littérature canadienne-française," pages 104-110.

Aquin is mentioned on page 106.

C. ARTICLES DEALING WITH AQUIN

1. Articles Specifically About Aquin

Allard, Jacques. "Prochain épisode," Parti pris, 3(5): 60-63 (décembre 1965).

Amprimoz, Alexandre. "Le logocentrisme de Prochain épisode: L'essentiel, l'irréductible d'une théorie scripturale," Présence francophone, no. 10: 91-101 (printemps 1975).

According to Amprimoz, Prochain épisode purports at the outset to be trying to discover a set of rules whose coherence will make possible the writing of the novel. As one reads the work, one discovers that the only possible text is one which analyses the impossibility of writing as well as revolutionary failure. Aquin, like modern man, wishes to be like da Vinci but only succeeds in leaving behind him incomplete works. The reader's function is not to examine a new theory of writing but rather to analyse the interruptions which Aquin uses in already existing theories.

Anonymous. "Un dernier article d'Hubert Aquin: Un testament spirituel sur la langue et la culture québécoise," Forces, 38: 36-37 (1er trimestre, 1977).

This article presents a brief overview of Aquin's career and concludes that he, more than any other, experienced both the existential difficulty of Quebec writers and of just being in this world. The article serves as a brief introduction to an article which Aquin wrote especially for Forces, in which he extols the originality of the French language and culture as it has flourished in Quebec.

Anonymous. "Hubert Aquin, la mort à l'aube," Les lettres québécoises, 6: 27 (avril-mai 1977).

A short overview of Aquin's life and of his more important publications. The article includes brief commentary by Jean Basile and Réginald Martel.

Anonymous. "Le prix de La Presse remis à Hubert Aquin," Le Devoir, page 15 (24 octobre 1974).

Apparently many people had thought that the newly constituted "Prix de l'éditeur de La Presse" (\$5000) would be given to Aquin for Neige noire. However, this short article reveals that L'Antiphonaire was the winner.

Anonymous. "Prochain épisode," Les cahiers du nursing, 40(9): 30-31 (septembre 1967).

Anonymous. "Trou de mémoire," Fiches bibliographiques de littérature canadienne, 2(10): no pagination (juin 1968).

Arseneault, Pauline. "Le temps et l'écriture dans Prochain épisode d'Hubert Aquin," Si que, no. 4: 111-122 (automne 1979).

The development of the temporal universe of the novel is accomplished through the writing process. At one level, writing creates time. It is through writing that the various temporal cycles or periods are created. At another level, writing is, according to Arseneault, "assassinated" by time in that the latter replaces the former. She concludes that the present is only the precarious union of a past and a future.

Audet, Jules. "Notre parole en liberté ...", Incidences, 10: 7-10 (août 1966).

Audet describes Aquin as "une identité littéraire qui [est] conçue en fonction du caractère total de la nation."

Beaudet, André. "Autopsie d'un geste," La nouvelle Barre du jour, 58: 92-95 (septembre 1977).

Aquin's death is viewed as the result of an interior civil war, as discussed in the writer's article on "La fatigue culturelle du Canada français." Beaudet concludes however that Aquin's suicide was "un acte plein d'espoir" -- hope for a better future for Quebec.

Beaulieu, Victor-Lévy. "Faut-il aller à Jonquière pour rencontrer Hubert Aquin?", Illettré, 1(4): no pagination (été 1970).

_____. "Introduction à Hubert Aquin, essayiste," Illettré, 1(4): no pagination (été 1970).

_____. "Sur un récit oublié d'Aquin, 'Les Rédempteurs'," Illettré, 1(4): no pagination (été 1970).

Beausang, Michael. "Music and Medicine," Canadian Literature, 58: 71-76 (autumn 1973).

Beausang considers L'Antiphonaire to be one of the wittiest and best-conceived works to have emerged from Quebec. He views the extensive medical and pharmaceutical drama culminating in Christine's death as an indication of Aquin's reservations about the direction events were taking in Quebec in the 1960's, i.e. Quebec is "ill". Beausang then proceeds to show how the idea of manipulating a continuous parallel between a twentieth-century story and the different episodes comprising the sixteenth-century tale of intrigue originated in Aquin's interest in music.

Bélanger, Jean. "L'Antiphonaire," Etudes françaises, 6(2): 214-219 (mai 1970).

In L'Antiphonaire the story line is of little importance. What counts is the superimposition of time and space which are foreign to each other. Bélanger notes, moreover, the "accumulation spasmodique" of extraneous elements grafted onto the narrative, a process similar to Rabelais' enumerations. He adds that the author takes possession of the world through the word. This new "liturgy", in Bélanger's opinion, does not have the same impact as the "je" in Prochain épisode.

Bélanger, Marcel. "Hubert Aquin ou la démesure de l'écrivain," Magazine littéraire, 134: 74-75 (1978).

Aquin's work in toto is viewed as addressing the fundamental question: "Au Québec, l'écriture est-elle possible?" The "truth" for Aquin is to be found in contradiction and ambiguity, ambivalence and ubiquity, and in the "to be or not to be" of Hamlet, with whom he strongly identified.

Bergeron, Léandre. "Prochain épisode et la révolution," Voix et images du pays, 6: 123-129 (1973).

Bergeron suggests that the narrator-character is not a traditional revolutionary but rather a "cowboy revolutionary", who is, above all, obsessed by the image which he has of himself. The exterior world exists only as a mirror for his subjective reality. Bergeron concludes that the protagonist's inability to liberate his energy in a normal fashion results in a desire for self-destruction.

Bernard, Michel. "Prochain épisode ou l'autocritique d'une impuissance," Parti pris, 4(3-4): 78-87 (novembre-décembre 1966)

After a brief discussion of the cultural and political environment of Quebec, Bernard explores some of the major leitmotifs in the novel, e.g. failure, mask, "dédoublement", and mirror. He is especially interested in H. de Heutz (erroneously referred to as de Heust), who he feels represents "le confort intellectuel" which French Canadians must reject if they are ever to liberate themselves (in every sense of the word) from Anglo-Saxon domination.

Berthiaume, André. "Le roman," Etudes françaises, 6(4): 497-503 (novembre 1970).

This article was later reprinted with corrections as "Un anti-antiphonaire," in Les critiques de notre temps et le nouveau roman, ed. Réal Ouellet (Paris: Editions Garnier Frères, 1972), pages 157-161.

Berthiaume considers the topic of "identity crisis" to be the major theme not only of Aquin's novel but also of the Quebec novel in general. Christine's "failure" underlines the decadence of North America while L'Antiphonaire emphasizes the inherent contradictions in Quebec's culture, when compared to Europe or to the United States.

Berthiaume, André. "Le thème de l'hésitation dans Prochain épisode," Liberté, 15(1): 135-148 (janvier-février 1973).

Berthiaume examines the limitations which the narrator-prisoner imposes upon his hero, e.g. self-doubts, lack of self-assurance. He demonstrates how the presence of the woman impedes all writing, all fiction. The hero fails because his creator has undermined his ability to succeed.

Bigras, Mireille. "Prochain épisode, . . ."

See: Préfontaine, Yves. "Prochain épisode, le premier roman de Hubert Aquin." (Section C1)

Biron, Hervé. "L'Antiphonaire," Culture, 31(3): 265-266 (septembre 1970).

Boivin, Aurélien. "Biographie," Québec français, no. 24: 28 (décembre 1976).

Provides a short biography which includes various literary prizes bestowed upon Aquin.

Bourneuf, Roland. "Un procédé narratif: les récits alternés," Canadian Review of Comparative Literature, 2: 130-138 (1975).

Bourneuf analyses the alternation in a more or less regular fashion of the two apparently dissimilar and independent stories within L'Antiphonaire. Story A is Christine's journal while story B is concerned with characters from the sixteenth century. Story B in due course becomes a remedy for the inability to live inasmuch as it helps Christine to flee and to compose herself; it draws its existence from the psychological situation of the character-narrator. Within the novel, alternation should be considered as "une tension interne". It creates the strength and the fragility, the intensity and the resonance of L'Antiphonaire.

Brind'Amour, Lucie. "Sur Trou de mémoire: le révolutionnaire pris au piège," Voix et images, 5: 557-567 (printemps 1980).

According to Brind'Amour, the reader is the "créateur vicaire" of the work since it is he who must, despite all kinds of obstacles, bestow its meaning. She proceeds to enumerate the various obstacles which the reader encounters as he attempts to make order out of chaos, e.g. the prevalence of masks, the question of textual authenticity, the inability to clarify who is actually "speaking".

Brochu, André. "Un clavier de langage."

See: Brochu, André. L'instance critique. (Section B2)

Brown, Russell M. "Blackout: Hubert Aquin's Surreal Mystery," Armchair Detective, 13: 58-60 (1980).

After a rather lengthy re-telling of the plot of Trou de mémoire, Brown concludes that Aquin has not only used the form of the mystery to give coherence to his own particular fictional vision of a world dominated by hallucinogenic violence, but he has also recreated much of the mystery's characteristic qualities in a form which both parodies and "reenergizes" the conventions of the genre.

Cagnon, Maurice. "Palimpsest in the Writings of Hubert Aquin," Modern Language Studies, 8(2): 80-89 (1977).

Aquin's fiction, Cagnon maintains, promotes calculated discontinuity and improvisation which refute the powers of reconstitution according to causality and logic. Space/time coincidences are subsumed under the Quincian notion that the human mind is an immense, complicated and indestructible palimpsest in which each layer only appears to have buried the preceding; in fact none has perished, but rather all layers are simultaneously present and superimposed one upon the other.

_____. "Parody and Caricature in Hubert Aquin's L'Antiphonaire," Critique: Studies in Modern Fiction, 19(2): 5-12 (1977).

Examines the way in which Aquin's novel parodies the rhetoric of different kinds of fiction. L'Antiphonaire creates a kaleidoscopic mixture of novelistic notions and narrative-fictional techniques in order to denounce the author as privileged spectator.

Cellard, Jacques. "Hubert Aquin et l'insaisissable," Monde des livres, no. 10006: 17 (1 avril 1977).

Chesneau, Albert. "Déchifrons [sic] l'Antiphonaire," Voix et images, 1(1): 26-34 (septembre 1975).

The "chiffre" to which Chesneau alludes is the epigraph which Aquin has borrowed from Marie La Copte. Chesneau cites Jung, according to whom the epigraph contains both uneven numbers, which are linked to Christian dogma, and even numbers which are linked to woman and evil. L'Antiphonaire is viewed as an iconoclastic parody of the Christian ritual, in which

the three moments of the Mass ("l'introit, l'offrande et la communion") are linked to reading, rape, and murder.

Cohn-Sfetcu, Ofelia. "To Live in Abundance of Life: Time in Canadian Literature," Canadian Literature, 76: 25-36 (spring 1978).

In the works of Grove, Purdy, Avison, Aquin, and Richler, the author discusses the diversity of the stances which they adopt towards the issue of how to use time in the service of a meaningful human existence. On pages 28 and 29, Cohn-Sfetcu briefly examines Prochain épisode; she concludes that writing is revealed not only as a prophylaxis against a highly insufficient time and phenomenal world, but also as the dimension within which human intelligence can emerge victorious over the irregularities of natural time.

Cohn-Sfetcu, Ofelia. "To Write or to be Written? -- Hubert Aquin's Prochain Episode," Modern Fiction Studies, 22: 449-456 (1976-1977).

According to Cohn-Sfetcu, the spy story becomes the embodiment of the creative potentiality of the prisoner, a positive affirmation of human dignity which refuses to be bullied by space and time. She concludes that, in the situational microcosm of Prochain épisode, human life is a function of objective conditions and of the imaginative stance which man adopts toward reality.

Davies, Gillian. "Aquin: Essay," The Globe and Mail, pages 30-31 (2 July 1977).

Davies briefly outlines Aquin's career and then presents a very general overview of his works.

Desaulniers, Léo-Paul. "Ducharme, Aquin: conséquences de la 'mort de l'auteur'," Etudes françaises, 7(4): 398-409 (novembre 1971).

Desaulniers, in his analysis of Trou de mémoire on pages 405-409, examines the question of "Who is speaking?" and concludes that there are four narrators: Magnant, the editor, RR, and an anonymous "je, masque de masques."

Dionne, René. "Qui suis-je?"

See: Poulin, Gabrielle. Romans du pays. (Section B2)

Dvorak, Martha. "Une analyse structurale des personnages dans Prochain épisode de Hubert Aquin," Revue de l'Université d'Ottawa, 45: 371-381 (juillet-septembre 1975).

This article was later reprinted as "Une analyse structurale," in Le Québec littéraire, 2: 25-31 (1976).

Dvorak follows Greimas' system which classifies "actants" on three semantic axes: communication, quest, and test. She spends some amount of time in examining the use of deceit by both the pursuer and the pursued, i.e. the hero and H. de Heutz, which results in a "combat des récits." The novel ends,

she concludes, with the addresser/narrator still waiting to finish his story and the addressee/reader still awaiting the next chapter.

Falardeau, Jean-Charles. "La littérature québécoise, Hubert Aquin," Liberté, 10(5-6): 88-90 (1968).

This is a corrected version of "La littérature québécoise, Trou de mémoire," Liberté, 10(3): 194-195, 196 (1968).

Falardeau considers Trou de mémoire to be a narrative experiment which is designed to show the demise of the novel as we know it. Moreover, the reader witnesses the narcissistic decomposition of the narrator.

Ferguson, Ted. "The mental inmate who had to write," Maclean, 79: 47 (2 avril 1966).

Ferron, Jacques, "Premier épisode," Le Québec littéraire, 2: 9-11 (1976).

Ferron describes Aquin's cultural background and notes the influence of writers such as Flaubert, Borges and Balzac.

Folch, Jacques. "Deux romanciers du Québec. Claude Jasmin, Hubert Aquin," Europe, 478-479: 65-68 (février-mars 1969).

Folch provides us with a few personal impressions of the writer and of his first two novels, and concludes that Aquin is the first writer one should read in order to begin to understand the complexity of Quebec.

Folch-Ribas, Jacques. "Hubert Aquin, la solitude du coureur de fond," Liberté, 19(2): 3-6 (mars-avril 1977).

An homage to Aquin on behalf of the staff of Liberté.

Gagnon, A.-Marcel. "Une lecture de L'Antiphonaire," Le Québec littéraire, 2: 105-107 (1976).

Gagnon summarizes the novel: ". . . d'abondantes pages de critique protègent la fragilité du récit et invitent le lecteur à poursuivre jusqu'à la fin sa lecture expérimentale."

Gaulin, André. "Ses projets d'édition".

See: "Hubert Aquin, témoignages." (Section C1)

Hébert, Pierre. "Vers une typologie des analepses," Voix et images, 8(1): 97-109 (automne 1982).

A study of the "retour en arrière" in Godbout's L' Aquarium, Benoît's Quelqu'un pour m'écouter and Aquin's Prochain épisode. Hébert demonstrates that according to Benveniste the traditional analepse must be "reconnue", i.e. identified as such and placed within the other elements of the story. However, in the case of Aquin, the analepse must be recognized

but also "comprise" because of its importance in the production of meaning.

Hodgson, Richard G. "Un roman à métamorphose: éléments baroques dans Neige noire d'Hubert Aquin," Présence francophone, no. 21: 131-136 (automne 1980).

In order to depict an unstable world in which it is easy to confuse appearance with reality, Aquin has developed a technique which combines Baroque and cinematographic methods. Baroque elements include: use of paradox, "la mise en abyme," "dédoublement," passage of time, decomposition, mirrors, masks, and the idea that the world is a stage.

Houde, Christiane. "Scénario et fiction: Neige noire," Voix et images, 2(3): 418-435 (avril 1977).

Houde is interested in examining the limits to which one can push the "laws" of fiction and yet still write a novel. She examines Aquin's use of scenario, especially the superimposition of film images. Houde analyses the fictional aspects of Neige noire in terms of three main groupings: "le commentaire (sujet qui encadre), le scénario (contre-réponse) et le scénario de Nicolas (contre-sujet qui s'y griffe."

"Hubert Aquin: témoignages," Québec français, no. 26: 13-15 (mai 1977).

This "article" is really a collection of four tributes to Aquin upon his death. It is introduced by an unidentified C.V., who relates how, on a particular occasion, s/he remarked that suicide was "un meurtre perversi," to which Aquin responded: "pas perversi, converti." Mme Yanacopoulo evokes, in an emotionally restrained manner, the nature of her relationship with Aquin. Gaulin discusses the various projects in which Aquin was involved with the publishing house La Presse. Tisseyre, for his part, discusses a novel which Aquin presented to him in 1956 or 1957 for his opinion, and which Tisseyre was unfortunately forced to reject: despite its obvious brilliance, the novel contained very explicit sexual references. Finally Lacombe laments the failure of Quebec society to provide that support which Aquin needed in order to continue writing.

Iqbal, Françoise. "L'Antiphonaire," Le Québec littéraire, 2: 67-103 (1976).

Much of this article echoes Iqbal's ideas about L'Antiphonaire as expressed later in her book, Hubert Aquin, romancier. Whereas Aquin's revolutionary writing was thematic or theatrical in his earlier works, it becomes functional in L'Antiphonaire; it defies established systems while unleashing a vertiginous glance at previous centuries, i.e. the numerous citations. The fragmentary form of the

stories which alternate with each other questions the superstructures of metaphysical tradition and of culture.

Iqbal (Maccabée-Iqbal), Françoise. "L'appel du Nord dans Neige noire: la quête de Narcisse," Voix et images, 5(2): 365-377 (hiver 1980).

In terms of the cosmic ego, Nicolas' tendency at the end of the novel towards homosexuality may be interpreted as a desire for bisexual completeness. Both male and female, he enjoys an autonomy equivalent to the absence of any sexual differentiation. This absence may also be seen in the ecstasy of Eva and of Linda.

Iqbal, Françoise. "Hubert Aquin, grand-prêtre de l'écriture," Québec français, no. 24: 23-28 (décembre 1976).

Despite the apparent dissimilarity of Aquin's novels, there are in fact two themes which may be traced in all four: revolution and writing. After an initial confrontation in Prochain épisode, these themes become modified and more closely linked together in the other works.

Iqbal, Françoise Maccabée. "Violence et viol chez Aquin: Don Juan ensorcelé," Canadian Literature, 88: 52-60 (spring 1981).

In Prochain épisode one finds a politically inspired violence based upon a social ideal. In Trou de mémoire, violence is linked to blasphemy, rape, suicide and homicide; it functions as a catharsis. In L'Antiphonaire, we find an accumulation of rape, murder and suicide, whereas in Neige noire the same elements have decidedly sadistic overtones.

Keypour, N. David. "Hubert Aquin: L'Antiphonaire," Présence francophone, no. 6: 120-132 (printemps 1973).

Keypour creates a diagram in which he categorizes events in the novel according to whether they fit into one of three categories: (1) those occurring in 1969; (2) those occurring in the sixteenth century; and (3) those which are atemporal. Keypour uses this diagram to show that Christine's major concern is to write about the sixteenth century while keeping in mind her own life. He also discusses the novel in terms of Gide's theory of the "mise en abyme."

Kidd, M.E. "La thématique de l'eau dans l'oeuvre d'Hubert Aquin," Voix et images, 4(2): 264-271 (décembre 1978).

Water, as an element of flux which resists any sense of permanence, symbolizes a vision of an unstable world, constantly in movement. Confronted with such a world, the typical reaction of Aquin's characters is vertigo.

_____. "Theme, Metaphor and Imagination in the Works of Hubert Aquin," Michigan Academician, 11: 139-145 (1979).

Dissolution and disintegration have become an obsession for Aquin and he expresses them in every aspect of his writing, whether it be metaphorically through his images of water or structurally in the fragmentation of his narratives.

Lacombe, Claude. "Et la société?", Québec français, no. 26: 15 (mai 1977).

See: "Hubert Aquin, témoignages." (Section C1)

La Bossière, Camille. "Hubert Aquin's Revolutionary Commedia dell'arte of Hell: A Baroque Impasse," Mosaic, 11: 119-125 (1978).

This article was later reprinted as "An Impasse: Hubert Aquin's Revolutionary Commedia dell'Arte" in his The Dark Age of Enlightenment (Fredericton: York Press, 1980), pages 31-38.

La Bossière describes Prochain épisode as the first major work of Quebec fiction to examine the principle of revolution in a framework transcending national boundaries. The unnamable of which the novel provides a vague image is governed by the circular or revolutionary logic which links past and present. La Bossière examines all four novels in terms of the motif of the "dark mirror". He concludes that Aquin's revolutionary or circular dialectic leads to an entropic synthesis or balance of opposites yielding zero, a stasis, the ontological analogue of which is death.

LaFontaine, Gilles de. "Entre l'art et la vie: Hubert Aquin," Écriture française, no. 1: 7-9 (1979).

LaFontaine presents a brief overview of Aquin's four novels, in which he demonstrates the important role which death plays in the writer's fiction.

_____. "Le mal de vivre chez Hubert Aquin," Présence francophone, no. 22: 121-130 (printemps 1981).

La Fontaine discusses "le mal de vivre" in terms of the tension established by Freud between the attraction of life (Eros) and the attraction of Death (Thanatos). Starting with "Les Rédempteurs", La Fontaine traces Aquin's personal anguish through his four novels. He concludes that Aquin's death was that of "la mort libre," of which Nietzsche writes.

Lasnier, Louis. "Spatio-analyse de Prochain épisode," Le Québec littéraire, 2: 33-53 (1976).

The spatial structure of Prochain épisode shows us how, independently of the lyrical artificiality of the work, there is the underlying theme of individual and collective failure.

Lauzon, Adèle. "Le roman d'Aquin, un film de Groulx?", Le Magazine Maclean, 6(7): 46 (juillet 1966).

Leduc, Jean. "Sur Point de fuite," Le Québec littéraire, 2: 109-113 (1976).

More than a critique of Point de fuite, Leduc's article is a fictional piece in its own right.

Lefebvre, Jocelyne. "Prochain épisode ou le refus de livre," Voix et images du pays, 5: 141-164 (1972).

Prochain épisode, according to Lefebvre, is an anti-novel which subordinates the cultural to the political and produces a need to pursue within the work a project of literary destruction. She analyses nominal, historical and mythological literary allusion; binary structure; semantic vacuum; and lyricism in all its technical aspects.

Legris, Renée. "Les structures d'un nouveau roman, Prochain épisode," Les Editions Sainte-Marie (Cahiers), 1: 25-32 (1968).

This article was later published as "Structures de l'action romanesque dans Prochain épisode," in Les critiques de notre temps et le nouveau roman, ed. Réal Ouellet (Paris: Editions Garnier Frères, 1972), pages 152-157.

Discussion of the novel in terms of action and imagery. Legris underlines the alternation between action and drama as being closely allied to Aquin's efforts to establish his own spatial and temporal identity. She also notes the inherent negative and positive ambivalence of such important leitmotifs as suicide, revolution, and the automobile.

Léonard, Albert. "Un romancier virtuose: Hubert Aquin," Cahiers de l'Université du Québec, no. 24: 191-196 (1970).

This article was published later as "Un romancier virtuose," in Les critiques de notre temps et le nouveau roman, ed. Réal Ouellet (Paris: Editions Garnier Frères, 1972), pages 162-166.

Léonard believes that Aquin may have written the opus consummatum of which Christine dreams in her apocryphal treatise on woman. Unlike other critics, he feels that the title, in following a modern tradition, has little to do with the novel's content.

Major, Jean-Louis. "Hubert Aquin."

See: Grandpré, Pierre de, ed. Histoire de la littérature française du Québec. (Section B2)

Marshall, Joyce. "Hubert Aquin."

See: Toye, William, ed. Supplement to the Oxford

Companion to Canadian History and Literature. (Section B2)

Martel, Jean-Pierre. "Trou de mémoire: oeuvre baroque. Essai sur le dédoublement et le décor," Voix et images du pays, 8: 67-104 (1974).

Martel analyses the doubling of doubles, masks on top of masks. Each of the characters is inextricably linked to the others. Magnant and Joan (doubles of Holbein's "Ambassadors") are themselves doubled by Ghezso-Quénum and RR. Martel concludes that there are four levels in the novel: "un texte principal (3), un sous-texte (4) constitué de citations de textes et de références à des personnalités anciennes . . .; un sur-texte (2) où s'élaborent les opérations de conscience au deuxième degré comprises dans le texte même . . .; et enfin un supra-texte (1), genre de prolongation du sur-texte, constitué des notes et des notes de notes situées au bas des pages."

Martel, Jean-Pierre. "Trou de mémoire: un jeu formel mortel," Le Québec littéraire, 2: 55-65 (1976).

Joan's death is the microcosm of Pierre X. Magnant's truly perfect crime -- his writing which makes us believe in his physical, social and political death, and which allows him to work clandestinely to create revolutionary terror and violence. It is the perfect mask.

Melançon, Joseph. "Le procès métaphorique dans Prochain épisode," Le Québec littéraire, 2: 15-24 (1976).

Melançon shows that the organization of Prochain épisode is, in some ways, a long syntagma, which serves to produce a prolonged metaphor whose object is the "je". Melançon also looks at the novel in terms of four levels: referential, oniric, genetic and enunciative.

Mélançon, Robert. "Le téléviseur vide ou comment lire L'Antiphonaire," Voix et images, 3(2): 244-265 (décembre 1977).

Mélançon stresses the fact that the reading of L'Antiphonaire cannot be a passive process; the reader must collaborate in the creation of the text. Mélançon also suggests that through the use of a falsely erudite hoax, parody and stylistic deception, L'Antiphonaire offers "le procès-verbal du naufrage de l'ordre et des savoirs auquel est en proie aujourd'hui l'Occident." And the black television screen to which Christine awakens at dawn symbolizes the beginning of new possibilities.

Merivale, Patricia. "Chiaroscuro: Neige noire/Hamlet's Twin," Dalhousie Review, 60: 318-333 (1980).

Merivale examines Aquin's significant contribution to a new genre, the "closet-scenario." She looks at the influence of Robbe-Grillet (the "mise en abyme," the pornographic theme), the intertwining of love and

death, and the similarities of Aquin's life and writing with that of the modern Japanese novelist, Yukio Mishima. Merivale concludes her article with a discussion of errors in Sheila Fischman's translation of Aquin's novel.

Merivale, Patricia. "Neo-Modernism in the Canadian Artist-Parable: Hubert Aquin and Brian Moore," Canadian Review of Comparative Literature, 6: 195-205 (1979).

Merivale demonstrates how L'Antiphonaire and The Great Victorian Collection are artist-parables, i.e. allegorical accounts of an artist's experience and creative acts, and the relationship of those acts to that experience. The "messages" of these two novels differ, however: to Moore, art destroys life; to Aquin, although art may reflect and absorb life, it cannot sustain it.

Nattiez, Jean-Jacques. "Récit musical et récit littéraire," Etudes françaises, 14(1-2): 93-121 (avril 1978).

Nattiez justifies the existence of the "récit musical", based upon the work of Lévi-Strauss. He then proceeds to describe Prochain épisode as a fugue composed of three major parts: "l'exposition" (chapters 1-3), "le développement" (chapters 4-16), and "la strette finale" (chapters 17-18).

Page, Pierre. "Le Prix David 1972: Hubert Aquin," Culture vivante, 28: 2-3 (juin 1973).

Pelletier, Jacques. "Sur Neige noire: l'oeuvre ouverte de Hubert Aquin," Voix et images, 1(1): 19-25 (septembre 1975).

Pelletier considers Neige noire as constituting a rupture with Aquin's previous works. He examines the inherent ambiguity of the novel, the relationship between cinema/novel, scenario/commentary, and time as a destructive element.

Piazza, François. "Aquin et Godbout," Le Devoir, page 26 (28 novembre 1981).

Aquin, Godbout and Miron are credited with having had the most influence on Piazza. Neige noire is singled out as the most important contemporary Quebec novel.

Pilon, Jean-Guy. "Je ne connais pas Hubert Aquin, et vous?," Illettré, 1(4): no pagination (été 1970).

_____. "Salut à un camarade," Liberté, 6: 274 (1964).

While announcing Aquin's arrest, Pilon regrets Aquin's decision to fight openly for Quebec's independence as "un choix inopportun et pour le moins prématuré."

Poupart, Jean-Marie. "Les moutons suivis d'une mise au point claire et nette," Illettré, 1(4): no pagination (été 1970).

Préfontaine, Yves and Mireille Bigras. "Prochain épisode, le premier roman de Hubert Aquin," Liberté, 7(6): 557-563 (novembre-décembre 1965).

In the first section of the article, Préfontaine places Aquin within an intellectual-political environment. He then praises the writer for having converted the problem of separatism into "une synthèse lyrique." In the second section, Bigras develops the parallels between national history (Quebec) and an individual history (the protagonist's).

Rens, Jean-Guy. "Un double échec littéraire ... et politique," Le Québec littéraire, 2: 121-126 (1976).

Neige noire is viewed as the autopsy of a failure: the failure of a book and of a whole literary generation, i.e. that of the writers of the 1950's. Neige noire represents the conscious destruction of the novel as a genre. Rens links this "failure" to the political environment of the 1960's and 1970's.

Ricou, Laurie. "Never Cry Wolfe: Benjamin West's The Death of Wolfe in Prochain Episode and The Diviners," Essays on Canadian Writing, no. 20: 171-185 (winter 1980-1981).

Both Aquin's and Margaret Laurence's novels are concerned with history, with finding the truth among different versions of history, and with relating the collective, personal, and imagined pasts. According to Ricou, in West's painting, Aquin recognizes the value of both symmetry and excess decoration; he senses the process that mythologizes a historical event, and he sees that the painting might reveal/mirror the infinitely repeating doubleness of his own fictional form.

Roy-Gans, Monique. "'Le Québec est en creux,' Neige noire de Hubert Aquin," Voix et images, 7(3): 553-569 (printemps 1982).

Roy-Gans writes: "Nul doute que la question du nationalisme québécois est . . . 'la structure porteuse' de Neige noire. De la 'stase languissante' qui paralyse Montréal dès le début du roman, au 'baiser final qui est infini' des dernières pages, c'est une conscience colonisée qui indique au lecteur québécois l'unique voie à suivre, celle de l'Udénasacre. Tout le roman est une tentative pour échapper à la 'parabole' d'un cône renversé, réalité 'en creux' du Québec actuel."

Russell, D.W. "To Be or Not to Be: Creation and Destruction in Hubert Aquin's Neige noire," Journal of Canadian Fiction, no. 20: 140-145 (1976).

At one level of the work a fictional world is created by the writing of a film scenario by the protagonist, Nicolas. At another level, the creation of this fictional world is directly undercut by a series of

parenthetical remarks, a sort of running commentary, or glossing of the text in the medieval fashion, which underlines the artificiality of the cinema.

Saint-Onge, Paule. "Contre les limites de la réalité: L'Antiphonaire," Châtelaine, 11(2): 14 (février 1970).

_____. "Erotisme, révolution et évasion: Prochain épisode," Châtelaine, 7(1): 60 (janvier 1966).

_____. "Trois générations de romanciers ... Trou de mémoire," Châtelaine, 9(7): 36 (juillet 1968).

Smart, Patricia. "Culture, Revolution and Politics in Quebec," Canadian Forum, 62(718): 7-10 (May 1982).

Discusses Aquin's work in terms of an incendiary document published privately in Montreal in 1948 entitled Refus global. Smart shows how L'Antiphonaire and Neige noire are apocalyptic visions of Western culture rather than nationalistic works.

_____. "Filming the Myth," Canadian Forum, 60 (702): 20-21 (September 1980).

_____. "Neige noire, Hamlet et la coïncidence des contraires," Etudes françaises, 9: 151-160 (1975).

According to Smart, Neige noire is the masterpiece of Aquin's mature period. She considers him a major writer of the century. Fascinated by Hamlet, Aquin has produced a "moving and unfocussed mirror of Hamlet and of the life of each reader ...". The style of the novel is a fusion of classical and baroque; the structure is fugue-like and is based on a tension between subject and counter-subject.

Sugden, Leonard. "Hubert Aquin: Proteus in Despair," Essays on Canadian Writing, 11: 73-96 (1978).

Sugden examines Aquin's personality, as exhibited in his writings, in terms of "tendencies" or traits: nihilism, mysticism, cynicism. He looks at the writer's affinities with existentialism, which is then related to sexuality and chaos. Sugden also discusses the continued interplay of opposing themes which his writings display. The article concludes with an examination of revolt and silence in Prochain épisode.

Tisseyre, Pierre. "Son premier roman."

See: "Hubert Aquin: témoignages." (Section C1)

Turgeon, Pierre. "Récit et contre-récit chez Hubert Aquin," Illettré, 1(4): no pagination (été 1970).

Urbas, Jeannette. "La représentation de la femme chez Godbout, Aquin et Jasmin," Revue de l'Université Laurentienne, 9(1): 103-113 (novembre 1976).

On pages 106-107, Urbas considers Prochain épisode as presenting a complete symbolic identification of the beloved woman with both the motherland and revolution. Love can be fully realized only within the fraternity of revolution.

V., C. "Hubert Aquin: témoignages."

See: "Hubert Aquin: témoignages." (Section C1)

Vidal, Jean-Pierre. "Aquin et la mise-en-scène du texte. Neige noire," Recherches de Travaux. Université de Grenoble. U.E.R. de Lettres. Bulletin, 20: 53-65 (1981).

Viswanathan, Jacqueline. "Prochain épisode d'Hubert Aquin (Analyse temporelle)," Présence francophone, no. 13: 107-210 (automne 1976).

According to Viswanathan, Aquin plays with the double nature of fictional time, in which the story is presented as having taken place in the past but in which all things remain possible at the end of each chapter. The very title of the novel is both ironic and paradoxical since at the end the narrator is incapable of finishing his novel.

Vuong-Riddick, Thuong. "Neige noire: une esthétique de la transcréativité," Le Québec littéraire, 2: 115-119 (1976).

By its structure and function, Neige noire offers an abstract model of a process which, in its configuration, presents an outline of the "secret work," i.e. this mysterious "théâtre illuminé" about which Nicolas periodically dreams throughout the novel.

Whitfield, Agnes. "Prochain épisode ou la confession manipulée," Voix et images, 8(1): 111-126 (1983).

Aquin, Whitfield maintains, has achieved originality in Prochain épisode by the simple but skilful manipulation of an ancient narrative form, the confession. However, unlike the traditional confession, there is a displacement between the "moi révolu", i.e. the hero, and the "moi actuel," i.e. the prisoner.

Yanacopoulo, Andrée. "Deux épisodes dans la vie d'Hubert Aquin," Nouvelle Barre du Jour, no. 88: 5-14 (mars 1980).

_____. "Nos adieux."

See: "Hubert Aquin: témoignages." (Section C1)

2. Articles Which Mention Aquin

Allard, Jacques. "L'idéologie du pays dans le roman québécois contemporain: Il n'y a pas de pays sans grand-père et l'intertexte national," Voix et images, 5(1): 117-132 (automne 1979).

Aquin is mentioned on page 131.

Amprimoz, Alexandre. "L'agent double du roman québécois contemporain (A propos du Passage secret de Marie-France Dubois)," Présence francophone, no. 16: 85-92 (printemps 1978).

The article begins with a brief examination of Aquin's belief that the French Canadian is a double agent, i.e. tired of being tied to an "atavistic" identity based upon the relationship between Quebec and English Canada. Amprimox makes use of this dualism in order to study a novel by Dubois.

_____. "Four Types of Patriotism in Quebec Letters," The Tamarack Review, no. 74: 60-68 (1978).

Aury, Dominique. "Vive le Canada," Nouvelle Revue Française, 14(168): 1066-1070 (décembre 1966).

On page 1067 Aury dismisses Prochain épisode as an example of "le pseudo-policier parodique et psychiatrique," which ultimately fails as a novel.

Beaulieu, Victor-Lévy. "Avertissement aux illettrés," Illettré, 1(4): no pagination (été 1970).

Belleau, André. "Approches et situation de l'essai québécois," Voix et images, 5(3): 537-543 (printemps 1980).

On page 542, L'Antiphonaire is cited as an example in which there are long commentaries (pseudo-essays) on the part of the narrator about the nature of literature.

_____. "La Rencontre des écrivains depuis 1957: une expérience d'animation culturelle," Liberté, 16(5-6): 81-96 (septembre-décembre 1974).

On pages 88 and 89, Belleau mentions Aquin's participation at the "Rencontre des écrivains" in 1968 and 1969. On page 90, he describes Aquin's "theatrical" resignation from Liberté as somewhat naïve since no literary magazine, in Belleau's opinion, could possibly exist in Quebec without being subsidized to some extent.

Bessette, Gérard. "Romancier(s) québécois," University of Toronto Quarterly, 50(1): 43-52 (fall 1980).

Bessette mentions Aquin on page 45: "Je ne me sens pas à l'aise pour parler de [Aquin], qui est devenu le monstre sacré par excellence et dont -- malgré l'allant vertigineux de Prochain épisode -- la réputation littéraire me paraît surfaite. Ses dédoublements, ses pirouettes et ses jeux de miroirs en point de fuite m'ont toujours semblé artificiels et contournés Mais un romancier qui en juge un autre est sujet à caution."

Bonenfant, Joseph. "L'essai -- entre Montaigne et l'événement," Etudes françaises, 8(1): 101-108 (février 1972).

Bonenfant mentions Aquin on pages 103-104: "Toute la littérature ne peut-elle pas passer pour un indéfini et imprévisible jeu avec les mots? Aucun doute là-dessus si on lit Point de fuite de Hubert Aquin Les dédoublements, de préférence faux ou incertains, prouvent seulement que chacun est pour soi le monde entier. Ce parti pris se voyait déjà dans ses deux premiers romans."

Bosco, Monique. "Ce 'cochon de payant' de lecteur," Le Magazine Maclean, 8(6): 47 (juin 1968).

Bouffard, Odoric. "Le Canadien français entre deux mondes," Culture, 28(4): 347-356 (1967).

Aquin is mentioned on page 353: "Les revendications de Menaud sont reprises et amplifiées par Ethel et le terroriste (Jasmin) ou par Hubert Aquin de Prochain épisode."

Bourneuf, Roland. "Formes et réalités sociales dans le roman québécois," Livres et auteurs québécois 1970, 265-269.

An English translation by Larry Shouldice was published as "Literary Form and Social Reality in the Quebec Novel," in Essays on Canadian Writing, no. 16: 219-228 (Fall-Winter 1979/80).

On pages 266-268 Bourneuf shows how the first three of Aquin's novels are pervaded by a vague anxiety. The narrators are not free in regard to their works. Their "writings" confirm Aquin's obsession with failure and the constancy of his identity theme.

Brown, Russell. "In Search of Lost Causes: The Canadian Novelist as Mystery Writer," Mosaic, 11(1): 1-15 (Fall 1977).

On page 7 Brown briefly discusses Trou de mémoire. For Aquin, he maintains, the mystery genre provides a way of discussing shifting cultural perspectives and the need for revolutionary reorientations of viewpoint.

Chamberland, Paul. "Dire ce que je suis -- notes," Parti pris, 2(5): 33-42 (janvier 1965).

Chambers, Ross. "Narrative Point," Southern Review, 16(1): 60-73 (March 1983).

Chambers defines narrative point as "tellability within a specific circumstance." He discusses Kane's Ambiguous Adventure, Aquin's Prochain épisode, and Puig's Kiss of the Spider Woman in terms of interrelated concepts such as authority and authorisation, seduction and the denial of seduction, duplicity and cleavage, and narrative "tactics".

Cloutier, Normand. "Le scandale du joual," Le Magazine Maclean, 6(2): 10-11, 26-28 (février 1966).

Cotnam, Joseph. "Cultural Nationalism and its Literary Expression in French-Canadian Fiction."

See: Lewald, H.E., ed. The Cry of Home. (Section B2)

Desrosiers, Pierre. "Séraphin ou la dépossession," Parti pris, 4(5-6): 52-62 (janvier-février 1967).

Dorion, Gilles. "La littérature québécoise contemporaine, 1960-1977. II. Le roman," Etudes françaises, 13(3-4): 301-338 (octobre 1977).

On pages 323-326, Dorion briefly analyses Aquin's four novels.

Dumouchel, Thérèse. "Les arts artistiques," Parti pris, 5(1): 55-56 (septembre 1967).

Duranleau, Irène. "Le texte moderne et Nicole Brossard," Etudes littéraires, 14(1): 105-121 (avril 1981).

Aquin is mentioned on page 109.

Euvrard, Michel. "Les corps étrangers (1): une littérature de la parole," Parti pris, 3(5): 75-79 (décembre 1965).

Ferron, Jacques. "Un tournant de la littérature," Le Magazine Maclean, 10: 44 and 46 (mars 1970).

Godbout, Jacques. "Entre l'Académie et l'Ecurie," Liberté, 16(93): 17-33 (1974).

On page 23, Godbout quotes Aquin's view that the problem of the use of "joual" is a sterile and interminable one.

_____. "Le troisième étage du cerveau," Maclean, 15(1): 6 (janvier 1975).

Harger, Virginia. "Towards an Understanding: The New Novel of French Canada," Chelsea Journal, 1(2): 76-80 (March/April 1975).

Love is cited by Harger as a form of communication which experiences difficulty of expression within the French-Canadian novel. On page 78, she observes that in Prochain épisode the person loved becomes symbolic not only of the self but also of the nation.

Hathorn, Ramon. "Soldats, patrons, et femmes 'fatales': figures de l' 'Anglais' dans le roman québécois des XIXe et XXe siècles," Voix et images, 6(1): 97-115 (automne 1980).

Hathorn observes that Joan resembles Patricia in Le Couteau sur la table by virtue of her immorality. He wonders whether she was intended to symbolize the Anglo-Saxon minority of Quebec whose only hope, after the narrator's promised revolution, would be to seek its roots in the Quebec culture.

Hébert, François. "Le noir et blanc, le bleu et le rouge," Etudes françaises, 11(2): 111-119 (1975).

On pages 111-112, Hébert briefly examines Neige noire in terms of two elements: the quest for the ideal place in which the contradiction of being and non-being will be resolved, and the self-directed comments as well as those directed to the readers.

Hébert, Pierre. "Sémiotique, histoire littéraire et philosophie: le cas du Québec," The French Review, 56(3): 424-431 (February 1983).

Hébert mentions Prochain épisode on page 428 as one of nine novels chosen between 1846 and 1972 to illustrate the fact that, after 1960, there is an incredible increase in the use of analepsis. According to Hébert, 48 per cent of Prochain épisode is devoted to analepses.

Hesse, M.G. "The Theme of Suicide in the French-Canadian Novel since 1945," Mosaic, 5(4): 119-134 (1972).

L'Antiphonaire is mentioned in passing on pages 128, 131 and 133.

Kattan, Naïm. "Lettre de Montréal: une ville internationale," Canadian Literature, 37: 68-71 (Summer 1968).

On page 70, in his discussion of French attitudes towards French-Canadian literature, Kattan writes: ". . . l'on a parlé de Jean Basile, d'Hubert Aquin."

Laroche, Maximilien. "Les thèmes du roman," Action nationale, 50(9-10): 1142-1154 (mai-juin 1966).

Lauzon, Adèle. "Le refus global, vingt ans après," Liberté, 10: 6-22 (1968).

On pages 7-8, Lauzon briefly mentions Aquin's belief that the act of writing by French Canadians can be used by English Canadians in order to preserve the status quo.

Léard, Jean-Marcel. "Du sémantique au sémiotique en littérature: la modernité romanesque au Québec," Etudes littéraires, 14(1): 17-60 (avril 1981).

Léard demonstrates how there exists in Aquin's novels a meeting of two worlds the narrator's and the one belonging to the story which he recounts. Aquin, among others, causes the reader, who is always ready to seek reality "behind" the words, to perceive the existence of textual devices which clearly indicate the presence of someone who is pulling the strings and therefore playing with the reader.

Leduc, Paule. "Le roman," Etudes littéraires, 2(2): 205-213 (août 1969).

On pages 210-211, Leduc cites two passages from Trou de mémoire in order to illustrate the structural originality (or "anarchy" as Leduc refers to it).

McCutcheon, Sarah. "Quebec Forecast: Stormy to Fair," Quill & Quire, page 3 (May 1976).

Discusses probable participation of publishers at the 1976 Montreal Book Fair. According to McCutcheon, one of the year's keenest participants is La Presse, which has undergone major changes because of the appointment of Aquin as its literary director.

Macé, Suzanne. "Le nouveau roman au Québec."

See: Ethier-Blais, Jean, ed. Littératures: mélanges littéraires. (Section B2)

Mailhot, Laurent. "Le roman québécois et ses langages," Stanford French Review, 4: 147-170 (1980).

On pages 155-157, Mailhot provides an overview of Aquin's novels, with brief plot outlines. If "Prochain épisode voulait échapper à la littérature, Trou de mémoire et L'Antiphonaire y plongent avec délices, excès."

Major, André. "Pour une pensée québécoise," Cahiers de Sainte-Marie, no. 4: 125-131 (avril 1967).

Major, André. "Le romancier est un visionnaire," Liberté, no. 42: 492-497 (novembre-décembre 1965).

On page 495 Major suggests: "Imaginez Menaud maître draveur sans la Conquête, La nuit sans la présence de la minorité anglaise toute-puissante, Prochain épisode sans la volonté d'existence du peuple québécois (je choisis ces trois romans parce qu'ils me paraissent les plus significatifs de notre littérature)."

Major, Jean-Louis. "Pour une lecture du roman québécois," Revue d'esthétique, 22: 251-261 (1969).

Of Prochain épisode, Major writes: "L'acte même de s'écrire voue alors à l'échec la tentative de fuite et la conscience de l'écriture, qui s'insère dans une forme romanesque à paliers multiples, débouche sur la mise en oeuvre des rapports entre l'écriture et le destin collectif."

Marcotte, Gilles. "La littérature française d'aujourd'hui," Français dans le Monde, no. 101: 6-10 (décembre 1973).

On page 10 Marcotte writes: "Hubert Aquin publie des romans d'un baroquisme exacerbé dont le premier surtout, Prochain épisode, a du retentissement au Québec parce qu'il pousse à l'extrême dans un climat de terrorisme, le thème de l'aliénation nationale."

Marcotte, Gilles. "La problématique du récit dans le roman québécois d'aujourd'hui," Revue des sciences humaines, 45(173): 59-69 (janvier-mars 1979).

According to Marcotte, Prochain épisode is not simply a negation or reversal of the traditional novel but rather conveys a sense of irreparable loss. With his interest in Balzac, the narrator demonstrates an interest in history, which will manifest itself throughout the novel.

Melançon, Joseph. "L'évolution littéraire du Québec depuis la guerre," The French Review, 53(6): 794-800 (May 1980).

On page 797 Melançon writes: "La première phrase du plus grand roman québécois, à mon avis, Prochain épisode de Hubert Aquin en 1965, se lit ainsi: "Cuba coule en flammes au milieu du lac Léman pendant que je descends au fond des choses'."

Mélançon, Robert. "Holyoke de François Hébert: un roman carnavalesque," Le Devoir, page 21 (17 mars 1979).

Within the text of his book review, Mélançon notes the influence of Aquin's "architectures baroques" upon Hébert's novel. In a footnote, the critic briefly discusses two essential currents in the contemporary Quebec novel. On the one hand, there is the epic form, as exemplified by Ferron; on the other, writers such as Aquin, Ducharme and Godbout are viewed as experimenting with narrative form from "une perspective carnavalesque."

Michon, Jacques. "Aspects du roman québécois des années soixante," The French Review, 53(6): 812-815 (May 1980).

On pages 813 and 814, Michon briefly discusses affinities between Prochain épisode and Victor-Lévy Beaulieu's Don Quichotte de la démanche. Their format is ideologically justified as a reflection of a social and political alienation.

_____. "Fonctions et historicité des formes romanesques," Études littéraires, 14(1): 61-79 (avril 1981).

Prochain épisode is mentioned on pages 67, 68 and 72. Trou de mémoire is mentioned on pages 71-72.

Mocquais, Pierre-Yves. "L'Appel de la race: masques narratifs et contre-masques idéologiques," Voix et images, 6(2): 245-260 (hiver 1981).

Aquin is mentioned on pages 252-253 and 259.

Ouellette-Michalska, Madeleine. "Voix multiples à retrouver," Le Devoir, pages vi, x (17 avril 1982).

In her discussion of what it may be like to write in the year 2000, the author links Aquin with Hamlet, Hemingway, Montherlant, Mishima and Gary in order to underline the fascination with murder and suicide which has characterized writing to date.

Pagé, Pierre. "Les interlocuteurs français et québécois . . ."

See: Mélanges de civilisation canadienne-française offerts au professeur Paul Wyczynski. (Section B2)

Pelletier, Jacques. "Une année de consolidation," Livres et auteurs québécois 1974, 14-19.

On page 14, Pelletier hails Neige noire as "l'événement romanesque de l'année." He points out Aquin's success in intellectual and university circles and his relative failure with the general public.

_____. "Nationalisme et roman": une inévitable conjonction," Revue des sciences humaines, 45(173): 71-81 (janvier-mars 1979).

Pelletier draws parallels between Prochain épisode and Godbout's Le couteau sur la table as well as L'Antiphonaire and Neige noire and Godbout's L'Île au dragon. In the first case, there are close links between the theme of nationalism and writing; in the second, both authors have established a distance from that theme because of a change in the socio-political environment of Quebec.

Pilon, Jean-Guy. "Une longue route," Liberté, 16(95-96): 71-80 (septembre-décembre 1974).

On pages 75 and 77-78, Pilon briefly mentions Aquin's association through the years with Liberté.

Renaud, André. "Romans, nouvelles et contes 1960-1965," Livres et auteurs canadiens 1965, 7-12.

On page 10 Renaud mentions Prochain épisode as an example of a novel which strongly emphasizes the communication between fictional characters and the reader.

Robidoux, Réjean. "L'autonomie d'une petite littérature," Mosaic, 1: 97-107 (1968).

On pages 105-107, Robidoux notes certain affinities of Prochain épisode with the works of Gide and Proust. Whereas Ducharme's L'Avalée des avalés dazzled everybody with its verbal virtuosity, Prochain épisode transfigured the dynamic reality of Quebec separatism.

Royer, Jean. "Notre sondage," Le Devoir, page ii (21 novembre 1981).

In a survey run by Le Devoir in order to determine what writers and works had had the most influence on readers in the 1970's, it was discovered that while Michel Tremblay was overwhelmingly voted the most influential writer, Aquin was rated fourth. On the other hand, Neige noire was rated as the second most influential individual work (behind L'Hiver de force).

Royer, Jean. "Regards sur la littérature québécoise des années 70," Le Devoir, page i (21 novembre 1981).

Royer briefly alludes to Aquin's death and suggests that Godbout's film about him has been made in order to prove that Aquin's death was his masterpiece.

Shek, Ben. "The French-Canadian Novel, 1967-1972: An Overview."

See: Creative Literature in Canada Symposium. (Section B2)

Stratford, Philip. "French-Canadian Literature in Translation," Meta, 13(4): 180-187 (décembre 1978).

Stratford mentions the poor translation of Prochain épisode into English.

Sugden, Leonard. "Quebec's Revolutionary Novels," Canadian Literature, no. 80: 133-141 (Spring 1975).

Sugden mentions Aquin on page 135 and in footnote four on page 140.

Sutherland, Ronald. "The Body-Odour of Race," Canadian Literature, No. 37: 46-47 (Spring 1975).

Sutherland suggests that readers of Prochain épisode will appreciate how involvement with cultural elements which are maladjusted to reality can produce frustration and despair.

Sutherland, Ronald. "The Fourth Separatism," Canadian Literature, no. 45: 7-23 (Summer 1970).

On pages 7-12, Sutherland discusses Prochain épisode within the context of four kinds of Quebec separatism: terrorist, political, opportunist and psychological. According to Sutherland, Prochain épisode provides an expression of the desperate frustrations which have resulted in the fourth kind of separatism, i.e. that of the confused masses.

Sutherland, Ronald. "Twin Solitudes," Canadian Literature, no. 31: 5-24 (Winter 1967).

On pages 15-16, Sutherland very briefly discusses Prochain épisode in terms of what he calls "the search for vital truth" -- a major thematic idea of the French-Canadian and English-Canadian novel. All values have been discarded or cannot be genuinely accepted, and the protagonist attempts from his experience of life to formulate an approach to reality which can supply him with a raison d'être.

Tougas, Gérard. "La littérature canadienne-française."

See: Woodcock, George, ed. The Sixties. (Section B2)

Weinmann, Heinz. "Narcisse et l'autre: pour un ethnotype québécois," Voix et images, 3(2): 266-276 (décembre 1977).

Weinmann demonstrates that Lacan's "stade du miroir" is a phase which one must outgrow unless one wishes to reproduce forever the tautological image of Self. Narcissus, by surpressing the Other, will remain forever undefined since he has destroyed "la frontière contre laquelle il puisse se définir." On pages 274-276, Aquin is cited as having realized that the Québécois, like Narcissus, has become absorbed with his own reflection and has therefore avoided confrontation with the Other, i.e. the English Canadian.

D. BOOK REVIEWS

1. Reviews of Aquin's Novels

Almon, Bert. "The Antiphonary," The Canadian Fiction Magazine, no. 17: 115-117 (spring 1975).

Anonymous. "When the novelist is also a separatist," Times Literary Supplement, 71: 583 (19 May 1972).

Although ostensibly a review of Point de fuite, this is really more of a discussion of Aquin's novels (excluding Neige noire), which the reviewer finds fascinating, bewildering and depressing.

Beaulieu, Victor-Lévy. "L'Antiphonaire," Illettré, 1(2): 01 (février 1970).

Rather tongue in cheek, Beaulieu writes: "J'ai découvert que ces termes médico-pharmaceutiques ne sont qu'un truc d'écrivain en mal de lecteurs sérieux et cultivés . . ."

Bégin, Emile. "Le Prochain épisode, de Hubert Aquin," Revue de l'Université Laval, 20(5): 492-494 (janvier 1966).

Bégin gives a brief biographical sketch of the writer. He regrets Aquin's involvement with revolutionary activities, but is delighted that Aquin has eschewed the use of joual. After a quick overview of the plot, Bégin confesses his fear of not having fully comprehended the novel.

Berthiaume, André. "Prochain épisode (1965)," Magazine littéraire, 134: 75 (1978).

Berthiaume offers a very brief description of the plot and concludes that the underlying theme of failure paradoxically assures the work as a whole.

Bonenfant, Joseph. "Hubert Aquin. Neige noire. Editions de La Presse," Livres et auteurs québécois 1974, pages 20-23.

According to Bonenfant, Aquin's great triumph has been to introduce the dichotomy of reality/fiction into what is only a fictional work: a novel by virtue of its substance, a film by virtue of its form. Neige noire stems from Aquin's fear of repetition: "Non qu'il craigne de se répéter formellement d'un roman à l'autre . . . Mais de répéter le roman, qui est toujours traditionnel."

Bosco, Monique. "Ecrire est un grand amour . . .," Le Magazine Maclean, 6(1): 45-46 (janvier 1966).

The title of this review is taken from a line in Prochain épisode. It is Bosco's opinion that the search for deliverance from pain and solitude via the writing process has confirmed Aquin's vocation as a writer. In speaking of him, she writes prophetically: "C'est mourir qu'il faut, et détruire, se détruire, soi, avec une affreuse obstination."

Cagnon, Maurice. "Neige noire," The French Review, 51(1): 130-131 (October 1977).

"Interspersed within the novel being written, and the film scenario being acted out, are numerous authorial statements of pretentious banality . . . on the nature of the esthetic problem at hand." In short, Cagnon describes Neige noire as a "laborious 254-page exercise."

Czarnecki, Mark. "Hamlet's Twin," Macleans, 92: 57 (21 May 1979).

Ethier-Blais, Jean. "Romans," University of Toronto Quarterly, 35(4): 510-512 (July 1966).

Ethier-Blais considers Aquin to be the French-Canadian writer most proficient in his handling of language. He feels that, unlike Bonheur d'occasion which marked the end of a particular phase in French-Canadian literary history, Prochain épisode will create a whole new "courant."

_____. "Prochain épisode, un roman d'Hubert Aquin," Le Devoir, page 11 (13 novembre 1965).

This article was republished as "Hubert Aquin -- Témoin à charge" in Signets II (Montreal: Le Cercle du Livre de France, 1967), pages 233-237.

Aquin belongs to a new generation of French Canadians who have successfully assimilated European culture into their own. The hero of Prochain épisode is the typical French Canadian in search of his past, which is symbolized by Switzerland ("le plexus de l'Europe"). The novel explores the desire to find and kill the ideal image of one's self.

_____. "Trou de mémoire d'Hubert Aquin," Québec, 5: 107-109 (octobre 1968).

Everyone, Ethier-Blais maintains, is "guilty" in Trou de mémoire. The reader confronts a definition of the perfect crime since no one can proclaim his innocence and since we all live in a world full of sin, lies and vengeance. The critic feels that Trou de mémoire is superior to Prochain épisode.

Godard, Barbara. "The Antiphony," Canadian Forum, 53: 33-34 (November-December 1973).

Godard considers L'Antiphonaire to be Aquin's best work and that his contribution to the novel has been the pairing of the formal fugue with the joyful and spontaneous force of the spoken/written word through the use of monologue.

Gourd, Anne. "Prochain épisode," Actualité, page 33 (mai 1966).

Henchiri, Sliman. "Un 'nouveau roman', Prochain épisode de Hubert Aquin," Incidences, no. 10: 42-45 (août 1966).

Henchiri notes the influence of Claude Simon, Michel Butor and Alain Robbe-Grillet upon Aquin's first novel. He equates Prochain épisode with "un poème prosaïque où le lecteur . . . se laisse emporter par la mouvance, la diversité et la richesse musicale."

Jasmin, Claude. "Point de fuite: quand Hubert Aquin se cache," Actualité, 13(4): 14 (avril 1973).

Kattan, Naïm. "Lettre de Montréal: une saison abondante," Canadian Literature, 28: 52-55 (spring 1966).

In a very brief look at Prochain épisode, Kattan notes its affinities with Nabokov's Feu pâle.

Larue-Langlois, Jacques. "De Hubert Aquin à John Smith," Dimensions, 6(5): 4-6 (mai 1969).

This is a review of 24 heures de trop.

Leduc, Jean. "Point de fuite d'Hubert Aquin," Livres et auteurs québécois 1971, page 201.

A rather unflattering review, which in itself becomes another fiction.

Lockwell, Clément. "Un roman d'Hubert Aquin: Prochain épisode," Le Soleil, no. 276: 24 (20 novembre 1965).

This article was published later as "Prochain épisode de Hubert Aquin," in Livres et auteurs canadiens 1965, pages 41-42.

Lockwell quotes several examples from the novel to illustrate the protagonist's dilemma in attempting to become a revolutionary.

Marcotte, Gilles. "Prochain épisode de Hubert Aquin," Québec, 3: 109-111 (février 1966).

Marcotte demonstrates how the need to kill is inscribed both in the social domain ("vie réelle") and in the interior adventure ("vie rêvée"). He concludes: "Vous lirez peut-être ce roman avec agacement, avec inquiétude, mais vous le lirez."

Martel, Réginald. "L'Antiphonaire de Hubert Aquin," Québec, 7: 110-113 (mars 1970).

Melançon, André. "Prochain épisode de H. Aquin," Lectures, 12 (9-10): 239-240 (mai-juin 1976).

According to Melançon, the descent of the bathyscaph into the waters of Lake Geneva symbolizes a looking back towards the past.

Montalbetti, Jean. "Trou de mémoire," Vient de paraître, 5(2): 41 (avril 1969).

Moore, C.H. "A Cry to be Heard," Canadian Literature, 29: 64-66 (Summer 1966).

The program of action and revolution in Prochain épisode is viewed as masking the equally compulsive wishes for national self-genesis and self-destruction. Here is a spy tale in which the defeated hero triumphs by courageously unmasking himself and his cause.

Poulin, Gabrielle and René Dionne. "Romans, récits, nouvelles, contes," University of Toronto Quarterly, 44(4): 319-320 (Summer 1975).

Neige noire is described as a dissertation on writing as well as a reflection about time and space. It is suggested that one can read it more fruitfully as an essay than as a novel.

Robidoux, Réjean. "Romans, récits, nouvelles, contes," University of Toronto Quarterly, 39(4): 438 (July 1970).

Robidoux suggests the possibility that L'Antiphonaire was written before the first two novels. He considers it as a disappointing work: "A force d'être brillant, l'on réussit à n'être que superficiel et précieux."

_____. "Romans, nouvelles et contes," University of Toronto Quarterly, 38(4): 474-475 (July 1969).

Robidoux considers Trou de mémoire to be inferior ("une régression") to Prochain épisode.

Rogers, Linda. "Mistaken Identity," Canadian Literature, 88: 104-105 (Spring 1981).

Rogers sums up her feelings about Neige noire: "There is no compensation in Hamlet's Twin for acres of smothering black snow, the death of art. In the end, there is not even a whimper, just the silent movement of frozen lifeless earth."

Rudzik, O.H.T. "Fiction," University of Toronto Quarterly, 43(4): 343 (Summer 1974).

Rudzik observes that the fictional elements of The Antiphonary are easily enough understood; however one runs the risk of not having the "right imaginative arithmetic to calculate results."

_____. "Fiction," University of Toronto Quarterly, 44(4): 311 (Summer 1975).

A brief description of major themes in Blackout.

Smart, Patricia. "The Antiphonary," Queen's Quarterly, 81 (2): 313-314 (Summer 1974).

Smart considers the book to be brilliant, although somewhat more mechanical and less passionately felt than Aquin's previous and more explicitly political novels.

Smith, Beverley. "Through the Looking Glass," Books in Canada, 2: 4 (1973).

Smith considers Aquin to be an extremely bizarre, imaginative writer, who tightly controls his material and achieves unprecedented effects with his contortions of language. In her discussion of L'Antiphonaire, Smith does erroneously attribute Beausang's death to syphilis.

Stedmond, J.M. "Fiction," University of Toronto Quarterly, 37(4): 384-385 (July 1968).

A brief overview of major themes in Prochain épisode.

Tétu, Michel. "L'Antiphonaire," Livres et auteurs québécois 1969, pages 27-29.

Tétu feels that Aquin has successfully done what no else has yet achieved: "situer le Québec au centre du monde."

_____. "Trou de mémoire," Livres et auteurs canadiens 1968, pages 33-34.

Tétu observes how the reader must participate actively and pay close attention at all times. If the reader is given false clues, then it is up to him to sort them out. In general, however, Tétu has been disappointed by Aquin's second novel.

Vigneault, Robert. "Prochain épisode," Relations, no. 306: 185 (juin 1966).

Vigneault considers the novel as a work which has yet to "exist", since it is constantly beginning. It will become a complete work only on the day in which the hero kills H. de Heutz, thereby finally achieving his own identity.

Vintcent, Brian. "The Antiphony," Quill & Quire, 39: 13 (June 1973).

Vintcent believes that the novel explores the grotesque and disease-ridden catastrophe which Aquin clearly believes contemporary man's psyche has become.

Weaver, Robert. "Prochain épisode," The Canadian Reader, 8(7): 2-3 (May 1967).

Werden, Gary. "Realism, picaresque pseudo-confession," Canadian Literature, no. 67: 109-112 (Winter 1976).

Werden considers Blackout to be confusing but always challenging. The similar radical political views of Ghezzo-Quénum and Magnant lead the reader to believe that social or political concerns will be foremost; however, the reader is confronted instead with a desperate, almost obsessive desire of fulfilling human love.

2. Reviews of Works About Aquin

Audet, Noël. "Hubert Aquin, agent double de l'écriture," Le Devoir, page 19 (24 mai 1980).

Audet believes that Lapierre, in Les masques du récit, has satisfactorily explicated his ideas but that he should have provided a series of more concise definitions for such ambiguous terms as "récit, histoire, narration, discours, écriture" -- which change in meaning depending upon the writer using them.

Beausoleil, Claude. "A l'écoute d'Hubert Aquin," Livre d'ici. (no pagination on photocopy) (8 juillet 1981).

This is a review of Lapierre's L'Imaginaire captif. Beausoleil is particularly impressed with the mixture of erudition and analysis which Lapierre exhibits.

Fisette, Jean. "Le Baroquisme d'Hubert Aquin," Voix et images, 4(2): 342-344 (décembre 1978).

A review of Iqbal's Hubert Aquin romancier. If Iqbal has been guilty of trying to say too much, it may be because she has reproduced the very baroque elements which characterize Aquin's work.

Folch-Ribas, Jacques (J.F.-R.). "Au plaisir de lire, L'Imaginaire captif: Hubert Aquin," La Presse, page C3 (28 février 1981).

Written in the form of a letter to Aquin, the critic extols the way in which Lapierre has captured Aquin's essence.

Hayne, David M. "Hubert Aquin, agent double . . .," French Studies, 32(3): 365-366 (July 1978).

According to Hayne, Patricia Smart convincingly illustrates how Aquin, by a combination of multiple perspectives, contradictory textures and recurring historical or literary allusions, successively creates and destroys a fragile equilibrium between art and history, fiction and reality, in his effort to conduct a completely "open" work.

Imbert, Patrick. "Les masques du récit de René Lapierre ou l'aléatoire du texte," Lettres québécoises, 18: 58-59 (été 1980).

According to Imbert, the spiral of critical discourse traces the spiral of Aquinian expression. His critical work opens new dimensions on the modern novel.

Iqbal, Françoise. "Les formes chez Aquin," Canadian Literature, 88: 105-106 (Spring 1981).

A review of Lapierre's Les masques du récit. Iqbal is particularly impressed with his application of Maurice Blanchot's theories to Prochain épisode.

Lapierre, René. "Aquin et les critiques," Liberté, 30: 96-97 (1978).

While quite complimentary about Iqbal's book, Lapierre is considerably less enthusiastic about LaFontaine's: "Pareil ouvrage représente de façon tristement précise la dernière phase d'une célébrité littéraire, version québécoise, assez impitoyable."

Melançon, Joseph. "Françoise Maccabée Iqbal: Hubert Aquin romancier," Livres et auteurs québécois 1978, pages 226-228.

The reader, Melançon maintains, will appreciate Iqbal's efforts to analyse the complex structure and meaning of each of Aquin's four novels. However, he may have difficulty in understanding the metaphorical terminology and terms such as "actant", "récit", and "scripture". It is difficult to determine whether this last remark of Melançon reflects more upon the critic or upon Iqbal!

_____. "Gilles de LaFontaine. Hubert Aquin et le Québec; Françoise Maccabée Iqbal. Hubert Aquin romancier," University of Toronto Quarterly, 48(4): 460-463 (Summer 1979).

In regard to Iqbal's book, Melançon writes: "C'est une des meilleures analyses des romans de Hubert Aquin, considérés dans leur singularité." He continues: "On aura profit à lire également Hubert Aquin et le Québec pour sa thématique nationaliste et non pour sa poétique."

Michon, Jacques. "Aquin et sa critique," Lettres québécoises, no. 11: 56-57 (septembre 1978).

Michon berates LaFontaine's book for redundancy of expression, lack of a table of contents, and entries out of sequence in the bibliography. Of Iqbal's efforts, he concludes: "[Iqbal] refuse de situer le texte où il s'énonce, pour répéter plutôt son contenu en croyant par cette répétition fonder l'existence et l'objectivité de la littérature, lui prêtant une réalité et une essence qu'elle n'a pas."

_____. "Hubert Aquin et le théâtre au XIXe," Voix et images, 7(2): 405-407 (hiver 1982).

The title is misleading; Michon is reviewing in fact two separate books, the second of which has nothing to do with Aquin. In his review of L'Imaginaire captif, Michon offers the following criticism: "C'est cette complémentarité de la dérive verticale, vertigineuse et du roman impossible qui semble caractériser l'écriture d'Aquin et la situer à sa façon dans la modernité et non à côté ou à rebours comme semble l'indiquer la thèse de Lapierre."

Robert, Guy. "Un ensemble d'approximations," Canadian Literature, no. 25: 67-69 (Summer 1965)

In this review of Dumont and Falardeau's Littérature et société canadiennes-françaises, Robert cites a comment about Aquin regarding the capacity of his colleagues to describe conferences "comme s'il s'agissait de la belle normalité."

Vigneault, Robert. "Du semblable à l'autre," Etudes françaises, 10(2): 173-182 (mai 1974).

This is, strictly speaking, an article rather than a book review. However, on pages 180-182, Vigneault has a look at Patricia Smart's Hubert Aquin, double agent. He is particularly impressed with her analysis of baroque elements in Prochain épisode and Trou de mémoire.

E. INTERVIEWS

Beaulieu, Victor-Lévy. "Faut-il aller à Jonquière pour rencontrer Hubert Aquin?," Illettré, 1(4): no pagination (été 1970).

This is especially interesting in regard to their discussion about Borges' short stories, "La bibliothèque totale" and "Pierre Menard."

Boucher, Yvon. "Aquin par Aquin," Le Québec littéraire, 2: 129-149 (1976).

This interview is of interest for Aquin's comments about the role of the reader ("j'admets que j'essaie d'êtreindre le lecteur littéralement dans Trou de mémoire, ou de le violer même) and about Aquin's use of apocryphal citations.

Cloutier, Normand. "James Bond + Balzac + Stirling Moss + ... = Hubert Aquin," Le Magazine Maclean, 6(9): 14-15, 37, 40-42 (septembre 1966).

Although Cloutier describes Aquin's formative years in school, his studies in Europe, etc., this is essentially an interview in which Aquin discusses the factors which led him to be a writer. He also touches briefly upon the immense impact which his imprisonment in the Institut Psychiatrique Albert-Prévost had upon him, as well as his writing of Prochain épisode and Trou de mémoire.

Dorion, Gilles. "Hubert Aquin: entrevue," Québec français, 24: 21-22 (décembre 1976).

Aquin discusses his relationship with his reader: ". . . je cherche à les mystifier, mais en leur donnant une récompense qui est la suivante selon moi: c'est que si eux comprennent bien ce jeu, en réalité, ils finissent par me dominer."

Folch, J[acques]. "Entretiens avec deux romanciers," Liberté, 7: 505-507 (1965).

An interview with Aquin presented as indirect discourse, in which Aquin talks about his love for Ray Charles, Beethoven, Ava Gardner, and Manolete.

Gagnon, Anne. "Hubert Aquin et le jeu de l'écriture," Voix et images, 1(1): 5-18 (septembre 1975).

It is in this interview that Aquin admits that he forgot his intended ending for Trou de mémoire. He also discusses the complexities of the narrating act in his second novel.

Godin, Gérald. "Allez, allez, soyez peintres, soyez écrivains . . .," Le Magazine Maclean, 6(1): 45 (janvier 1966).

Aquin discusses the ethical problem of accepting a scholarship from the Canadian government.

Morency, Robert. "La fiction illimitée," Voix et images, 4(3): 357-371 (avril 1979).

In an interview with Morency, Louis-Philippe Hébert says of Aquin: "L'écrivain québécois qui n'a pas raconté son enfance, son adolescence ou sa dégénérescence, c'est sans doute Hubert Aquin."

Pelletier, Jacques. "Victor-Lévy Beaulieu, écrivain professionnel," Voix et images, 3(2): 177-200 (décembre 1977).

On pages 178-179, Beaulieu suggests that Aquin is the first truly "urbane" novelist whom Quebec has produced. He then briefly compares Aquin and Ferron. Whereas Ferron is incapable of synthesizing events in order to produce a true novel, Aquin has shown great ability to do this.

Royer, Jean. "Hubert Aquin en deux épisodes: un film contre le mythe?," Le Devoir, page 27 (3 novembre 1979).

This article is essentially an interview with François Ricard regarding the film, Deux épisodes dans la vie d'Hubert Aquin. Ricard is particularly interested in the points of contact between Aquin's life and his writings.

Turgeon, Pierre. "Le complot de Hubert Aquin," Illettré, 1(4): no pagination (été 1970).

Aquin links pharmacology with literature: ". . . toutes deux exercent une action sur la conscience de leurs sujets ou de leurs lecteurs." He also wishes his readers to feel a great revulsion towards Christine, when they have finished reading L'Antiphonaire.

F. THESES

1. Theses About Aquin

Beausoleil, Claude. "Trou de mémoire -- roman policier, version baroque." Unpublished Master's thesis, Université du Québec à Montréal, 1973.

Binette, Mary Clowes. "La relation auteur-lecteur dans les romans de Hubert Aquin," unpublished Doctoral thesis, Australian National University, 1983.

Binette maintains that the profound ambivalence of Aquin's attitude towards the reader can be attributed to his political stance: "He transposes the dialectic of domination which he uses to explain the political situation in Quebec into another key in his novels where, just as the coloniser faces the colonised and he who dominates confronts him who is dominated, author and reader engage in a prolonged battle to determine supremacy."

Chuck-Wells, Jennifer Alison. "Le déplacement temporel et spatial dans Prochain épisode." Unpublished Master's thesis, McMaster, 1974.

Davies, Gillian. "Images d'aliénation et de révolte dans le roman québécois contemporain: Aquin, Jasmin, Godbout." Unpublished Master's thesis, New Brunswick, 1973.

- Desjardins, Olivier. "L'analyse structurale du récit dans Prochain épisode de Hubert Aquin." Unpublished Master's thesis, Sherbrooke, no date provided.
- Doyon, Clermont. "L'art de la narration dans Prochain épisode d'Hubert Aquin." Unpublished Master's thesis, Laval, 1979.
- Ferland, Léon-Gérald. "Prochain épisode: révolution scriptuaire." Unpublished Master's thesis, Montreal, 1974.
- Iqbal, Françoise. "L'oeuvre romanesque de Hubert Aquin." Doctoral dissertation, British Columbia, 1972.
- Lapierre, René. "L'Imaginaire captif -- une lecture d'Hubert Aquin." Doctoral dissertation, Montreal, 1980.
- _____. "Miroirs hantés. La structure et la définition du récit dans Prochain épisode d'Hubert Aquin." Unpublished Master's thesis, Montreal, 1977.
- Leduc, Michel. "La perspective narrative et thématique dans Prochain épisode." Unpublished Master's thesis, Montreal, 1974.
- Martel, Jean-Pierre. "Trou de mémoire: ouverture baroque." Unpublished Master's thesis, McGill, 1971.
- In his abstract, Martel writes: "La double valence des composantes de Trou de mémoire oblige le lecteur à se déplacer constamment. Il faut suivre ce roman, il faut percer son mystère, son masque. Et que dissimule cette oeuvre débordante de vie, sinon son exact contraire: la mort?"
- Okeh, Lucie. "Analyse structurale de Prochain épisode de Hubert Aquin." Unpublished Master's thesis, Moncton, 1971.
- Purdy, Anthony George. "Analyse du roman de Hubert Aquin, Prochain épisode: une dialectique d'illusions." Unpublished Master's thesis, Western Ontario, 1975.
- Purdy concludes: "En démythifiant les structures mentales de la collectivité canadienne-française, en passant, par le truchement de la dialectique 'génératrice de lucidité et de logique,' à une prise de conscience de la situation minoritaire et de ses corollaires, Prochain épisode a vécu le désespoir."
- Roy, Huguette. "Structure romanesque dans les trois premiers romans d'Hubert Aquin." Unpublished Master's thesis, Sherbrooke, 1970.
- Smart, Patricia. "L'ironie et ses techniques dans les romans de Jacques Godbout, Hubert Aquin et de Réjean Ducharme." Unpublished doctoral dissertation, Queens, 1976.

Stanko, Ronald. "L'espace dans les romans d'Hubert Aquin: une perspective de l'art baroque et ouvert." Unpublished Master's thesis, Carleton, 1978.

Thiffault, H.-Paul. "La baroque dans l'oeuvre d'Hubert Aquin." Unpublished Master's thesis, Université du Québec à Trois-Rivières, 1975.

Tremblay, Christiane. "Lecture d'Hubert Aquin: Prochain épisode." Unpublished Master's thesis, McGill, 1971.

The search for identity, love and meaning structures Aquin's narrative universe -- an 'univers de la dégradation." On the one hand, manifestations of the alienated consciousness of the narrator in Prochain épisode reveal the futility of his quest. On the other, the very act of searching attains such a high degree of dramatic intensity and lucidity that the narrator finds himself projected into a "littérature-refuge," in which one questions the act of writing.

Tremblay, Gisèle. "Hubert Aquin et l'art d'écrire." Unpublished thesis (Diplôme d'Etudes Supérieures), Montreal, 1967.

Waller, Myriam. "Les manifestations du discours chez Réjean Ducharme et Hubert Aquin." Unpublished doctoral dissertation, Montreal, 1976.

Whitfield, Agnès. "La problématique de la narration dans le roman québécois écrit à la première personne depuis 1960." Unpublished doctoral dissertation, Laval, 1981.

See especially pages 404-414 for a discussion of Prochain épisode.

2. Theses About Narrative Technique

Kellum, Sharon S. "The Art of Self-Incrimination: Studies in Unreliable Narration." Unpublished doctoral dissertation, University of California, 1976.

This study analyses the modern narrative technique which employs a narrator whose account proves to be "fallible". It examines the ways in which unreliable narration functions and how the narrative provides its reader with the materials to form a double vision of the narrator: that which the narrator presents corrected by an enlarged view of him and his role. Kellum looks at single, first-person narrators in works by Henry James, Machado de Assis, Ford Madox Ford, Ernesto Sábato, and Dostoyevski.

Miselis, Karen L. "The Narratee in the Novels of Albert Camus." Unpublished doctoral dissertation, University of Pennsylvania, 1977.

Miselis analyses narratees in L'étranger, La peste, La chute and La mort heureuse, and concludes that, while there are some unifying features between them, the narratees are all distinct and appropriate to their particular narrative. Moreover, there is a definite pattern of development in the type of narratee chosen for each narrative.

Rideout, Phyllis. "Narrator/Narratee/Reader Relationships in First Person Narrative: John Barth's The Floating Opera, Albert Camus' The Fall, and Günter Grass' Cat and Mouse." Unpublished Doctoral dissertation, Florida State University, 1981.

According to Rideout, the narrator/narratee relationships in the Barth, Camus and Grass narratives break or stretch conventions of narrating established by the traditional realistic novel, thereby forcing the reader, in his role as implied reader, to take special note of the narrating act or discourse.

G. BIBLIOGRAPHIES

Anonymous. "Edition critique de l'oeuvre d'Hubert Aquin," Lettres québécoises, 20: 11 (hiver 1980-1981).

A group of researchers are in the process of compiling a critical edition of Aquin's complete works. Approximately fifteen volumes will be required to cover his writings, including his short stories, correspondence, lectures, and diaries.

Anonymous. "Minibio-bibliographie de Hubert Aquin," Illettré, 1(4): no pagination (été 1970).

Cantin, Pierre et al. Bibliographie de la critique de la littérature québécoise dans les revues des XIXe et XXe siècles. Ottawa: Centre de recherche en civilisation canadienne-française, 1978. 5 vols.

Vol. 1: Aquin mentioned in citations 302, 379, 547, 551, 888, 911, 923, 1041, 1113, and 2637. Vol. 2: Aquin mentioned in citations 2924 and 2950, as well as in 86 articles mentioned on pages 161-165. Vol. 4: Aquin mentioned in citation 10929.

Iqbal, Françoise. "Bibliographie," Québec français, no. 24: 28 (décembre 1976).

Includes Aquin's four novels, Point de fuite, three "téléthéâtres", eight articles by Aquin, and six critical articles.

La Fontaine, Gilles de. Hubert Aquin et le Québec. Montreal: Parti pris, 1977.

Despite an unfortunate transposing of entries (which is quite confusing), the bibliography on pages 125-156 is most impressive in its completeness. This represents to date the most exhaustive bibliography yet produced on Aquin.

Littérature canadienne française (Conférence J.A. de Sève).
Montreal: Université de Montréal, 1976.

Thérèse Saint-Pierre, "Bibliographie de la critique québécoise 1964-1968," pages 291-338.

There are eight items on Aquin on page 306.

Ouellet, Réal. Les critiques de notre temps et le nouveau roman. Paris: Garnier Frères, 1972.

André Berthiaume, "Bibliographie," pages 188-190.

Revue d'histoire littéraire du Québec et du Canada français.
Montreal: Bellarmin, 1980-

This is a journal which is essentially a collection of works dealing with various aspects of Quebec and other French-Canadian literature. Bibliographies of Aquin's works are to be found in vol. I, pages 159-160; vol. II, pages 200-202; and vol. III, page 187.

Thiffault, Henri-Paul. "Bibliographie," Le Québec littéraire, 2: 151-157 (1976).

The two main sections are (1) "Articles et textes brefs [d'Aquin]" and (2) "Etudes et articles sur Hubert Aquin."

H. GENERAL WORKS CONSULTED

1. Books

Alonso, Dámaso. Poesía española: ensayo de métodos y límites estilísticos. Madrid: Gredos, 1971.

Bachelard, Gaston. Lautréamont. Nouv. éd. augm. Paris: José Corti, 1956.

Barrenechea, Ana María. Borges, The Labyrinth Maker. New York: New York University Press, 1965.

The present study attempts to analyse how Borges has constructed his world of shadows through five central themes -- the infinite, chaos, personality, time, and matter -- and other secondary themes related to them. In each case, Barrenechea considers the philosophical and literary allusions, the structure of the narratives, those objects which possess a symbolic value, the metaphors, the selected vocabulary, and at times the syntax.

Barthes, Roland. Le degré zéro de l'écriture. Paris: Seuil, 1953.

All writing, maintains Barthes, is political -- a product of its own history and therefore linked to ideology. Form is not an innocent container with an immovable bottom, but rather it participates in the "movement" which characterizes all works based upon the senses. Flaubert was the first to realize that style has value in its own right and was not just simply an adornment. If literature finds itself in an impasse, it is precisely because society also finds itself in one.

Benveniste, Emile. Problèmes de linguistique générale. Paris: Gallimard, 1966.

Benveniste discusses recent research on the theory of language and the basic problem of communication: nature of the linguistic sign, attributes of human language, correlations between linguistic and conceptual categories, and the role of language in the exploration of the unconscious.

Bergin, Thomas G. An Approach to Dante. London: The Bodley Head, 1965.

This volume begins with two chapters on "Dante's Europe" and "Dante's Florence", followed by "Dante's Life" and "Dante's Reading". It then deals with Dante's work in chronological order, from the Vita nuova to the Commedia. Each chapter begins with a description and a condensed version of the work in question.

Bleich, David. Subjective Criticism. Baltimore, MD: Johns Hopkins University Press, 1978.

After locating the feelings and associations of individual readers at the centre of critical attention, Bleich views the reading process as the point of intersection of a series of larger problems in philosophy, psychology, and linguistics. He draws on authoritative work in these fields in order to attack not only the orthodoxies of literary interpretation but the traditions of American pedagogy as well.

Booth, Wayne C. The Rhetoric of Fiction. Chicago, Ill: University of Chicago Press, 1961.

Booth's subject is the technique of non-didactic fiction, viewed as the art of communication with readers -- the rhetorical resources available to the writer of epic, novel, or short story as he tries, consciously or unconsciously, to impose his fictional world upon the reader.

Borges, Jorge Luis. Ficciones. Buenos Aires: Emecé, 1956.

Borges himself calls most of the seventeen stories "fantasies". In the majority of them, a literary Everyman races through centuries of world literature. There are two parts: "El jardín de senderos que se bifurcan" and "Artificios".

Bruno, Giordano. De la causa, principio et uno, ed. Giovanni Aquilecchia. Torino: Einaudi Editore, 1973.

Burgin, Richard. Conversations with Jorge Luis Borges. New York: Avon, 1969.

This volume is the result of a series of taped conversations between the Argentinian short story master, when Borges was Charles Eliot Norton Lecturer at Harvard in 1967. Burgin's main contribution, as Borges points out in his prologue, is in helping the writer to know himself and in passing on biographical information to the reader. What emerges is a picture of Borges' life from childhood, his observations on his own work, on literature and writers, on philosophers, ideas and men.

Calvino, Italo. If on a Winter's Night a Traveler. New York: Harcourt Brace Jovanovich, 1981.

The constant metamorphosis of the original novel into one form after another permits Calvino to give samples, ten in all, from the whole range of contemporary writing around the world. These passages appear between chapters that deal with the two readers' attempts to verify their texts, and constitute a series of parodies of some of the principal genres of contemporary fiction, ranging from the East European political novel to the Latin American novel.

Camus, Albert. Le mythe de Sisyphe. Paris: Gallimard, 1942.

This is Camus' long essay which provides the rationale of his fiction and the cornerstone of his philosophy of the absurd.

Catalogue général de la librairie française (1840 à 1925). 34 vols. Paris: Librairie Nilsson, 1867-1945.

This collection represents the work of Otto Lorenz, Daniel Jordell and Henri Stein. It includes works published in France as well as those written in France and published abroad. The catalogue deals principally with French literature.

Chatman, Seymour. Story and Discourse: Narrative Structure in Fiction and Film. Ithaca, NY: Cornell University Press, 1978.

This book is one of the first comprehensive approaches in English to a general theory of narrative, both in verbal and visual media. Chatman treats film narrative as well as various types of literary

narrative. The primary question to which the author addresses himself is what narrative is in itself. Following the French structuralists, he posits a what ("story") and a way ("discourse").

Christ, Ronald J. The Narrow Act: Borges' Art of Allusion. New York: New York University Press, 1969.

By studying Borges' device of allusion, Christ explains how brevity is essential to his vision and how his erudite allusions are both a means to that brevity and an attempt to achieve a quintessential literature of literature. The early part of the book is devoted to the foundations of Borges' system; the middle section describes the way in which he gradually broke away from his early period and came to write the ficciones for which he is famous; the latter portion analyses in detail the nature and technique of representative stories.

Collection "Tel Quel". Paris: Seuil, 1968.

Culler, Jonathan. Structuralist Poetics: Structuralism, Linguistics and the Study of Literature. Ithaca, NY: Cornell University Press, 1975.

An introduction to structuralist and post-structuralist thought, which covers Saussure, Lévi-Strauss, Jakobson, Greimas, Barthes, Derrida, Kristeva, and Genette. The work focuses on the importance of constitutive conventions in literary study and calls for a criticism that investigates the way conventions work rather than analysing individual masterpieces.

Dante Alighieri. Dante's Inferno, trans. Mark Musa. Bloomington, IN: Indiana University Press, 1971.

Musa tries to employ diction which most nearly mirrors the tone of the original. He operates on the principal that a translator's first duty is to render the original text as exactly as possible without compromising the literary quality of the work.

_____. Inferno, ed. Natalino Sapegno. Firenze: La Nuova Italia, 1968.

DeGeorge, Richard and Fernande, eds. The Structuralists from Marx to Lévi-Strauss. Garden City, NY: Doubleday, 1972.

This work features essays by Karl Marx, Sigmund Freud, Ferdinand de Saussure, Roman Jakobson, Roland Barthes, and Claude Lévi-Strauss. These essays support the editors' contention that what structuralists have in common is a conviction and demonstration of the fact that surface events and phenomena can be explained by structures, data, and phenomena below the surface.

Doubrovsky, Serge. Parcours critique. Paris: Editions Galilée, 1980.

A collection of essays written between 1966 and 1980, which covers such authors as La Bruyère, Racine, Claude Simon and Proust. The concluding essay discusses Lacan and La Rochefoucauld.

_____. Pourquoi la nouvelle critique. Paris: Mercure de France, 1968.

This work defines and describes the nature of "la nouvelle critique" and seeks to clarify the issue in the debate between traditionalists, e.g. Raymond Picard, and the new critics. Roland Barthes' role is examined as well as his arguments concerning the function of criticism and the reading and teaching of literature.

Dupuy, Josée. Le roman policier. Paris: Librairie Larousse, 1974.

Dupuy first discusses the history of the genre and then analyses its various elements, e.g. the crime, the inquiry, the solution, the suspense, as well as the various types of detective stories. A major section is devoted to what Dupuy calls "popular mythology", which has been built principally upon the concept of the "hero". In each section, the author illustrates her concepts by drawing upon extracts from actual detective stories.

Eco, Umberto. The Role of the Reader: Explorations in the Semiotics of Texts. Bloomington, IN: Indiana University Press, 1979.

A collection of nine essays written between 1959 and 1978. Part 1 deals with "open" texts, e.g. Finnegans Wake, the music of Pierre Boulez, which invite the reader's collaboration in the production of meaning. Part 2 deals with "closed" texts, e.g. Superman comics, James Bond novels, which evoke a predetermined response. Part 3 speculates on how the codes available to the reader determine what the text means to him.

Ellrich, Robert J. Rousseau and His Reader: The Rhetorical Situation of the Major Works. Chapel Hill, NC: University of North Carolina Press, 1969.

Eliot, T.S. Selected Essays. 3rd ed. London: Faber and Faber, 1951.

A collection of essays written between 1919 and 1932, which represents a kind of historical record of Eliot's interests and opinions.

Fish, Stanley. Is There a Text in This Class? The Authority of Interpretive Communities. Cambridge, MA: Harvard University Press, 1980.

Fish begins by examining the relation between a reader and a text, arguing against the formalist belief that the text alone is the basic, knowable, neutral, and unchanging component of literary experience. Fish believes that each

reader approaches a literary work not as an isolated individual but as part of a community of readers. It is interpretive communities, rather than either the text or reader, that produces meanings.

_____. Self-Consuming Artifacts: The Experience of Seventeenth-Century Literature. Berkeley, CA: University of California Press, 1972.

Fish believes that meaning is coextensive with the activity of reading and not its product. Therefore, criticism should focus "on the mind in the act of making sense, rather than on the sense it finally (and often reductively) makes." He advances "dialectical" presentation, which asks its readers to discover the truth for themselves at the expense of their previous opinions and values. Fish applies this "aesthetic of the good physician" to individual works of Plato, Augustine, Donne, Bacon, Herbert, Bunyan, Milton, Burton and Browne.

Forster, E.M. Aspects of the Novel. London: Edward Arnold, 1927.

These are some of the Clark lectures which were delivered under the auspices of Trinity College, Cambridge, in the spring of 1927.

Genette, Gérard. Figures II. Paris: Seuil, 1969.

Genette analyses the relationship between rhetoric and teaching, literature and space, and verisimilitude and justification. He also discusses Proust and Stendhal.

_____. Figures III. Paris: Seuil, 1972.

Genette concentrates upon the "discours du récit", (See next entry).

_____. Narrative Discourse: An Essay in Method, trans. Jane E. Lewin. Ithaca, NY: Cornell University Press, 1980.

Genette offers a theory of narrative, based upon an analysis of the writings of Proust, particularly Remembrance of Things Past. The first three chapters of the book consist of a series of comparisons between story and narrative with respect to three main issues: the order of events, the duration of events, and the number of times an event occurs. The last two chapters are based on a comparison between narrative and narrating in the matters of mood and voice. This work is a translation of "Discours de récit", a portion of the third volume of the author's Figures.

Halperin, John, ed. The Theory of the Novel: New Essays. New York: Oxford University Press, 1974.

A collection of essays by nineteen critics on various theoretical aspects of the novel -- its nature, its

structure, its past, present and possible futures. It includes essays by such writers as Frank Kermode, Leslie Fielder, Leon Edel, A. Walton Litz, George Levine, and Robert Heilman.

Harari, Josué V., ed. Textual Strategies: Perspectives in Post-Structuralist Criticism. Ithaca, NY: Cornell University Press, 1979.

This anthology shows the directions in which continental and continentally oriented American literary criticism has evolved since the influence of structuralism began to decline. Among the topics treated are semiology and literature; anthropology and literature; psychoanalysis and literature; the ideological operation which informs critical concepts; modern American poetics; algebraic models as epistemological operators; and the modes of production of poetic language.

Holloway, John. Narrative and Structure: Exploratory Essays. Cambridge: Cambridge University Press, 1979.

Although not intended as mathematical analyses of fiction or drama, the essays have evolved largely by allowing broad mathematical concepts to suggest new lines of argument in the critical analysis of narrative structure. Professor Holloway also considers some fundamental issues relating structural analysis to the concerns of the literary critic. He includes appendices on methods of analysing political oratory, and on the idea of the transformation rule as an aid to the critical discussion of poetry.

Iser, Wolfgang. The Act of Reading: A Theory of Aesthetic Response. Baltimore, MD: Johns Hopkins University Press, 1978.

An extended treatment of the ideas first broached in his essay on "indeterminacy", this volume considers in detail the ontological status of the literary text, the mental operations readers perform on texts, and the textual "spurs" to the interaction of text and reader, or what the author calls the text's "communicative structure", which constitutes it as a matrix of potential effects.

_____. The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett. Baltimore, MD: Johns Hopkins University Press, 1974.

Based on the notion that literary meaning requires the active participation of the reader for its realization, this study surveys the kinds of responses demanded of readers by representative novels from the seventeenth to the twentieth centuries.

Jung, C.G. The Collected Works of C.G. Jung. 20 vols. London: Routledge and Kegan Paul, 1957-1979.

The collection contains revised versions of works previously published, such as The Psychology of the Unconscious; works originally written in English, such as Psychology and Religion; works not previously translated, such as Aion; and, in general, new translations of the major body of Professor Jung's writings.

Kermode, Frank. The Genesis of Secrecy: On the Interpretation of Narrative. Cambridge, MA: Harvard University Press, 1979.

This book on the nature of interpretation, based on Kermode's (1977-1978) Norton lectures, draws on his reading of works by Kafka, Henry Green, Thomas Lynchon, and James Joyce, as well as the Gospels of Matthew, Mark, Luke, and John. From his examination of these and other texts, Kermode discusses a variety of abstract questions including the theory of interpretation (hermeneutics), New Testament exegesis, structuralism, and the theory of narrative.

Lacan, Jacques. Ecrits. Vol. I. Paris: Editions du Seuil, 1966.

Includes "le seminaire sur 'La lettre volée' and 'Le stade du miroir comme formateur de la fonction du Je'."

_____. The Language of the Self, ed. Anthony Wilden. New York: Dell, 1968.

This study deals not only with Freud but also with Hegelian and Heideggerean antecedents of Lacan's theory of language and desire, as well as with the structural linguistics of Ferdinand de Saussure and Roman Jakobson. It treats Lévi-Strauss' concept of the "symbolic function", which Lacan was the first to integrate into psychoanalytical theory. Lacan's concern to demonstrate the ambiguous nature of the Cartesian self leads him to pose what he considers to be the central question in any intersubjective relationship between self and other: "Who is speaking to whom?"

Lectura Dantis Mystica. Firenze: Olschki, 1969.

Macherey, Pierre. Pour une théorie de la production littéraire. Paris: François Maspero, 1974.

Macherey writes as a Marxist philosopher, from within the French Communist party, working inside the problematic of the "early" Althusser, and addressing himself to the question of literature as a part of the larger enterprise of rethinking and recovering the very categories of historical materialism in the aftermath of de-Stalinization. This text is a theoretical intervention which attempts to restate the relations between the literary text, ideology and history, as well as to criticize mistaken accounts of that relationship produced within bourgeois idealism and structuralism alike.

Miller, J. Hillis, ed. Aspects of Narrative: Selected Papers from the English Institute. New York: Columbia University Press, 1971.

The essays in this volume were presented at three conferences of the English Institute and indicate the state of the interpretation of narrative in several countries. All essays present the opposition between mimetic realism and some conception of a narrative as a fabric of language generating meaning from the reference of words to other, anterior words.

Narcejac, Thomas. Une machine à lire: le roman policier. Paris: Denoël/Gonthier, 1975.

The work begins with analysis of Austin Freeman's theories regarding the genre. This is followed by a discussion of Ellery Queen, John Dickson Carr, G.K. Chesterton, and Agatha Christie. Later chapters deal with the detective novel in terms of its relationship to democracy, religion, cybernetics and literature.

National Union Catalogue: Pre-1956 Imprints. 754 vols. London: Mansell, 1968-1981.

The work is a repertory of the catalogued holdings of selected portions of the catalogued collections of the major research libraries of the United States and Canada, plus the more rarely held items in the collections of selected smaller and specialized libraries.

Perelman, Chaim and L. Olbrechts-Tyteca. The New Rhetoric: A Treatise on Argumentation, trans. John Wilkinson and Purcell Weaver. Notre Dame, ILL: Notre Dame University Press, 1969.

Originally published as La nouvelle rhétorique: traité de l'argumentation in 1958, this edition represents the first complete English translation of this work. The interest of philosophers of the rank of Perelman and Olbrechts-Tyteca in rhetoric marks a significant break from the influence of Ramus and Descartes upon Western philosophy's concept of reason and reasoning.

Prince, Gerald. Grammar of Stories. The Hague: Mouton, 1973.

_____. Narratology: The Form and Functioning of Narrative. Berlin: Mouton, 1982.

Prince analyses those features of narrative which allow us to characterize its possible manifestations in pertinent terms, a formal model which could account for these features and manifestations, and those factors which affect our understanding of a narrative and our evaluation of its narrativity. Although he focuses on written narrative, his comments are applicable to any narrative regardless of the medium of presentation.

Robert, Paul. Dictionnaire alphabétique et analogique de la langue française. 6 vols. Paris: Société du Nouveau Littre, 1953-1964.

Rousset, Jean, Forme et signification. Paris: Corti, 1963.

Sartre, Jean-Paul. Situations. Vol. I. Paris: Gallimard, 1947.

Seboeck, Thomas, ed. Style in Language. Cambridge, MA: MIT Press, 1960.

Under the auspices of the Social Science Research Council, a conference was held at Indiana University in 1958 to explore the possibility of finding a common basis for discussing and understanding, particularly among linguists, psychologists and literary critics, the characteristics of style in language.

Simpson, D.P., comp. Cassell's New Latin-English English-Latin Dictionary. 5th ed. London: Cassell's, 1968.

Suleiman, Susan R. and Inge Crosman, eds. The Reader in the Text: Essays on Audience and Interpretation. Princeton, NJ: University of Princeton, 1980.

A group of international scholars raises fundamental questions about the status -- be it rhetorical, semiotic and structuralist, phenomenological, subjective and psychoanalytic, sociological and historical, or hermeneutic -- of the audience in relation to a literary or artistic text. Suleiman's introduction shows how the nature and function of the audience have come to the forefront of American and Continental criticism in recent years. On the one hand is a belief in the text as an organic, autonomous, and identifiable entity; on the other are various attempts to deconstruct the notion of textual unity and authority. Crosman has provided an annotated bibliography of works from America and Europe on audience-oriented criticism.

Tamayo, Marcial and Adolfo Ruiz-Díaz. Borges, enigma y clave. Buenos Aires: Editorial Nuestro Tiempo, 1955.

Tompkins, Jane P., ed. Reader-Response Criticism: From Formalism to Post-Structuralism. Baltimore, MD: Johns Hopkins University Press, 1980.

Its essays trace the development of reader-response criticism from its beginnings in New Criticism through its appearance in structuralism, stylistics, phenomenology, psychoanalytic criticism, and post-structuralist theory. Tompkins shows how each of these essays treats the problem of determinate meaning and compares their unspoken moral assumptions. In a concluding essay, she redefines the reader-response movement by placing it in historical perspective. This anthology provides an annotated bibliography of both theoretical and applied reader-oriented work.

Uspensky, Boris. A Poetics of Composition: The Structure of the Artistic Text and Typology of a Compositional Form. Berkeley, CA: University of California Press, 1973.

Uspensky's study attempts to seek out the general principles on which narrative is founded, and to integrate these with the governing principles of perspective and point of view in the pictorial arts. His book is based in the Russian tradition of studies of form and structure. Uspensky takes up four different levels on which point of view may be manifested: the evaluative, the phraseological, the psychological, and the spatial and temporal levels. This scheme permits him to deal with such issues as time and its relationship to point of view, authorial knowledge, multiple viewpoints, and irony.

Valéry, Paul. Oeuvres. Vol. I. Paris: Pléiade, 1957.

Vries, Ad de, ed. Dictionary of Symbols and Imagery. 2nd rev. ed. Amsterdam: North Holland, 1976.

This is a subject guide to the symbolism of things, persons, animals, plants, mythological ideas and creatures, rocks, religious and moral concepts, and almost anything else to which man has attached a metaphorical meaning. There are extensive references to literary sources, above all classical and biblical, but not to critical and historical works.

Wunderli-Müller, Christine B. Le thème du masque et les banalités dans l'oeuvre de Nathalie Sarraute. Zurich: Juris Druck & Verlag Zurich, 1970.

Analyses how masks are used to impress people whom we admire, to protect ourselves from attack from others, and to help us conform to the image which we would wish to project.

2. Articles

Bart, B.F. "Hypercreativity in Stendhal and Balzac," Nineteenth-Century French Studies, 3(1-2): 18-39 (Fall-Winter 1974-1975).

Hypercreativity, as Bart defines it, is the urge to create situations, events, characters or other fictions beyond what the current work can contain within its normal bounds. The result is what he calls "para-stories", which are grafted onto the main story of the novel.

Barthes, Roland. "Introduction à l'analyse structurale des récits," Communications, 8: 1-27 (1966).

Barthes examines the language of the "récit", the various functions (catalyst, syntax, etc.), action, and narration. He spends some time discussing the problem of the subject and the problem of the narrator and his audience.

Belaval, Yvon. "The Author and Love," Yale French Studies, no. 11: 5-11 (1953).

According to Belaval, it is clear that if love is as eternal as poetry, just as certain poetic forms are disappearing -- odes, tragedy, etc. -- so certain forms of passion are disappearing or weakening.

Benstock, Shari. "At the Margin of Discourse -- Footnotes in the Fictional Text," PMLA, 98(2): 204-225 (March 1983).

Because footnotes in fiction cannot serve the ends they serve in the scholarly tradition, they parody the notational convention and draw attention to the faulted authority present in all such structures, most especially those employed by scholars.

Bremond, Claude. "La logique des possibles narratifs," Communications, 8: 60-76 (1966).

Bremond defines a frame of reference for the comparative study of various narrative elements, e.g. negotiation, retribution, obligation, punishment, which, while always identical in their fundamental structure, vary according to combinations derived from different cultures, personal styles, literary schools, etc.

Brooks, Peter. "Freud's Masterplot," Yale French Studies, no. 55/56: 280-300 (1977).

Brooks offers a reading of Beyond the Pleasure Principle as a model for narrative plot, which effectively structures ends (death, quiescence, non-narrability) against beginnings (Eros, stimulation into tension, the desire of narrative) in a manner which necessitates the middle as "détour", i.e. as struggle toward the end under the compulsion of imposed delay.

Carroll, Robert C. "Borges and Bruno: The Geometry of Infinity in 'La muerte y la brújula'," Modern Language Notes, 94(2): 321-342 (1979).

This essay discusses the relationship of the geometrical logic which Carroll proposes is at work in "La muerte y la brújula" to that occurring in a group of Renaissance occultist thinkers who fascinated Borges: Ramón Lull, Nicolas de Cusa and Giordano Bruno. Carroll believes that Bruno's De la causa, principio et uno elaborates very precisely the geometrical episteme which Borges follows in his story.

_____. "Rousseau's Bookish Ontology," Studies on Voltaire, 79: 103-152 (1971).

The relationship of the three principal autobiographical writings of Rousseau is studied with attention to the development of the hero of the writings, that bookish Rousseau who exists in the pages of the books. Carroll examines the changing moods of the man's being and the changing forms of the autobiographical genre in the Confessions, Dialogues and Rêveries.

Chambers, Ross. "Change and Exchange? Story Structure and Paradigmatic Narrative," Australian Journal of French Studies, 12(3): 326-342 (September-December 1975).

The main purpose of this essay is to explore some of the relationships between story structure and paradigmatic narrative and to illustrate the hypothesis that it is the latter which constitutes the "littérarité" of texts, independently of the presence or absence of the former. He concludes that "littérarité" is a surface phenomenon independent of the deep structure(s) which a text may share with other forms of discourse.

del Río, Carmen M. "Borges' 'Pierre Menard' or Where is the Text?," Kentucky Romance Quarterly, 25: 459-469 (1978).

Del Río demonstrates how when we, as readers of Borges' short story, enter his textual world, we find ourselves at the locus where fiction converges on fiction, texts converge on texts creating a space of meaning, a space where the signifier and the signified are in a tense, dynamic, reflexive relationship.

Greimas, A.J. "Eléments pour une théorie de l'interprétation du récit mythique," Communications, 8: 28-59 (1966).

Greimas examines the way in which mythological concepts can be formulated in terms of a general semantics which would take into account mythological interpretation; he looks also at what demands mythological conceptualizations pose for such a semantics.

Marchand, Alain-Bernard. "Les manuscrits de Pauline Archange de M.-C. Blais: Eros et Thanatos," Voix et images, 7(2): 343-349 (hiver 1982).

Marchand examines the instincts of destruction and of creation within Marie-Claire Blais' novel.

Michaels, Walter Benn. "The Interpreter's Self: Peirce on the Cartesian 'Subject'," The Georgia Review, 31: 383-402 (Summer 1977).

Michaels suggests that American formalist and French post-structuralist attitudes toward the self have a common albeit unacknowledged meeting ground in American pragmatism. He goes on to show that since the self is already an interpretation as well as an interpreter, it is not radically free to impose its own meanings on any and all texts. In overturning the neo-Cartesian model of the autonomous reader confronting an autonomous text, Michaels presents the self as a function of its interpretive strategies.

Ortega, Julio. "An Interview with Juan Goytisolo," trans. Joseph Schraibman, Texas Quarterly, 18: 56-77 (1975).

Piwowarczyk, Mary Ann. "The Narratee and the Situation of Enunciation: A Reconsideration of Prince's Theory," Genre, 9: 161-177 (1976).

Through examples taken from Diderot's La Religieuse, the author shows that knowledge of the referents of certain "marked" common nouns should not be assumed by the degree zero narratee. Knowledge of the meaning of a proper noun can be granted only when such knowledge might be reasonably assumed of all competent speakers of the language.

Prince, Gerald. "Introduction à l'étude du narrataire," Poétique, 14: 178-196 (1973).

This essay is of most interest for its discussion of the concept of the "degré zéro" narratee, a hypothetical construct who functions as a composite of those characteristics which are common to all narratees unless contraindicated by the text.

_____. "Notes Toward a Categorization of Fictional Narratees," Genre, 4: 100-105 (1971).

Prince distinguishes five major categories of narratees, going from the ones who are so little involved in the events they are supposed to read or listen to that they are not even mentioned, to the ones who narrate the very events they listen to or read.

_____. "On Presupposition and Narrative Strategy," Centrum, 1: 23-31 (1973).

Prince demonstrates how presupposition often helps a narrator to preserve a certain restricted point of view while, at the same time, assuring his audience of the reliability of that point of view. The study of presupposition in narrative can help illuminate various features of narrative strategy: the manipulation of point of view, the control of distance, and the nature of justifications and motivations.

_____. "On Readers and Listeners in Narrative," Neophilologus, 55: 117-122 (1971).

Prince shows very briefly how narratives can be classified according to the receiver-directed signals which they contain and according to the kind of receivers, i.e. narratees, to whom they are supposedly addressed.

_____. "Reading and Narrative Competence," L'Esprit Créateur, 21: 81-88 (1981).

Prince has focused on the semantico-structural rules underlying narratives and has attempted to develop some basic tenets for their objective description.

_____. "Understanding Narrative," Studies in 20th Century Literature, 6(1-2): 37-50 (fall 1981/spring 1982).

Our narrative competence, i.e. our ability to understand narratives, includes the following set of knowledges and abilities: (1) the knowledge that narrative is made up of narrating and narrated and the ability to distinguish between the two; (2) the knowledge that the narrated describes changes of situations in time and that the preservation of its main chronological features is important for the preservation of its meaning; (3) the ability to focus on the narrating and, more particularly, on those evaluative statements pointing to a narrative lesson; (4) the ability to process the narrated in terms of what Prince calls a "contrastive analysis"; and (5) the ability to generalize the particulars depicted in the world of the narrated.

Suleiman, Susan Rubin. "Of Readers and Narratees: The Experience of Pamela," L'Esprit Créateur, 21: 89-97 (1981).

Suleiman addresses the question of the relationship between actual and fictional readers, especially as it manifests itself in epistolary novels. She also examines the various levels of narration, i.e. frame narratives, possible in a given work. Fictional narratees can be distinguished from each other, depending on the level which they occupy.

Todorov, Tzvetan. "Les catégories du récit littéraire," Communications, 8: 125-147 (1966).

Essentially Todorov's article discusses the distinction between "récit" as history and as discourse. Unlike Barthes, he examines the relationship between narrator ("je" of the discourse) and the characters ("ils" of history) rather than the narratee.

Updike, John. "The Author as Librarian," The New Yorker, 41: 223-246 (30 October 1965).

Vargas Llosa, Mario. "The Latin American Novel Today: Introduction," Books Abroad, 44(1): 7-16 (winter 1970).

The Peruvian writer shows how periodically the crisis of faith that accompanies the decay of historic reality awakens an increasing receptivity for fiction, for narrative images which are capable of creating a new reality inherently different from the one in which it is no longer possible to believe.