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INTERTECTUALITY AS INTERNAL ADAPTATION IN ANN-MARIE MACDONALD'S GOODNIGHT DESDEMONA (GOOD MORNING JULIET), ROBERT LEPAGE'S LE CONFESSIONNAL, AND ATOM EGOVAN'S THE SMEET HEREAFTER

par

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I

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INTERTEXTUALITY AS INTERNAL ADAPTATION IN ANN-MARIE MACDONALD'S GOODNIGHT DESDEMONA (GOOD MORNING JULIET), ROBERT LEPAGE'S LE CONFESSIONNAL, AND ATOM EGOYAN'S THE SWEET HEREAFTER

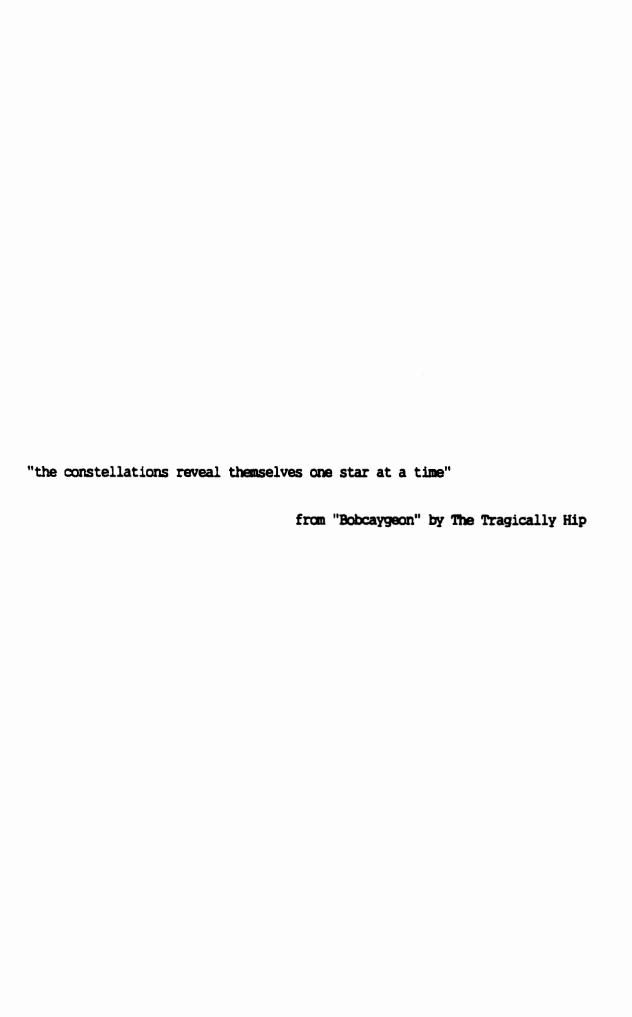
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ABSTRACT

With the analysis of three intertextual works, this thesis presents a new concept of intertextuality in the arena of Comparative Canadian Literature. The inner workings of the intertextual work are examined as the internal adaptation of the textual components at play within Ann-Marie MacDonald's Goodnight Desdemona (Good Morning Juliet), Robert Lepage's Le Confessionnal and Atom Egoyan's The Sweet Hereafter.

Internal adaptation studies the movement or oscillation between the narrative components and their inevitable (albeit rare) merging within the intertextual work. These components are the primary and secondary texts: the primary being the creation of the current author; the secondary, the excerpt or citation inserted into the intertextual work (the overall text). These components control and assume the reader's or viewer's perspective or focus. As a scene shifts from one shot to the next, so does the viewer's perspective shift from one text to the next. How meaning is transferred from one textual framework to another, from one text and form to another, is the preoccupation of both the intertextual work and this concept of internal adaptation.

Internal adaptation is introduced through an analysis of Ann-Marie MacDonald's play, Goodnight Desdemona (Good Morning Juliet), because of the clear-cut distinctions between its primary and secondary texts and because of the unmistakeable presence of the blended text (the merging between the primary and secondary). This study is followed by those of two (less evidently blended) works. Robert Lepage's Le Confessionnal and Atom Egoyan's The Sweet Hereafter expose the subtleties typically (and more realistically) associated with the intertextual work.

SOMMATRE

Ce mémoire propose non seulement une étude d'intertextualité de trois oeuvres canadiennes, mais présente également une nouvelle analyse intertextuelle. La pièce de théâtre Goodnight Desdemona (Good Morning Juliet) par Ann-Marie MacDonald, le film Le Confessionnal par Robert Lepage et le film The Sweet Hereafter par Atom Egoyan me donnent l'occasion d'établir, de définir et de démontrer les étapes de l'adaptation interne.

L'adaptation interne est un processus de séparation et d'unification que visent les mouvements textuels d'une oeuvre intertextuelle. Le texte primaire est la création originale de l'auteur actuel qui transmet l'action ou l'histoire du texte englobant. Un texte extérieur ou étranger constitue le texte secondaire : un passage ou un extrait d'une autre oeuvre qui est inséré dans le texte englobant et qui rend l'oeuvre intertextuelle. Le texte englobant est composé non seulement des deux textes, le primaire et le secondaire, mais aussi de leur fusion ou mélange. La matrice ou la signification de l'œuvre intertextuelle ressort de la structure du texte englobant. La cause de la juxtaposition des textes se trouve dans le mouvement textuel: la modulation de deux textes souligne une composante commune soit dans l'action, le thème ou le dialogue. Dès que les textes, auparavant séparés, commencent à se fusionner, un contexte ou un cadre commun s'exprime. Ce cadre commun suscite l'éclosion d'un texte fusionné dans lequel le texte primaire et secondaire communiquent l'un avec l'autre, leurs personnages interagissent et leurs dialogues se mêlent. Autrement dit, les textes, auparavant distincts et séparés, rendent compte l'un de l'autre.

La pièce de théâtre d'Ann-Marie MacDonald, Goodnight Desdemona (Good Morning Juliet), et le film de Robert Lepage, Le Confessionnal, recréent des ocurres existantes. Ils recontruisent les «versions originales» de Shakespeare (Othello et Romeo and Juliet) et de Hitchcock (I Confess) : des extraits de ces oeuvres sont juxtaposés avec l'action du texte primaire et donc leurs contextes sont transformés à cause de leur inclusion dans le texte englobant. Le film d'Atom Egoyan, The Sweet Hereafter, est plutôt une adaptation traditionnelle d'une forme romanesque vers une forme cinématographique. La version cinématographique utilise «la version originale» comme texte secondaire (comme elles sont utilisées par les oeuvres précédentes). En revanche, «la version originale» est le fondement du texte primaire tandis que deux autres oeuvres sont sectionnées et insérés dans le texte englobant de Egoyan. Ces extraits ou oeuvres sectionnées deviennent les textes secondaires du texte englobant, le film d'Egoyan : des extraits du poème-conte de Robert Browning (The Pied Piper of Hamelin) et de la chanson de The Tragically Hip («Courage») sont insérés dans le texte englobant pour souligner une action, un thème ou un dialogue du texte primaire. Avec ces trois oeuvres intertextuelles, la structure des mouvements textuels étale la signification (les préoccupations thématiques) ou l'idéologie du texte englobant. Sous un contexte commun ou partagé, le texte fusionné découvre la transformation comique et féministe des deux tragédies de Shakespeare qu'exécute Goodnight Desdemona (Good Morning Juliet). Dans un tel contexte, un dialogue de générations s'effectue pour l'auditoire du film Le Confessionnal, même si ses personnages ne sont guère en communication. Sous le contexte fusionné de The Sweet Hereafter, la perte d'innocence converge avec celle de la communauté et celle de l'individu(e).

Le texte secondaire, soit l'extrait de la version originale ou d'un autre texte «étranger», n'est constitué pas seulement par référence ou allusion. Le texte secondaire est l'extrait, la citation ou le passage qui assume la perspective du lecteur ou de l'auditoire. Les informations nécessaires à la compréhension des juxtapositions des textes se trouvent à l'intérieur de cet extrait. Une connaissance, par exemple, de Romeo and Juliet n'est pas requise hors de l'extrait ou hors des informations additionnelles que le texte primaire ajoute. C'est le texte primaire qui informe l'auditoire du mariage secret et des querelles familiales, mais c'est le texte secondaire qui anime l'ouverture de la tragédie de Shakespeare. Certes, le texte englobant est non seulement un mélange ou une «osmose» des textes primaires et secondaires. Il est aussi (et plus important quant à la signification des actions) une pièce de théâtre comique et féministe conditionnée par deux tragédies de Shakespeare et qui en fait les reconditionne. Pour saisir cette signification ou le sens de l'oeuvre, le lecteur ou l'auditoire n'a qu'à suivre la structure, le va-et-vient, du texte englobant, n'a qu'à se concentrer sur les informations (les actions, thèmes, dialogues) encadrés par chaque «extrait», par chaque texte.

Au lieu d'employer les termes «texte» et «intertexte» typiquement associés à l'intertextualité, ce mémoire (et ce concept d'adaptation interne) présente ces termes comme «texte primaire» et «texte secondaire», car chaque «texte» constitue une perspective «unique» du lecteur ou de l'auditoire. Le texte primaire fournit l'action thématique de l'oeuvre intertextuelle. Le texte secondaire est juxtaposé pourtant pour mettre au point une signification des évènements ou des actions du texte primaire. En fait, le texte secondaire présente au lecteur une autre version du texte primaire puisque le texte

secondaire, qui est juxtaposé avec certaines actions du texte primaire, partage certains attributs (certains actions, thèmes, dialogues ou personnages) dont la cohésion est perceptible. Même si le texte primaire dirige l'action de l'oeuvre intertextuelle, quand le texte secondaire est «abordé», la perspective du texte englobant et du lecteur est redirigée du texte primaire au cadre de ce texte secondaire.

Donc, les deux textes sont requis pour l'apparition du texte englobant (comme ce texte est le résultat de la séparation et de l'unification des textes «composants») et pour diriger le point de vue ou la perspective du lecteur. Dans le cadre du texte englobant, le lecteur ou l'auditoire suit les mouvements textuels et les changements en perspective. Comme le texte secondaire est présenté avant ou après une scène du texte primaire, ou en fait est superposé au texte primaire, le lecteur ou l'auditoire relie les deux textes à cause d'un élément partagé et souligné. Pour que le lecteur puisse saisir une signification «englobante», pour que le lecteur puisse comprendre les deux «opposés», il réunit les textes, auparavant séparés, en réduisant un lien, une action ou un thème commun. Ce lien, même s'il est «établi» ou plutôt découvert par le lecteur, se retrouve néarmoins à l'intérieur du texte englobant.

Les raisons pour lesquelles deux textes sont juxtaposés s'expriment dans le contenu de chacun : les thèmes ou les actions communs s'exposent avec la juxtaposition de leurs textes. Comme la signification et l'idéologie du texte englobant s'expriment à cause des juxtapositions textuelles (soit isolantes ou unifiantes), les informations nécessaires pour suivre les mouvements et pour comprendre chaque texte se trouvent dans le cadre de chaque texte : ils se trouvent à l'intérieur du texte englobant et de ses composantes. Si peut-être

la signification de l'interaction des textes (primaire et secondaire) était définie par la connaissance du lecteur en dehors du texte, le texte englobant perdrait la direction du lecteur, car le lecteur perdrait les perspectives encadrées par la structure et les composantes du texte englobant. Donc, la signification des textes juxtaposés (et donc la signification du texte englobant) serait perdue. Si la connaissance du texte secondaire à l'extérieur de l'oeuvre intertextuelle était requise pour que le lecteur puisse atteindre la signification du texte englobant, cette signification serait déterminée par chaque lecteur, et non par la structure et le contemu de l'oeuvre elle-même. Au lieu de définir les connaissances actuelles et de construire et diriger la perspective du lecteur, le texte englobant (sa signification et sa structure) serait construit et stipulé par chaque lecteur basé sur une connaissance individuelle (et non englobante).

Avec les trois analyses que ce mémoire présente, ce concept d'adaptation interne qui examine les mouvements textuels, les juxtapositions et les modulations des textes et leurs perspectives, démontrera la signification englobant la structure de ces oeuvres intertextuelles. Les trois chapitres de ce mémoire démontreront trois cas d'intertextualité différents et trois degrés de modulation et de juxtaposition des textes (et perspectives) du texte englobant.

INTRODUCTION

Internal adaptation is the process of segregation and convergence in the textual oscillations within an intertextual work. The primary text is the original creation of the current author which supplies the narrative thread throughout the overall text. The other, foreign text is the secondary text: the quote or excerpt of an existing literary entity "inserted" into the overall work (and which defines the work as intertextual). This secondary text assumes the reader's focus, as it is clearly marked off from the other (primary) text, the other focus. The overall text is the primary and secondary texts, and their overlap or blend. The matrix or meaning of the intertextual work is found within the patterns of the overall text. The meaning of juxtaposing the texts is found within the textual oscillations and convergences, as a commonality or continuation in actions, themes, or dialogue emerges from two separate texts. As once separate texts begin to overlap, a merging in the narrative framework exposes a blended text, where the primary and secondary in a sense become aware of each other: they dialogue, exchange, unfold under a single or shared focus.

By presenting my analyses of three intertextual works, I will expose internal adaptation. Ann-Marie MacDonald's play, Goodnight Desdemona (Good Morning Juliet), and Robert Lepage's film, Le Confessionnal, are both recreations of existing texts. These two works in fact rewrite the originals (Shakespeare's Othello and Romeo and Juliet, and Hitchcock's I Confess,

If do not employ the terms "primary" and "secondary" texts traditionally associated with their linear occurrence in the plot development of a given work. I rather use these terms as a reflection of their significance within the overall text (the intertextual work): the primary text provides the main narrative thread of the overall text whereas the secondary text superimposes or juxtaposes the actions or narration of the primary text.

respectively) by placing them into a new context: the original is not hidden but assimilated as a secondary text, as an excerpt or quote juxtaposed against the primary text. Atom Egoyan's film, The Sweet Hereafter, is a traditional "adaptation:" it does not necessarily hide its "origin" (the novel by Russell Banks which is the basis for this film) but rather has no use for it. Instead, other secondary texts, Robert Browning's poem story of The Pied Piper of Hamelin and The Tragically Hip's song "Courage," are imported to emphasize actions, themes or dialogue in the primary text. In all three intertextual works, the patterns of blending and separating the primary and secondary texts expose to the viewer the meaning of the overall text. As a blended focus arises, the meaning and the animation or motivation of the textual oscillations emerge. Within the blended text the viewer perceives and understands the feminist and comic turnabout of two Shakespearean tragedies in Goodnight Desdemona (Good Morning Juliet); the dialoguing of generations in Le Confessionnal; and the parallelling of communal and personal loss of innocence in The Sweet Hereafter.

The secondary text, whether it be the excerpt of an already existent "original version" or a text unrelated to the origination of the current work, extends beyond mere reference or allusion: it is the actual quote, passage, paragraph, etc. that is the entire content of the secondary text. The reader's exterior knowledge of, for example, Romeo and Juliet (beyond the citations of the secondary text or the information provided by the primary in MacDonald's play) may enrich the reading of Goodnight Desdemona, but it will not provide new or additional meaning to the patterns of the overall text. Information about this "foreign" text is provided in the excerpt and supplemented by the primary text. It is the primary text which informs the reader of the secret

marriage and the family feud, while the secondary text depicts the tragic turning point in the Shakespearean play. Therefore information required by the reader or viewer to conclude that the play is a feminist and comic mutation of two tragedies is framed by each text (and their exchange or dialogue) within the framework of the overall text.

If too much emphasis or importance is placed on the secondary text (on Romeo and Juliet, for instance) or on the reader's extra knowledge of that secondary text, then the overall text would be "exited." The reader would exit the play and patterns of the overall text, the juxtapositions of the excerpt with the primary. Thus the meaning behind the textual juxtapositions would be lost. The primary text would be used rather as an emphasis of the secondary text; the primary text would no longer provide the narrative thread of the overall text. If too much importance is placed on the reader's knowledge, the primary text would provide a minuscule path within the development of the overall text. The primary text would then provide little quidance in the reader's meaning signification of the patterns or oscillations in the overall text. Instead of moulding and defining the reader and his or her focus, the overall text (which would rely heavily on a mercurial body of knowledge rather than on a specific framework of meaning) becomes controlled and stipulated by each individual reader. The "hidden" contents of the secondary text, therefore, are not vital to a reader's meaning formation of the overall text. Information framed within the primary and secondary texts provides the complete contents of the overall text: the excerpt emphasizes actions, themes, or dialogue in the primary text; while the primary text "contextualizes" the juxtaposed excerpt (as it enlightens an event or characteristic absent from the excerpt but needed to comprehend the overall text). Therefore, each text,

whether primary or secondary, must be clearly perceived, clearly defined and separated, in order for it to assume and direct the reader's focus. This obviousness of the presence of the secondary text within the (patterns of the) overall text is demarcated by Michael Riffaterre in a discussion of "intertextuality:"

An intertext is one or more texts which the reader must know in order to understand a work of literature in terms of its overall significance (as opposed to the discrete meanings of its successive words, phrases, and sentences). The distinction is paramount because linguistic usage suffices to account for such meanings, even though they may also develop under the further constraint of aesthetic conventions. Readers, however, sense empirically that the overall significance depends less on referentiality (as does standard verbal communication) than on a relation between form and content, or even on a subordination of content to form. The latter... constitutes the literariness of the verbal work of art.... Literature is indeed made up of texts. Literariness, therefore, must be sought at the level where texts combine, or signify by referring to other texts rather than to lesser sign systems.

("Compulsory Reader Response" 56)

Intertextuality brings to the surface the fundamental dynamics of literariness as it forefronts and embodies the physically juxtaposed components or segments, through which the oscillation between obviously separate texts is evinced. Superficial intertextuality animates the innerworkings of the text on the reader, and vice versa, as well as the "doubling process" inherent to the creation-performance of the literary text. Internal adaptation, although specific to intertextuality, can similarly be viewed as

the animated effects (and affects) of the "common framework" and the contradiction and accompanying congruity inherent to the dialogism of the literary text, as well as the extraction or circumscription of meaning by the reader. In the (obvious) intertextual work with which internal adaptation is concerned, the dialogism of the literary text is placed in evidence as two texts are in continuous conflict (and resolution). In this kind of intertextual work (whether filmic or literary), the meaning or matrix emanates from the (con)structure of the overall text. Viktor Shklovsky "formally" notes:

The basic construction of plot is reduced to a schema of semantic constants. We take two constrasting everyday situations and resolve them with a third; or we take two semantic constants and create a parallel between them; or, lastly, we take several semantic constants and arrange them in ranking order. (Shklovsky 87)

It is this basic construction of plot (whether filmic or literary) that is brought to the forefront as two texts, two separate frameworks or foci, "mingle and unmingle."

within the obviously intertextual work, three elements can be defined under the constructs of the overall text: the primary text, the secondary text and the blended text. The latter may only appear in rare circumstances permitting the merging of two texts and two frameworks. The amount of blended text, whether minimal or significant, also relates to the viewer its meaning within the overall text. An absense of a blended text, in the case of a primary text and a secondary text perpetually juxtaposed and never in communication or interaction, conveys to the viewer that perhaps the overall text necessitates a mis- or non-communication of sorts. This study of the

textual elements at play within (or absent from) the obviously intertextual work is merely one approach to analyze the plot construction and development of meaning perhaps also attainable through other analytical approaches (such as deconstruction, mise en abîme, or other formalist approached). However, internal adaptation applies and is concerned solely with this specific type of textual and narratological construction in which two separate and distinct texts (forms or elements) intertwine.

The choice in using the terms "primary text" and "secondary text," rather than "text" and "intertext" respectively, arises from both "texts" becoming the main focus of the reader. The primary text, the original creation of the current author set apart from the secondary text, provides the textual or narrative cohesion throughout the overall text. The primary text assumes the focus of both the reader and the work without question. The secondary text, on the other hand, is used mainly to highlight meaning or emphasize actions and events, and to provide an alternative version of the primary text. However, when the secondary text is "entered," the focus of both the overall text and the reader is redirected from the primary and onto the secondary. The secondary text becomes the focus of the scene or action. Both texts not only are required for the emergence of the overall text (as the overall text is the combination and juxtaposition of these textual components), but also equally direct the reader's focus within the overall text. The reader follows the textual oscillations, the shifts in focus, according to the patterns of the overall text, according to the presentation of seemingly juxtaposed texts within the larger framework of the overall text. The reader or viewer is at once the object and the subject of these oscillations. The reader has no choice but to follow the shifts, whether it be the oscillation between

juxtaposed texts or the modulation within one text as it changes scenes. The reader or viewer perceives this modulation, reduces the meaning behind these oscillations or ungrammaticalities, yet remains within the framework of the overall text. As the secondary text assumes the focus after, before or during a section of the primary text, the reader associates the development of action, dialogue or theme within the primary text with the juxtaposed excerpt. The reader joins two seemingly unrelated texts, two separate foci, to comprehend the development of the overall text, to make sense out of a jumble of information. It is the film, play or novel, however, that defines the reader or viewer, as it is the overall text which provides the viewer or reader with the structures of consciousness (Lebenswelt) framing the meaning of the intertextual creation. To watch a film or read a novel is to become that film or novel. To follow the shifting focus is to perceive and conversely to define the overall text. Jean-Louis Baudry explains this subject/object role of the film viewer:

To seize movement is to become movement, to follow a trajectory is to become trajectory, to choose a direction is to have the possibility of choosing one, to determine a meaning is to give oneself a meaning. In this way the subject, the invisible base of artificial perspective (which in fact only represents a larger effort to produce an ordering, a regulated transcendence) becomes absorbed in, "elevated" to a vaster function, proportional to the movement it can perform.... And if the eye which moves is no longer fettered by a body, by the laws of matter and time, if there are no more assignable limits to its displacement—conditions fulfilled by the possibilities of shooting and of film—the world will be constituted not only by this eye but for it. The mobility

of the camera seems to fulfill the most favorable conditions for the manifestation of the "transcendental subject." (Baudry 307)

It is precisely this reader as "transcendental subject" that relays the theory of internal adaptation in literature to film (besides the fact that the unifying characteristic is the fictitious narrative itself). The oscillation between texts in the intertextual work (whether literary or filmic) "produces, and at the same time allows the process of production to be observed. The reader is therefore caught up in ineluctable doubleness by being involved in an illusion and aware that it is an iflusion" (Iser 259). This doubleness or duality, as demarcated by Wolfgang Tser in Prospecting, of the reader's role and position in the text extends also to the all-perceiving function of the viewer as defined by Christian Metz:

The spectator is absent from the screen: contrary to the child in the mirror, he cannot identify with himself as an object, but only with objects which are there without him. In this sense the screen is not a mirror. The perceived, this time, is entirely on the side of the object, and there is no longer any equivalent of the own image, of that unique mix of perceived and subject (of other and I) which was precisely the figure necessary to disengage the one from the other. At the cinema, it is always the other who is on the screen; as for me, I am there to look at him. I take no part in the perceived, on the contrary, I am all-perceiving. (The Imaginary Signifier 48)

It is the use and creation of the viewing-reading subject that is the intersection, the overlap, of film and literature. How the reader or viewer is led down the path of meaning signification, through the maze of the narrative, is the matrix circumscribing the "generic" omnipresence of internal

adaptation. The model reader of the intertextual literary work cannot possibly include every variation of the body of knowledge each individual reader possesses. Instead, the overall text (the encapsulated juxtaposed primary and secondary texts, and their adaptation to each other) creates the reader by defining the reader's knowledge or viewpoint, by leading that reader through its own maze of textual components: "The more the reader is drawn into the proceedings by playing the game of the text, the more he or she is also played by the text" (Iser 258). The reader of an intertextual work is thus the lowest common denominator: all those who can perceive logically, who can follow the "wandering viewpoint" of the overall text (which is in fact the viewpoint of the reader: his or her actual role in the text), are the reader. Metz dissects this creation and exploitation of the text's recipient (the novel's reader or the film's viewer):

In the cinema the subject's knowledge takes a very precise form without which no film would be possible. This knowledge is dual (but not unique). I know I am perceiving something imaginary (and that is why its absurdities, even if they are extreme, do not seriously disturb me), and I know that it is I who am perceiving it. This second knowledge divides in turn: I know that I am really perceiving, that my sense organs are physically affected, that I am not fantasizing [sic], that the fourth wall of the auditorium (the screen) is really different from the other three..., and I also know that it is I who am perceiving all this, that this perceived-imaginary material is deposited in me as if on a second screen, that it is in me that it forms up into an organised sequence,

²Iser describes the shifting viewpoints within a text as the wandering viewpoint (of Metz's all-perceiving subject) the reader assumes (*Prospecting*).

imaginary accedes to the symbolic by its inauguration as the signifier of a certain type of institutionalized [sic] social activity called the "cinema."... In other words, the spectator identifies with himself, with himself as a pure act of perception (as wakefulness, alertness): as the condition of possibility of the perceived and hence as a kind of transcendental subject, which comes before every there is. (The Imaginary Signifier 48)

Because the overall text defines, if not solely constitutes, the reader's wandering, all-perceiving viewpoint, the overall text actually creates the reader. The reader can only extract information to form an attached meaning or significance that is present within the framework of the overall text and its oscillations. The reader is therefore a vital component since he or she assumes at once the role of the perceiver of the play (juxtaposition or oscillation) and that of the realizer (or actualiser) of the overall text. The overall text does not, in fact, encompass a dimension apart from (or rather beyond) that of the primary and secondary texts; it rather gives rise to the reader's dimension which enrobes the emerging meaning as the reader's own interpretation of the textual oscillations and the encapsulating overall text.

This "common framework" is in fact the resultant context shared by both the primary and secondary text. The ubiquity of the "common" context is more than the point of intersection between the textual components. From this collage of primary and secondary text arises a "mutualness," whether in theme, structure, form or content. This context is the blended text and focus, under which primary and secondary texts dialogue, exchange, interact with each other. Before, however, their overlap or congruity can be either delineated or

perceived, the juxtaposed "ungrammaticalities" (the juxtaposed texts) must conjugate an element intrinsic to each text according to the grammar of the overall text. Before the resultant overall text is perceived by the reader, the guidelines and stipulations are evinced in the exchange between its components: the intersection or overlap between primary and secondary texts exposes the "welcoming" elements each text contains. These welcoming elements within the primary and secondary texts allow for the emergence of the blended text. The more frequent the textual oscillations, the more the patterns of the overall text are exposed and confirmed—the less the reader is permitted (or rather, inclined) to deviate from the presented primary and secondary texts. All meaning is found within the overall text, which is but an amalgam of and a play between its constituents, as Iser predicates:

Authors play games with readers, and the text is the play playground. The text itself is the outcome of an intentional act whereby an author refers to and intervenes in an existing world, but though the act is intentional, it aims at something that is not as yet accessible to consciousness. Thus the text is made up of a world that is yet to be identified and is adumbrated in such a way as to invite picturing and eventual interpretation by the reader. (Iser 250)

Both Kristeva and Riffaterre converge on the presence negation (or rather, isolation through juxtaposition or centrifuged emphasis) in the interaction between "text and intertext"—in internal adaptation terms, between primary and secondary texts. In Desire in Language, Kristeva defines this negation or opposition as "nondisjunctive;" through the presence of opposition variants, the invariant linking both negatives is perceived:

The negation remains incomplete and unfinished unless it includes this doubly negative movement that reduces the difference between two terms to a radical disjunction with permutation of those terms; that is, to an empty space around which they move, dying out as entities and turning into an alternating rhythm. By positing two opposing terms without affirming their identity in the same gesture and simultaneously, such a negation splits the movement of radical negation into two phases: disjunctive and nondisjunctive.... It is within this split negation that all mimesis is born. Nonalternating negation is the law of the narrative: every narration is made up, nourished by time, finality, history, and God. Both epic and narrative prose take place within this spacing and move toward the theology produced by nonalternating negation.... It is precisely the second stage of nonalternating negation—that is, nondisjunction—that determines the ideologeme of the novel. (Kristeva 47-48)

If the reader reaches the transcendental, the ideologeme of the novel, then the process of signification is rather determined and in fact formed by the play between primary and secondary, by the structure of the overall text, and thus limited to the invariants encircling the constant.

Therefore the process of signification is necessarily a predetermined structure, albeit not necessarily "accessible to the consciousness" when in play, within which meaning is incorporated and encoded for the reader to perceive, thus to extract. The oscillation between texts or the shifting in focus is the propelling constant that is not inscribe in the play but is rather circumscribed by the play. It is this predefined meaning that enrobes the "nondisjunction" between primary and secondary. This explanation by

Riffaterre can also be extended to internal adaptation's notion of "overall text:"

For a constant to be detected, the textual components it affects must be repeatedly and unavoidably perceived. Such constants are what the reader may ultimately rationalize as the author's intent, but whether or not he does so rationalize, they provide the proper interpretation, since there will be only one: only one because it must encompass all constants, and conversely, no recurrence will prove stable unless our reading is complete and wholly submissive to the letter of the text.

("Interpretation and Undecidability" 227)

The patterns of the overall text are the structures of play (of modulation or oscillation) between primary and secondary texts. Within these patterns, the "ideologeme of the novel" or the meaning of the overall text is found. As the reader's viewpoint wanders, as the reader's focus shifts according to the textual oscillations, the reader assimilates both texts, both primary and secondary into his or her structures of consciousness (*Lebenswelt*) of the work. The intertextual work, in order to define further the reader's extraction or development of meaning, presents its own "internal assimilation." A merging between once separate foci exposes to the reader the reason or cause for juxtaposing and overlapping two separate texts.

In both the traditional Kristevan and the Riffaterrean use of the intertext (as merely a precursor to the hidden contents to be incorporated by the reader into the text), intertextuality has been confined to, or the focus of, the opposition within one literary form—typically the intertext as a written work with another written work. The juxtaposition of the intertext with the text is masked within and by a shared literary form: only upon the

realization of the presence of another work is the process of intertextuality activated by (and for) the reader. Obligatory intertextuality, as defined by Riffaterre³, occurs within the unavoidable perception of the text's ungrammaticalities. In internal adaptation, this obligation of perception is in fact the only axis of perception by which a reader is required to extract meaning and signification—any other "perception" entails the exiting of both the primary text and the overall text. Since the overall text's meaning develops from the interaction or exchange between primary and secondary texts, if the reader's viewpoint wanders outside the "playground," thus beyond the patterns of (or enclosure that is) the overall text, meaning signification dictated by the letter of that text is also exited.

By placing the primary and secondary texts in "opposition," the content is evinced for the reader as the matrix or ideologeme of the overall text or intertextual work. The resultant overall text, which is always present, is but a composite of the primary and secondary texts. It is the combinations of these texts that form part of the overall text, that the reader perceives as his or her own interpretation. The reader's "interpretation" is nonetheless defined and guided by the patterns of the overall text, by the oscillation between primary and secondary and their overlapping or centripetal significance. The reader reduces a transcending meaning from the juxtapositions and convergences of primary and secondary texts. This meaning signification "performed" by the reader, controlled and stipulated by the

³"L'intertextualité est obligatoire lorsque la signification de certains nots ou groupes de mots du texte n'est ni celle que permet le sociolecte ni celle qu'exigerait le contexte, mais le sens qu'ont ces mots ou groupes de mots dans l'intertexte," as opposed to aleatory intertextuality which is limited to the perception of the (traditionally) embedded intertext, a perception which varies according to each reader ("Ponge intertextuel" 74-75).

patterns of the overall text, is the "interpretation" of the author's intent, is the perception and comprehension of the author's intent (the overall text) as the reader's own interpretation.

Ann-Marie MacDonald's Goodnight Desdemona (Good Morning Juliet) is a recreation of scenes from Shakespeare's Othello and Romeo and Juliet. In Chapter 1, I explore the "adaptation" of these scenes to a new context and text: MacDonald manages to rewrite the Shakespearean originals through altering their scenic content and context (by swapping lines and reversing roles). The (new) creation, the feminist and comic mutation of two (male-induced) Shakespearean tragedies, results from the transformation of these original excerpts to a new comic situation. In the blended text, under the common framework of a shared focus, the secondary text and the primary text interact and dialogue to produce a new play, in a new genre.

In Chapter 2, I explore this segregating and blending focus in Robert Lepage's Le Confessional. Lepage's film is a recreation of an existing text, Hitchcock's I Confess, and like MacDonald's play, includes excerpts from the original. Lepage therefore incorporates the basis for his own film (Hitchcock's film) as a secondary text. Without this obviousness of origin of both Lepage's film and MacDonald's play, without the original, already existing work being given a distinct focus, the intertextuality of these works may not be perceived by the viewer. Mere reference, allusion or casual quoting might be lost to the audience and thus would not suffice in conveying either the intertextual nature of this film or the resulting meaning underlying the juxtaposition and combination of texts. In Chapter 2, I also introduce the reader to the use of music as an example of "secondary text" within the intertextual work. Music, in fact, provides film with its inherently

(obviously) intertextual nature: the viewer is constantly forced to process two forms, two "texts" (whether they converge, when a verbal and visual are syncretized, or they remain juxtaposed, when a visual of one scene is superimposed by an "unrelated" verbal). In Chapter 2, I therefore prepare the reader for the specific musical secondary-text analysis to come in Chapter 3.

Atom Egoyan's The Sweet Hereafter, unlike the aforementioned works, is a traditional adaptation. Egoyan includes excerpts from unrelated texts whereas he incorporates the actions of the original novel as the primary text. In Chapter 3, I explore the superimposition of secondary texts of The Pied Piper of Hamelin and the song "Courage" as a means to convey Egoyan's interpretation of Russell Banks' original novel. In assuming the contents (albeit tailored) of the novel as the primary text, as the main narrative thread, Egoyan adapts the written original to the screen. The secondary text is not used to rewrite the original (as is the case in the previous two works) but rather to direct the viewer to assume Egoyan's interpretation of the novel, of the actions and events in the primary text, as his or her own extracted meaning of this intertextual film.

Regarding these three works, no analytical literature has been produced specifically on their "intertextuality," let alone the analysis of their textual components (their primary and secondary texts). Numerous articles, however, have been published on both the authors and their works in several "literary" journals (from Take One: Film and Television in Canada to Canadian Theatre Review). None of the authors (or of these specific works) have been the subject of a significant study although they have met with much critical and popular acclaim. Ann-Marie MacDonald in fact won the 1990 Governor General's Award for Drama for her play Goodnight Desdemona (Good Morning

Juliet). Both Atom Egoyan's The Sweet Hereafter and Robert Lepage's Le Confessionnal won numerous Genie Awards, as well as international acclaim (specifically at the Oscars and the Cannes Festival). The three works I have chosen are prime examples of each author's contribution to (and international elevation of) the Canadian "literary" scene. These three works, apart from their importance in Canadian artistry, are important representations of the use of intertextuality in contemporary "literary" creations. Goodnight Desdemona (Good Morning Juliet), Le Confessionnal and The Sweet Hereafter are befitting to present and elucidate my theory of internal adaptation, the process of juxtaposition and convergence of the primary and secondary texts. In analysing these works from a "textual" (not linguistic but rather narratological) perspective, I do not contradict the analyses already published or produced. Rather, analysing the works structurally, according to the textual oscillations that constitute the overall text, exposes the works' preoccupations and concerns which can be attained through a thematic or contextual analysis.

CHAPTER 1:

Arm-Marie MacDonald's Goodnight Desdemona (Good Morning Juliet)

The opening scene of MacDonald's Goodnight Desdemona (Good Morning Juliet) sets the stage for the mingling and meddling of two separate textual elements, the primary text and secondary text, in the simultaneous portrayal of three scenes, from Othello, Romeo and Juliet and Constance's office. In Act 1. The Dumbshow, "three vignettes [are] played simultaneously:" the death scenes from Shakespeare's Othello and Romeo and Juliet are played alongside the introductory scene of the primary text, Constance Ledbelly in her office at Queen's University. These three vignettes, in fact, introduce the audience to the tragic nature of the secondary texts as well as to the primary and secondary texts intrinsic to the development of MacDonald's play. Because these "excerpts" are introduced simultaneously, their mutual importance with regards to the overall text (MacDonald's intertextual play) is exposed: the primary and secondary texts share, at one time and on one platform, a single focus of both the play and the viewer. The introduction of these three separate yet simultaneous texts (the primary and the two secondary), gears the viewer towards a "unity," where the primary text and both secondary texts combine. In "The Dumbshow" the three vignettes assume a single focus as all are staged at one time. This multiple-narrative setting or stage forms the pattern of the overall text: the textual oscillations between primary and secondary texts are in fact the blueprints of the overall text, a feminist and comic turnahout of Shakespearean male-induced tragedies.

The epigram from Jung and the reference to the "Gustav" Manuscript imply to the reader that this comic and feminist turnabout is not limited solely to

the reworking of the Shakespearean tragedies. The overall text is simultaneously a turnabout in Constance's individuation. As the secondary texts (scenes from the Shakespeare originals) undergo a form of "individuation" or development because of the exposure to Constance (a primary-text character), this transformation in the overall text parallels Constance's process of individuation, a turnabout from a "mouse" at the beginning of Act 2 to a (sexually and emotionally) self-assertive woman at the end of Act 3. As Laurin Porter notes in her article in Modern Drama, this transformation of the Shakespearean plays is mirrored in the transformation of Constance's personality and self-awareness:

On a deeper level, however, the play raises questions about the ways in which identity is constructed and the impact of gender and societal expectations upon this process. As Constance interacts with first MacDonald's war-like Desdemona and then her erotic Juliet, she discovers aspects of her personality that had hitherto lain dormant. Ultimately, the action takes place not in Constance's office or the fictive worlds of Shakespeare's tragedies but within Constance's psyche. (Porter 363)

Constance's psyche is the stage on which both texts interact and merge. When Constance enters the worlds of Desdemona and Juliet, her psyche is externalized as the stage on which individuation is sought. Constance's pursuit of the Gustav Manuscript is the externalized pursuit of her individuation. Through this analysis of the internal adaptation of primary and secondary texts, Constance's individuation is brought to light. Therefore in analysing the oscillating and eventual merging structure, the content and theme of MacDonald's play is enlightened.

In order for MacDonald's play to take shape, both the narrative surrounding Constance Ledbelly in the university setting and the scenes from Othello and Romeo and Juliet must converge. Within the overall text, the textual oscillations or foci shift, mingle and merge. In order for Constance's personal and feminist desires to be realized (for the play to unfold as such), the primary text of Constance and the Shakespearean secondary texts must influence and adapt to each other on one stage. Their convergence is simultaneously the site of internal adaptation between these texts and the emergence of the blended text. The emergence of the blended text, in which both primary and secondary texts collide and transform into a new, unified text, in fact parallels Constance's new emergence, her individuation. The overall text is therefore a feminist and comic turnabout both of the tragic Shakespearean plays and of Constance.

The Chorus provides a summary of the actions to come or the events just past. In suspending the actions of the primary and secondary texts, the Chorus is able to provide a narration of his own. The Chorus is able to assume the focus and prepare the viewer for the impending "individuation":

Or mystic quest for the stuff of life itself:

eternal search for the Philosopher's Stone,

where mingling and unmingling opposites,

transforms base metal into precious gold.

Hence, scientific metaphor itself:

divide the mind's opposing archetypes

—if you possess the courage for the task—

invite them from the shadows to the light;

unite these lurking shards of broken glass into a mirror that reflects one soul.

And in this merging of unconscious selves.

After the vignettes are "mimed," the Chorus, the mouthpiece of internal adaptation, reveals the alchemy (the blended text) to come: the "mingling and unmingling of opposites," of the primary and secondary texts, transform the "base metal" of tragedy into the "precious gold" of comedy and teminist satire. Throughout the play the role of internal adaptation surfaces: commentary about the nature of the oscillation and convergence between the primary text and the secondary text is embodied for the audience by the Chorus. Beyond the primary text and the secondary text there lies this alchemy, of which the Chorus is the audience's guide. The blended text is in fact the main focus of the overall text, as it assumes the majority of Act 2 and 3. The primary and secondary texts are introduced to each other and subsequently merge because Constance enters the worlds of the Shakespearean secondary texts. Before, however, both the blended and overall texts can emerge, the primary and secondary texts must be introduced. "Pen..."

Act 1 introduces the physically separate (yet systemically dependent) primary and secondary texts to the viewer. Constance (primary-text character) reads her thesis (the premise for the emergence of the textual juxtapositions within the play) as the respective secondary text is then played out. Both texts remain unaware of each others' "presence" within the overall text (in this case, on the actual stage) as the focus shifts between one and the other. The primary text, however, provokes the focus to shift to the secondary text:

constance: At the tragic turning point in Othello even the hardened fatalist is at pains to suppress a cry of warning, id est, "O Othello, O Tragic Man, stop your ears against the false yapping of that cur, Iago. The divine Desdemona, despite her fascination with violence and her love of horror stories, and aside from the fact that she deceived her father to elope with you, is the very embodiment of purity and charity."

[CONSTANCE opens her Shakespeare, oblivious to OTHELLO and IAGO who enter and play out the following scene which she reads silently to herself] (9)

Before the secondary text is introduced, the primary text introduces elements of Othello absent from (or unclear in) the secondary text excerpt. The jealousy of Othello, the villainy of Iago, and the elopement of Desdemona and Othello are introduced through the primary text. The "purity and charity" of Desdemona are introduced alongside her fearlessness and ferocity, primary-text (and overall-text) stipulations. The primary text thus mingles fact with opinion. To those familiar with the Shakespearean plays will no doubt decipher one from the other. The not-so-knowledgeable viewer might, however, not be able to distinguish the fact of Desdemona's "purity and charity" from the opinion of her "fascination with violence and love of horror stories."

However, since both fact and opinion constitute Constance's thesis (thus the stipulations to be proven in the overall text), a clear separation may not be necessary to perceive the secondary text or to comprehend the blended text.

Following this initial introduction by the primary text, the secondary text is presented. The "false yapping" villainy of Iago is portrayed in the

Othello excerpt following the character information stressed by the primary text:

IAGO:

My Lord Othello, Did Cassio, when you wooed Desdemona, know

of your love?

OTHELLO:

He did from first to last, Tago.

And went between us very oft.

LAGO:

Indeed?

OTHELLO:

Indeed? Ay, indeed! Discern'st thou aught in that? Is he not

honest?

LAGO:

Honest, my lord?

OTHELLO:

Honest? Ay, honest.

IAGO:

My lord, for aught I know.

OTHELLO:

What dost thou think?

IAGO:

Think, my lord?

OTHELLO:

Think, my lord?

By heaven thou echo'st me,

as if there were some monster in thy thought

too hideous to be shown. Thou dost mean something.

If thou dost love me, show me thy thought.

IAGO:

My lord, you know I love you. (9-10)

This "false yapping" of Iago, introduced by the primary text, is evinced in the animation of the secondary text. The excerpts are in no way pure reproductions of Othello or Romeo and Juliet, since the addressing of "My Lord Othello" and "Iago" are inserted to clarify to the audience the actions taking place and the characters involved. Following this introduction of the secondary text, the primary text is entered or regains focus: Constance

"interjects" as she reads part of her thesis aloud. The primary text reinforces the characterizations which have taken place. The actions of the secondary text then resume focus:

OTHELLO: Villain, be sure thou prove my love a whore!

Be sure of it; give me the ocular proof.

IAGO: Tell me but this:

Have you not sometimes seen a handkerchief

spotted with strawberries in your wife's hand?

OTHELLO: I gave her such a one; 'twas my first gift.

IAGO: I know not that; but such a handkerchief—

I am sure it was your wife's—did I today

see Casio wipe his beard with.

OTHELLO: If it be that-

IAGO: If it be that, or any that was hers,

It speaks against her with the other proofs.

OTHELLO: Had Desdemona forty thousand lives!

One is too poor, too weak for my revenge.

Damn her, lewd minx! O, damn her! Damn her! Q!

I will chop her into messes! Cuckold me!

IAGO: O, 'tis foul in her.

OTHELLO: With mine officer!

LAGO: That's fouler.

OTHELLO: Get me some poison, lago, this night.

IAGO: Do it not with poison. Strangle her in bed, even the bed she

hath contaminated.

OTHELLO: Good, good! The justice of it pleases. Very good! Now art thou my lieutenant.

IAGO: I am your own forever.

[OTHELLO and IAGO embrace, then exit] (10-11)

This juxtaposition of texts initiates the viewer to both texts under scrutiny: the primary text (Constance's narrative, which includes her thesis and actions within the University setting) is introduced along with the secondary texts (scenes from Othello and Romeo and Juliet). Similarly, the "purity and charity" of Desdemona are introduced alongside Othello's statements of her as a whore and lewd minx. These juxtaposed, contrasting characterizations of Desdemona bolster the false yapping and villainy of Iago. These contradictory descriptions of Desdemona similarly reinforce to the audience the gullibility and foaming jealousy of Othello. The primary text provides the audience with an assumedly innocent and victim-like portrayal of Desdemona, while the excerpts present the opposite. The juxtaposition of both texts and characterizations provides the audience with a contradiction (both in content and in form) that must be resolved.

Both texts are, in fact, provided in full to the viewer: Constance's text is presented (albeit fragmentarily) with an animation of her "extra" knowledge of the secondary-text scenes provided to the audience. The secondary texts provide the necessary information required by the audience to process the information stipulated in and by the primary text. The secondary texts are the excerpts of (not the complete version of) the Shakespearean plays. Only what is presented within the overall text provides meaning to that overall text. These (isolated) excerpts, which are set off from the primary text, may only be snapshots of the larger outside text of Othello but are all that is

required to process the satiric nature of the overall text. Information such as Desdemona's "purity and charity" and "fascination with violence," Juliet's "fickleness of youth," Iago's villainy, or Othello's "foaming jealousy" not rendered obvious in the secondary text are stipulated in the primary text. Constance controls the viewer's understanding of the excerpts by providing added details, as well as stresses her own characterizations to bring the viewer closer to that secondary text. Without Constance's interjections in Act 1 (in which the primary and secondary texts remain separate), without her comments and explanations of her thesis and the events of the secondary text, the Shakespearean excerpts would either have to be expanded or would remain unintelligible to the "innocent victim," the uniformed viewer. MacDonald's play would only be enjoyed by the highly knowledgeable few since the comprehension, understanding or significance of the textual oscillations or juxtapositions would require the viewer's knowledge external to the letter of the play.

As Constance presents her thesis, the viewer must be provided with the information on which her hypothesis is based if the viewer is to understand these stipulations. In order to prove (or rather, render intelligible, let alone comical) Constance's thesis, examples are provided by the secondary text scenes. Therefore these two texts are presented concurrently to prepare the viewer for the texts' eventual and inevitable merging: "[CONSTANCE opens her Shakespeare, oblivious to OTHELLO and IAGO who enter and play out the following scene which she reads silently to herself]" (9).

In fact, the secondary text (the reproduced scene from Othello, Act III Scene iii, the "Handkerchief Scene" which Constance identifies as such in the reading of her thesis following the introduction of this secondary text)

provides the viewer access to Constance's knowledge that is the basis for her thesis. Throughout the reading of Constance's thesis, the action of the secondary text is played out, thus providing the viewer with the necessary information needed to understand her text; however, some information about the secondary-text characters absent (or rather, not placed in evidence for the viewer) is provided uniquely in the primary text, such as the description or characterization of Othello:

CONSTANCE: We are willing to accept Iago's effortless seduction of
Othello unto foaming jealousy—the Moor is, after all, an
aging warrior, in love with honour and young Desdemona. (10)

In Act 1, a role-reversal occurs at the level of the texts themselves. Throughout the presentation of the secondary text, the primary assumes the "role" of the secondary: the primary "highlights" and provides additional information absent in the excerpt yet vital to the understanding of the secondary text and to the development of the play or overall text. This modulation between primary and secondary texts provides the information necessary to the understanding of both: the villainy of Iago and the jealousy and gullibility of Othello are portrayed in the reprinted scenes (the secondary text), while Constance's stipulations and analyses (which accompany the actions of the secondary text) are evinced in the primary text. Constance's thesis, found within the primary text, is the motivation of the structure of the overall text. Constance's thesis is the motivation for combining not only the worlds of Constance and the Shakespearean plays but also for the union between the two Shakespearean tragedies. The secondary text, the reprinted and true-to-the-original scene, in fact animates the primary, personifies Constance's thesis of Othello and Romeo and Juliet as

"comedies gone awry." The primary text can thus be viewed as encapsulating the hypothesis of the overall text, but can only be proven with direct references or explanations that are demonstrated by the juxtaposed excerpts, the secondary text, from which the blended text can emerge. Following the end of the reprinted *Othello* scenes, the motivation of Constance's thesis is introduced:

constance: —but we cannot help suspect that all might still so easily be set to rights; and there's the rub! For it is this suspicion which corrupts our pure experience of fear and pity at the great man's great plight, and—by the end of the handkerchief scene—threatens to leave us, frankly... irritated. (11)

The "corruption of our pure experience" of Othello is necessarily undertaken by the exposure of the primary text. The first step in the process of internal adaptation is to conform the excerpt or quote to the "host." The corruption of the Shakespearean text is the segmentation of that text presented as the secondary text, the excerpt absent from its original context, which is replaced by the context of the primary text. Therefore any propensity the viewer might have to delve further into the origin of the secondary text (the continuation of the cited Shakespearean play) is quelled by the re-focus on the primary text and its hypothesis. The primary text enables the "mouthpiece of the author" (Constance) to express her interpretation of the secondary text.

The oscillations and juxtapositions of the primary and secondary texts in fact provide a reinforced focus for the reader: the reader has no room to deviate from the letter of the text(s) because the perspectives and viewpoints

change so rapidly the viewer focuses on the exchange between texts rather than his or her own "exchange" with the text. The oscillating focus between the secondary text and the primary text prevents the viewer from diving further into the secondary text beyond what is prescribed. The primary forces the focalization of the viewer perspective, forces the viewer to assume its narrative perspective and thus follow the play. The primary text is at once the entry to and exit from the secondary text:

CONSTANCE: In Romeo and Juliet, Shakespeare sets the stage for comedy with the invocation of those familiar comic themes, love-at-first-sight, and the ficklessness of youth. But no sooner has our appetite for comedy been whetted, when Tybalt slays Mercutio, and poor Romeo proceeds to leave a trail of bodies in his wake.

[CONSTANCE turns another page of her Shakespeare. Enter TYBALT and MERCUTIO]

TYBALT: Mercutio, thou consortest with Romeo—

MERCUTIO: Consort? What Tybalt, dost thou make us minstrels? And thou make minstrels of us, look to hear nothing but discords.

Here's my fiddlestick; [Indicates sword] here's that shall make you dance.

[Enter ROMEO]

TYBALT: Romeo, the love I bear thee can afford no better term than this: thou art a villain.

ROMEO: Tybalt, the reason that I have to love thee doth much excuse the appertaining rage to such a greeting. Villain am I none.

Therefore farewell. I see thou knowest me not.

TYBALT: Boy, this shall not excuse the injuries

that thou hast done me; therefore turn and draw.

ROMEO: I do protest I never injured thee,

But love thee better than thou canst devise

till thou shalt know the reason of my love;

And so, good Capulet, which name I tender

as dearly as mine own, be satisfied.

MERCUTIO: O calm, dishonorable, vile submission!

[Draws] Tybalt, you ratcatcher, will you walk? (12-13)

This scene will undergo mutation through Constance's direct integration. Since MacDonald's play deals with Shakespeare's characterization of Desdemona and Juliet as tragic heroines, details vital to the Shakespearean plays are not necessarily included or presented in the excerpts. For example, the feud between the Capulets and the Montagues is not portrayed in the excerpts or filled in by the primary text. Only the scenes pertaining to Juliet's and Romeo's tragic demise are presented. Although the feuding leads up to this scene, to the beginning of the tragedy, this fight scene is put forth as the secondary text to demonstrate "comedy gone awry," when the tragedy (which would have been avoided had a wise fool been inserted to the original play) begins. This excerpt exposes the foul-up or miscommunication necessary for the tragic nature of Romeo and Juliet but also brings to the viewer's attention that such a misunderstanding is used as a comic device in Shakespeare's other, not so tragic, plays. Similarly, Constance's thesis features the miscommunication in Othello, the missing handkerchief, as the crucial point of reversal in a comedy.

excerpts specify the focus the reader is to assume regarding these other plays (the origin of the secondary text). The excerpts become the target of the tragic-comic turnabout the overall text achieves. These excerpts in combination with the primary text in Act 1 provide the information needed by the not-so-knowledgeable reader to process the overall text. This reader will still be able to grasp the comic meddling with the tragic originals and the feminist comedy or satire of MacDonald's play. Perhaps this reader will not, however, discover the comedy as mimicking Shakespeare's. The reader, with or without knowledge of Shakespeare's texts, will nonetheless follow the patterns of the play. The reader follows the narrative thread: the reader enters the excerpt and then resumes focus on the primary text. The primary text includes Constance's commentary on the Shakespeare texts, on the specific excerpts, and her "mouse-like" portrayal in her personal and professional life.

Realistically, however, the not-so-knowledgeable reader will have some familiarity with Romeo and Juliet or Othello, even if only with the story line. The excerpts will then act more as a memory trigger for the original Shakespearean play. Once the characters are identified in the excerpts, the reader (even though he or she may not have extensive knowledge of the line-for-line dialogue) will perhaps remember that these excerpts are from two tragedies. The specific excerpts are rather used to explain and explore the stipulations of the primary text, particularly Constance's thesis. Their blend, as the texts interact, converse and merge, exposes the overall text as a comic and feminist turnabout of two quintessentially tragic originals.

Constance not only "introduces" or interrupts the actions of the secondary text, the Romeo and Juliet excerpt, she also presents her

stipulations or characterizations about those texts and characters to the audience. The primary text interjects the actions of the secondary at once to add information to that excerpt, to clarify what has just taken place within that secondary text, and to encompass its own hypothesis. The secondary text then resumes focus:

CONSTANCE: If only Romeo would confess to Tybalt that he has just become his cousin-in-law by marrying Juliet. Such is our corrupt response that begs the question, "Is this tragedy?!"

Or is it comedy gone awry, when a host of comic devices is pressed into the blood-soaked service of tragic ends?

TYBALT: [Draws] I am for you.

ROMBO: Gentle Mercutio, put thy rapier up.

MERCUTIO: Come sir, your passado!

[TYBALT and MERCUTIO fight]

ROMEO: Hold Tybalt! Good Mercutio!

[TYBALT, under ROMEO's arm, thrust MERCUTIO in, and flies]

Courage, man. The hurt cannot be much.

MERCUTIO: Why the devil came you between us? I was hurt under you arm.

A plague a' both your houses!

[MERCUTIO exits and dies. Enter TYBALT]

ROMEO: Alive in triumph, and Mercutio slain? [He draws]

TYBALT: Thou wretched boy that didst consort him here,

[They fight. TYBALT falls]

shalt with him hence.

ROMEO: O, I am fortune's fool!

[Exit ROMEO, TYBALT, MERCUTIO....] (13-14)

The primary text reiterates to the knowledgeable reader or informs the not-so-knowledgeable reader that Romeo and Juliet have married in secret, that Tybalt and Juliet are somehow related, and that there is obvious tension between the families. The excerpt and juxtaposed commentary present Constance's thesis to all levels of readers: "Othello and Romeo and Juliet are comedies gone awry."

The first overlap or continuation of words or themes between separate foci joins not only both the primary and secondary texts, but also the primary with the Chorus: the platform for dialoguing texts, worlds, is established, as the narrative shifting begins to coagulate. Although these texts are not yet in dialogue with each other, are not yet interacting with one another, this continuation in theme signals their eventual and mutual exposure and resulting conflict or merging:

ROMEO: O, I am fortune's fool!

[Exit ROMEO, TYBALT, MERCUTIO. CONSTANCE reaches into her bookbag and withdraws a pack of Player's Extra Light cigarettes. It's empty. She spots the Chorus's cigarette butt on the floor, picks it up and carefully begins to repair it]

CONSTANCE: What if a Fool were to enter the worlds of both Othello and

Romeo and Juliet? (14)

This overlap is not confined solely to the congruity between the excerpt and the thesis. This overlap also includes the Chorus. The stage is therefore literally set for the mingling and meddling of worlds. It is through the primary that both secondary texts are introduced and united, while it is through the merging focus (on which the Chorus comments) that Constance's individuation (the incorporation of new perspectives into her character) is achieved.

Only after completing the introduction of both secondary texts can the postulations of the primary text then be exposed without interruption or interjection. The reader is given adequate information or animation thus far to comprehend the premise of Constance's thesis. The reader is presented with the tragic nature of both *Othello* and *Romeo* and *Juliet* and the victimization of two female characters. The continuation (or rather elaboration) of the primary text can ensue:

CONSTANCE: What if a Fool were to enter the worlds of both Othello and Romeo and Juliet? Would he be akin to the Wise Fool in King Lear?: a Fool who can conform and comment, but who cannot alter the fate of the tragic hero. Or would our Fool defuse the tragedies by assuming centre stage as comic hero? Indeed, in Othello and Romeo and Juliet the Fool is conspicuous by his very absence, for these two tragedies turn on flimsy mistakes—a lost hanky, a delayed wedding announcement—mistakes too easily corrected by a Wise Fool. I will go further: are these mistakes, in fact, the footprints of a missing Fool?; a Wise Fool whom Shakespeare eliminated from two earlier comedies by an unknown author?! Non obstante; although a Fool might stem from the blundering of Othello and Romeo, the question remains, would he prove a match.... for Desdemona and Juliet? Or are these excellent heroines fated to remain tragedies looking for a place to happen?... Nevertheless. I postulate that the Gustav Manuscript, when finally decoded, will prove the prior existence of two comedies by an unknown author; comedies

that Shakespeare plundered and made into ersatz tragedies!

It is an irresistible—if wholly repugnant—thought! (14-15)

This absent fictive third text, the Gustav Manuscript, provides the means with which to present the primary-text hypothesis (Shakespeare's texts as a reworking of extant texts). This absent third text in fact reflects the "nature" of the overall play: a reworked version of two Shakespearean plays resulting in an altered genre. As Constance chases after this elusive Gustav Manuscript, she in fact chases after her elusive individuation. Only upon entering her characterizations of Desdemona and Juliet in their worlds, does she discover her self: the Author of the Manuscript. Constance, through her thesis, exposes simultaneously the comic—if not wholly ridiculous—nature of both the primary text and the absent Manuscript:

CONSTANCE: If you take the second letter of the eighteenth word of every second scene in Othello, and cross reference them with the corresponding letters in Romeo and Juliet, it says: "I dare not name the source of this txt." (17)

As the once separate "worlds" of the primary and secondary texts collide, as the blended text emerges, this comic mutation is played out as the meddling fool (Constance) irrevocably alters the events of the secondary texts. As the primary and secondary texts merge, the original tragic nature of the secondary texts of Othello and Romeo and Juliet is transformed into comedy, which permeates Act 2 and 3. This transformation results from the inclusion and meddling of Constance. It is therefore the primary which determines the "tone of farce" of the blended text:

DESDEMONA: Sir, how might I know Juliet?

TYBALT: She is a young and lovely sylph in flowing rose-hued silk.

DESDEMONA: [Aside] By Tybalt's own account, must this be Juliet.

Here is the rose-hued silk...

but nowhere do I see the lovely sylph.

[To ROMEO] What ho, I have a message for you, Lady.

[ROMEO sees DESDEMONA]

ROMEO: [Aside] O, she doth teach the torches to burn bright!

DESDEMONA: Constance doth await us at the Crypt, ma'am.

ROMEO: I am no ma'am, but man, and worship thee.

DESDEMONA: We'd make short work of thee in Cyprus, lad. (82-83) The "comic" primary therefore infects the tragic secondary within the blended text. Only within the blended text, could the initial tragedies be averted, be subverted into comedy. It is this structural pattern of the overall text that guides the reader (regardless of the extent of his or her knowledge of the Shakespeare originals) through the path of meaning extraction and signification of the juxtaposed texts. The reader's focus is placed on the blend, the mutation of the introduced secondary text (in both form and content) with the primary (new) text. The knowledgeable reader detects the development of the overall text as a Shakespeare-styled comedy, while the notso-knowledgeable accepts Constance's hypothesis (because of his or her lack of familiarity with the Shakespeare texts) that the addition of the Wise Fool culminates in turning these unified tragedies into a comedy of Shakespearean proportions. The blended text, the comically mutated tragedies, at once demonstrate the formulaic patterns of Shakespeare's plays (whether tragedies or comedies) and provide another plausible yet appropriately ridiculous version.

The Chorus comments on or brings to light not only the transformation of polar texts into a blended text, but also Constance's "merging," her process of individuation. At the end of Act 1, the Chorus invites the viewer to follow (and perhaps even undergo) this individuation or "merging of the minds" as well:

"You who possess the eyes to see
this strange and wondrous alchemy,
where words transform to vision'ry,
where one plus two make one, not three;
open this book if you agree
to be illusion's refugee,
and of return no guarantee—
unless you find your true identity.
And discover who the Author be." (21-22)

CHORUS:

As the Chorus "emerges from the wastebasket" (22), so does MacDonald's play emerge from the jumble of texts. Once the texts merge under one narrative framework (in Act 2 and 3), the role of the Chorus replaces Constance's original role as "commentator" as Constance becomes intrinsic to the dialogue between the two secondary texts and between primary and secondary texts. The Chorus emphasizes the actions taking placing within the narrative and textual merging, and adds information to the primary text not evident in its own portrayal. The Chorus assumes the role of viewer guide throughout Constance's individuation:

CHORUS: You've witnessed an impossible event:

a teacher, spinster—"old maid," some would say—
whose definition of fun and excitement

is a run of "ibids" in an essay,
disappears before your very eyes.
Suspend your disbelief. Be foolish wise.
For anything is possible, you'll find,
within the zone of the unconscious mind. (22)

The Chorus guides the viewer to his or her own inclusion into the merging, invites the viewer to assume the role of the Author, the Fool, of the merged focus or blended texts to come. The role of the "all-perceiving" is intrinsic to the development and emergence of the blended text, just as Constance, once absent from the secondary text, becomes incorporated into the context of the secondary within both the overall and blended texts.

Act 2 and 3 are the site of convergence between these textual elements, the dialogue and internal adaptation between the primary and secondary texts. The viewer has Act 2 and 3 to enter into the process of the blending of text, to perceive the inner workings of the textual overlap found within the overall text. The "merging of the trinity" is not simply Constance's incorporation of Desdemona's and Juliet's characteristics, but is rather the merging of all three worlds. Constance firstly enters into the Othello excerpt; she then enters into the Romeo and Juliet excerpt; and finally, she returns into the Othello excerpt but brings with her the characters of the Romeo and Juliet excerpt. As Constance enters the first secondary text, she invariably alters the text and context of the Othello excerpt. Constance's entrance into a Shakespearean text is the viewer's first introduction to the dialoguing texts, to the evolving process of internal adaptation between two separate literary entities.

Following the "Handkerchief Scene" excerpt from Othello at the beginning of Act 2, the primary text (narrated by Constance) is introduced into the events of the secondary text, thus inevitably (and irrevocably) altering the context (and the events) of the reprised and reprinted scene. The primary and secondary unfold under a single focus. The reader or viewer is exposed to one stage on which two texts interact:

OTHELLO: Get me some poison Iago, this night.

IAGO: Do it not with poison.

[IAGO hands a pillow to OTHELLO]

Strangle her in bed.

CONSTANCE: No!

[Both OTHELLO and IAGO turn and stare at her amazed]

Um... you're about to make a terrible mistake ... m'Lord.

[Shocked, and at a loss for words to explain her statement,

CONSTANCE gathers her courage and timidly approaches IASO]

Excuse me please.

[She plucks the handkerchief from IAGO's hose and gives it to OTHELLO]

OTHELLO: Desdemona's handkerchief! [To IAGO] Which thou didst say she gave to Cassio!

IAGO: Did I say that? What I meant to say—

OTHELLO: 0-o-o! I see that mose of thine, but not the dog I shall throw it to!

IAGO: My lord, I can explain-

CONSTANCE: Omigod, what have I done?

[She grabs the handkerchief from OTHELLO and tries unsuccessfully to stuff it back into IAGO's pocket]

I've turned Shakespeare's Othello to a farce. (24-25)

Constance thus irrevocably alters the events, circumstances and context of that original scene. The secondary text nonetheless remains intact in print as the reproduced lines remain identifiable from the primary and blended texts. The recipient, speaker and context of these lines or excerpt have mutated in order to include and react to a "foreign body." Therefore as much as the primary enters into the world or context of the secondary text, the secondary text enters into another context defined by the primary.

Constance corrects the flimsy mistakes on which the original tragedy turns, and unknowingly becomes the Wise Fool of both her thesis and the blended text. Both Iago's villainy/treachery and Othello's gullibility/ jealousy are exposed by Constance. Constance's meddling, Othello's realization, and Iago's guilt do not "turn Shakespeare's Othello into a farce," but rather they enable the blended narrative to mutate the Othello excerpts into a farce. The blending of the texts occurs via the overlap and merging of once separate foci. Only once a common framework is established can the characters that inhabit each text interact with others from different texts and contexts. Only through the contact between characters can the dialogue between texts ensue. Only through a common framework can the blended text emerge.

Once Constance is introduced into the action of the secondary text, the blended text emerges as the oscillation between texts stabilizes on a shared

or single focus. The events of the secondary text are altered to include the actions of another "foreign" character:

OTHELLO: O yes, I had forgot. [To IAGO] 'Twas all thy fault.

[To CONSTANCE] If that you be the mirror of my soul, then you must learn the story of my life: of moving accidents by flood and field, of hairbreadth scapes i' th' imminent deadly breach, of being taken by the insolent foe—

CONSTANCE: Oh yes, I know.

IAGO: [Aside] So know we all the wag and swagger of this tale. (26)

Othello's dialogue does not alter only in terms of the recipient, to incorporate Constance's exposing Tago's guilt, but also regarding the tone of and reaction to his verse. The original excerpt, dramatic and serious, transforms into an element of comedy: Tago's and Constance's roll-of-the-eye response to Othello's dramatic verse signals the comic turn the blended text assumes when a "meddling fool" is introduced into the Handerkerchief Scene.

As the primary text alters the events and actions of the secondary text, the secondary text conversely affects the primary. The secondary text influences the primary by exposing Constance to a new perspective:

DESDEMONA: Ten years of ghostly writing for a thief?

Thy mind hath proved a cornucopia

to slake the glutton, sloth, he hath cooked

his stolen feast on thy Promethean heat.

CONSTANCE: You really think so?

DESDEMONA: Thine eyes were shrouded by the demon Night,

and so art thou more sinned against than sinning.

CONSTANCE: Thanks.

DESDEMONA: But tell me more of life in Academe.

If there be cannibals that each other eat,
and men whose heads do grow beneath their shoulders?
These things to hear, I seriously incline. (36-37)

After Constance presents her dilemma to Desdemona, Desdemona provides

Constance with a new (strongly feminist or empowering) perspective, with a

different possible reaction to her circumstances with Professor Night.

Conversely, this reaction to Constance's dilemma exposes Desdemona's "hidden"

characterization. Only in exposing the secondary text to another context and

another character (in this case, the primary text) can the overall text access

the original excerpts and duly alter them to prove or animate its stipulations

of Desdemona's once-muted violence.

As the secondary text influences the primary, the stipulations of the primary text (for example, the violence of Desdemona) are nonetheless placed in evidence in the blended narrative. It is this reciprocity that is the new, blended text. As both primary and secondary texts dialogue, interact or exchange, both incorporate aspects of the other into their characterizations. However, this blended text is neither primary nor secondary, but rather a new text with a new context. As Constance is exposed to Desdemona (or rather the animation of her stipulations of Desdemona), a new, self-assertive Constance emerges:

CONSTANCE: ... But, Desdemona, now that I've met you,

I want to stand in the field and cry, "Bullshit!"

DESDEMONA: Wherefore? And what, pray tell, may bullshit be?

CONSTANCE: A kind of lie. For instance, Academe

believes that you're a doomed and helpless victim.

DESDEMONA: Did I not beat a path into the fray,

my vow to honour in thy fool's cap quest?

Did I not flee my father, here to dwell

beneath the sword Hephaestus forged for Mars?

Will I not dive into the Sargasso Sea,

to serve abreast the Amazons abroad?

Will I not butcher any cow that dares

low lies to call me tame, ay that I will!

So raise I now the battle cry, Bullshit!!

CONSTANCE &

DESDEMONA: Bullshit!!! Bullshit!!! Bullshit!!! (37-38)

It is neither the secondary text nor the primary text that assumes the focus of these scenes, but rather their blend. Only within the unified primary and secondary contexts can the dialogue between the respective texts ensue. Only within the blended text (and focus) can Constance, Othello, Desdemona and Iago interact. Only in the blend can the original Shakespearean lines merge unseamed with the verse of MacDonald:

DESDEMONA: ... Othello, may she lodge with us awhile?

OTHELLO: I would she'd never leave these bristling banks.

She hath uncanny knowledge of our lives,

and sees us better than we see ourselves.

[To CONSTANCE] So now art thou my oracle and chaste.

[OTHELLO grips CONSTANCE in a bear hug]

[To DESDEMONA] Hither sent by fortune, she hath saved me from perdition such as nothing else could match.

Make her a darling like your precious eve.

[Aside to CONSTANCE] You are her greatest friend.

But don't tell why.

[Aside to IAGO] Deliver up the handkerchief, thou cur.

[OTHELLO takes the handkerchief and presents it to DESDEMONA]

IAGO: [Aside to OTHELLO] I was just testing you my lord.

[Exit OTHELLO and IAGO]

DESDEMONA: If I do vow a friendship, I'll perform it

to the last article. Othello's honour is my own.

If you do find me foul in this,

then let thy sentence fall upon my life;

as I am brave Othello's faithful wife.

[DESDEMONA seizes CONSTANCE and squeezes her in a soldierly embrace] (28-29)

Only in the blended text can Constance become the tragic heroine, can Desdemona assume the role of a jealous, violent and gullible warrior, and can Iago continue his "false yapping." Only in a shared focus can Othello (or rather the Othello excerpts) be transformed into a comedy:

IAGO: Othello seeks to hide the grisly news
that he did almost kill his guiltless wife,
so dare not gut me openly in law,
but decorates my service with a mean and stinking
yoke. For this, I thank the pedant:

Othello's vestal mascot, Desdemona's cherished pet.

[Takes a Manuscript page from his shirt] (34)

Although Iago's verse and plotting remains essentially congruent with the content of the excerpts, they are redirected to different recipients. Rather than plotting against Othello and victimizing Desdemona (as is clearly presented in the secondary text), since his original plans have been foiled by Constance's meddling, Iago redirects his plot to endear himself to Desdemona and victimize Constance.

Whereas Iago's role does not deviate from the excerpt or the original play, Desdemona's does. To portray a "stronger" female character, she assumes both Othello's original verse and role in the secondary text. However, by assuming Othello's original role, she also assumes his gullibility and jealousy. It is within this mélange that the actions of the secondary text persist but with altered circumstances and new characters. This blend at once exposes the miscommunication or mistakes too often corrected by the comic or wise fool in Shakespearean fashion, as well as the secondary-text characters continual and repeated demise. The blended text presents Desdemona as a more assertive, more violent character than in the original (secondary) text. Thus the blended text (although affected by the comic tone of the primary) perpetuates the plot and character flaws of the secondary:

DESDEMONA: What rodent, this?

IAGO: Was that the Academic with you now?

DESDEMONA: It was.

IAGO: And called in private haste unto my Lord?

DESDEMONA: He makes of her his Delphic prophetess.

Othello said she knows our secret selves.

IAGO: Indeed?

DESDEMONA: Indeed? Ay, indeed. Descernst thou aught in that?

Is she not honest?

IAGO: Honest, madam?

DESDEMONA: Honest? Ay, honest.

IAGO: For aught I know.

DESDEMONA: By heaven, I'll know thy thoughts!

IAGO: Beware my lady, of the mouse who eats

the lion's cheese while sitting in his lap. (39-40)

In repeating Othello's lines, Desdemona is thus presented to the reader (knowledgeable or not) to repeat his gullibility and jealousy. Along with the line-swapping and role-reversal, new lines are fashioned to react to and incorporate the "new" character or circumstance. As Constance becomes the innocent victim of Iago's false yapping and Desdemona's jealousy, the not-so-knowledgeable reader assumes Constance to be forced into Desdemona's original role. The reader can therefore surmise Desdemona's original innocence, if not already placed in evidence by the secondary text excerpt in which Iago concealed her handkerchief (which he did say to Othello Cassio was in possession of). Although Cassio, the assumed home-wrecker in Shakespeare's play, was not the recipient of Othello's "foaming jealousy," Desdemona (in typical female rage) targets the home-wrecker (Constance) instead of the adulterer (Othello). Perhaps MacDonald's play is not only criticizing the victimization of female characters in Shakespeare's tragedies but also criticizing the self-victimization of women, the gender-typical "cat fight."

At the beginning of Act 3 Constance enters the "world" of the second secondary text, the internally repeated scene from Romeo and Juliet. The effects of her exposure to the previous secondary text are placed in evidence for the viewer. The viewer is thus aware of the primary-text character's adaptation as having been affected by the events, circumstances, context, characters and verse of the previous secondary text:

CONSTANCE: I speak in blank verse like the characters:

unrhymed iambical pentameter.

It seems to come quite nat'rally to me.

I feel so eloquent... [Making up the missing beats] eloquent.

My god. Perhaps I'm on an acid trip.

What if some heartless student spiked my beer?!

[Stops counting] Nonsense. This is my head, this is my pen, this is Othello, Act III, Scene iii. (33-34)

Constance's adaptation, as a result of her interaction with the secondary-text characters, also signals to the viewer the inevitable overlap or adaptation between secondary texts. Constance is their conduit, the wastebasket by which separate worlds or secondary texts are entered, blended, confronted. The viewer anticipates Constance's entrance into the world of the Romeo and Juliet excerpt:

MERCUTIO: [Draws] Tybalt, you ratcatcher, will you walk?

TYBALT: [Draws] I am for you.

ROMEO: Gentle Mercutio, put thy rapier up.

MERCUTIO: Come sir, your passado!

[They fight. CONSTANCE enters, minus her skirt, now wearing just her longjohns, boots and tweed jacket]

ROMEO: Hold, Tybalt! Good Mercutio!

[ROMEO is about to fatally intervene in the sword fight]

CONSTANCE: [Aside] One Mona Lisa down, and one to go.

[She tackles ROMEO. They fly into the sword fight, knocking TYBALT and MERCUTIO aside. TYBALT and MERCUTIO jump to their feet and immediately point their swords at CONSTANCE while ROMEO sits on her] (49-50)

In their worlds, Constance assumes the lexical structure understood by the secondary-text characters, Shakespearean-like verse. By masking herself as a secondary-text character she is able to assimilate with ease into the secondary text, and thus alter the context, events and circumstances. Again, the originally tragic secondary text transforms into a comic mishap with the inclusion of a gender-confused (or -disguised) wise? meddling fool. The adaptation or exchange between these texts is facilitated by the primary text's previous exposure. Constance assimilates faster and with more ease into the Romeo and Juliet secondary text because of her previous miscommunication with or misinterpretation by the Othello secondary text (or rather, within the Othello blended text). Immediately upon entering the second secondary text, Constance's verse adapts:

CONSTANCE: From Cyprus washed I here ashore,
a roving pedant lad to earn my bread
by wit and by this fountain pen, my sword.
A stranger here, my name is Constan-time. (50)

This alteration in Constance's dialogue and lexical structure introduces the impending mutation and swapping of dialogue and lexical structure between secondary-text characters as well as between primary-text and secondary-text characters.

As the primary has a conduit (the wastebasket) to gain access to the secondary, so too have both secondary texts. Their intersection, their "commonality," is Constance. The reader's focus follows Constance, the primary text (character). As she enters the secondary text, she directs the focus of the reader into the blended text, into her inclusion and assimilation into another narrative framework. Similarly, Constance's focus is directed into the blended text by the Manuscript as she chases after her elusive "text," both the Manuscript itself and her individuation:

CONSTANCE: ... What have we here?

[CONSTANCE withdraws her hand from JULIET's shirt, holding a Manuscript page]

Oh, shit.

[She unrolls the scroll and reads:]

"Thy demons rest not till they've eaten thee.

Get Desdemon and merge this trinity,

or never live to see another Birthdy." (79)

This inscription in fact mocks Shakespearean-style verse as the rhyming forces alterations in grammar. MacDonald's play not only alters two Shakespearean tragic canons into comedies but also exposes these typical Shakespearean techniques, structures and dialogue as formulaic. In mimicking these formulae, MacDonald presents them as comic. Within the genre and style, within the Shakespeare text, MacDonald can criticize both the original content

and form and still remain "in bounds," since her criticism comes in the form of comedy, and Shakespearean at that. As MacDonald can laugh at the Shakespearean source, so too can her characters laugh at their source in Goodnight Desdemona. This laughter is in fact not only a sign of recognition by the part of each "oppressed" character but also a means by which to overcome their victimization at the hands of their male counterparts. By interacting with Constance, Desdemona and Juliet face their tragedies, their flaws; while Constance, influenced by both Desdemona and Juliet, is made aware of her exploitation by the man she loves:

To the extent that Constance is mocked, the play undermines its radical potential, but more importantly to the extent that Constance herself learns through other women to laugh at her oppressors and so reclaim her power, providing hopeful closure, the play shows progressive force.

(Hengen 99)

Thus the overall text moves beyond merely the comic turnabout of two Shakespearean tragedies but exposes the necessity of humour in recognizing both the external and the internal oppressor, whether it be Claude Night or Constance herself who is the victimizer. At the (humorous) recognition of her flaws the character can move forward to confront and thus alter the "plot" of her individuation.

It is through this common character that both secondary texts merge, or rather converse. Desdemona warps into Othello, Constance transforms into (the original secondary-text) Desdemona, Juliet and Romeo. All the while, the three texts interact on the same plane, in the blended text, under a united focus:

DESDEMONA: O perjured pedant, thou dost stone my heart.

CONSTANCE: Desdemona, this is-

DESDEMONA: Put out the light, and then put out the light.

[DESDEMONA brings the pillow down on CONSTANCE's head]

CONSTANCE: No! Help!!!

JULIET: Hold!

DESDEMONA: Thy fool's cap is a Turkish document,

and then, base strumpet, hast seduced my lord!

CONSTANCE: No! No way, I swear!

[The pillow comes down again. JULIET grabs another pillow and offers it to DESDEMONA]

JULIET: Kill me in her stead!

[DESDEMONA ignores JULIET]

DESDEMONA: I saw thee fingering his very jewels!

A diamond necklace that would ransom kings!

[Pillow up]

CONSTANCE: Oh that!

DESDEMONA: Down strumpet!

[JULIET hits DESDEMONA with the pillow, but DESDEMONA disarms her easily and knocks her flying]

CONSTANCE: Kill me tomorrow!

DESDEMONA: It is too late!

• • •

CONSTANCE: Oh no, it's Tybalt. Pretend I'm dead, and tell Juliet to

meet us at the Crypt.

DESDEMONA: Who? (80-81)

Under a single focus the texts persist. In the blended text, Constance searches for the Manuscript, Iago plots against Desdemona, and Romeo and Juliet compete for the affections of the ambiguous Constan-time.

As both secondary texts dialogue, their line-swapping is inevitable. In the blended text, the secondary text mutates within its own text, as Juliet's words or actions are redirected to Constance, and with the other secondary text, as Othello's verse used by Desdemona to Constance (81) is now used by Juliet to Constance:

JULIET: O happy dagger!

This is thy sheath; there rust, and let me die.

CONSTANCE: Juliet?

JULIET: Not dead? Not yet quite dead?

CONSTANCE: Not one bit dead.

JULIET: 0 Love! 0 resurrected Love, 0 Constance!

DESDEMONA: Unhand the damsel, thou rapacious knave! (84)

The end of Act 3 is the blend between once separate secondary texts. They are united in and by the primary text, they are inevitably joined in the blended text to become the overall text's meaning and "ocular proof." The secondary texts can be blended only upon the introduction of a commonality: Constance. In Goodnight Desdemona the primary text is in fact the play but is only animated through the merging of both primary-text and secondary-text characters or perspectives. For only in their interaction or exchange (oscillation and convergence) can their commonality be exposed, can the development of the primary-text argument be evinced, can Constance's individuation be complete. Through their dialogue the viewer is given the juxtaposition or ungrammaticalities needed to extrapolate the matrix of this

play. This oscillation and convergence between the primary and secondary texts is necessary, if not paramount, to the realization and acceptance of the stipulations initiated by the primary text. Only through the unified focus of the blended text can the narrative of the Chorus be assumed as the overall text's commentary. The Chorus comments on the blending taking place. In narrating this merging, the Chorus highlights or emphasizes the unification of once separate texts and their development of a new text, of once separate and external characteristics of Constance:

CHORUS:

The alchemy of ancient hieroglyphs
has permeated the unconscious mind
of Constance L. and manifested form,
where there was once subconscious dreamy thought.
The best of friends and foes exists within,
where archetypal shadows come to light
and doff their monster masks when we say "boo".
Where mingling and unmingling opposites
performs a wondrous feat of alchemy,
and spins grey matter, into precious gold. (89)

Without this vivid depiction of the permutation between primary—and secondary—text characters, their emerging union remains indecipherable, a "fool's cap writ in Turkish code" (47). Without a common framework or focus, both texts could not interact. Constance could not assume the role of the Fool and right the flimsy mistakes, and therefore could not prove her thesis. Act 2 and 3 encompass the internal adaptation of these specific textual components (the primary and secondary texts), as well as evince the blended text. The dialogue or exchange between once separate texts is conducted through the

presence of a commonality or grammaticality. The Gustav Manuscript links indirectly and imaginarily the primary text to the secondary. This (created, fictive) point of entry enables the primary text to access the separate secondary texts and enables Constance to incorporate Desdemona and Juliet into her "narration." Constance thus assumes the role of the Gustav Manuscript (as established link) to become the link between secondary texts. Constance also assumes the role of the Chorus as she paraphrases the actions and events taking place. Constance comments in and on the blended text and the secondary-text characters involved:

CONSTANCE: Life is...

a harmony of polar opposites,
with gorgeous mixed-up places in between,
where inspiration steams up from a rich
Sargasso stew that's odd and flawed and full
of gems and worn-out boots and sunken ships—

Desdemona, I thought you were different; I thought you were
my friend, I worshipped you. But you're just like
Othello—gullible and violent. Juliet, if you really loved
me, you wouldn't want me to die. But you were more in love
with death, 'cause death is easier to love. Never mind. I
must have been a monumental fool to think that I could save
you from yourselves... Fool.... (86-87)

Within this blended "text," within the Chorus-like commentary of Constance, both lexical "polar opposites" combine: within Constance, both modern prose and Shakespearean verse combine. Within Constance, both the primary-text's thesis and the secondary-text's proof combine and mingle to produce the

meaning of overall text (the feminist and comic turnabout both of two Shakespearean tragedies and of Constance). Constance, Desdemona and Juliet converge under one focus initiated by the primary text. Thus as they unite, a new Constance, a re-characterized primary text emerges.

Beyond the role-reversal and line-swapping of secondary-text characters (as a result of altered circumstances presented via the inclusion of the primary text), the blend, the merging of "contexts," is evinced within the dialogue of the characters. Within the blend, the primary text still threads the pattern of the overall text, since Constance provokes the action development or movement of the secondary-text characters. In order to exit their loop (the confines of the excerpt), these characters must accept (react to) a new context, a new character or text. The new context of the blended text inevitably alters the looped, repeated secondary text. For example, Othello's verse, once directed towards Desdemona, is now aimed at Constance:

CONSTANCE: And Desdemona fell in love with you, because she loved to hear you talk of war.

OTHELLO: These things to hear she seriously inclined.

CONSTANCE: I've always thought she had a violent streak, and that she lived vicariously through you, but no one else sees eye to eye with me. Yet I maintain, she did elope with you, and sailed across a war zone just to live in this armed camp, there—[Aside] He's not a Moor. (26-27)

Othello's original line is not presented with the original context but only in the blend and to emphasize Desdemona's violent streak or inclination. This line is also uttered by Desdemona, however, about herself: "These things to hear, I seriously incline" (37). This function of the excerpt in the blended text, in a new context, exposes the use and purpose of the secondary text in MacDonald's play: all original scenes or lines are manipulated to conform to the stipulations of Constance's thesis in the primary text, to animate the hidden characterization of these two tragic heroines (who remain tragic although the play becomes comic). Accordingly, Desdemona's "new" verse includes Othello's verse in the original, unadulterated excerpt:

CONSTANCE: ...[Aside] Dear God, I could have murdered that poor man.

I saw a flash of red before my eyes.

I felt a rush of power through my veins.

I tasted iron blood in my mouth.

I loved it!

[CONSTANCE faints]

DESDEMONA: If she be false, heaven mocked itself.

[Holding her sword at IAGO's throat]

Wretch, be sure thou prove my friend a villainess!

Be sure of it; give me the ocular proof-

[IAGO manages to take the Manuscript page from his shirt] (47)

As Constance assumes Desdemona's original role, she necessarily incorporates her own stipulations of Desdemona's "fascination with violence and love of horror stories" into the new role. This continuation or perpetuation of the events of the secondary text in the blended text is reinforced as Iago's plotting unfolds in the same vein as in the excerpt, although the characters, circumstances and dialogue have changed. The "Handkerchief Scene" presented in Act 1 becomes the "Manuscript Scene" of Act 2.

To maintain the structure of the secondary text but include the context and content of the primary, lines are created for Desdemona to prove the characterization made in and by the primary text, while Constance assumes Othello's original lines and he maintains his:

OTHELLO: Here comes the lady. Let her witness it.

[Enter DESDEMONA attended by a SOLDIER who carries her needlework]

DESDEMONA: O valiant general and most bloody lord!

OTHELLO: O my fair warrior!

DESDEMONA: My dear Othello!

CONSTANCE: Divine Desdemona! (27)

Only in the shared focus of the blended text can the primary text absorb the secondary text's verse. Only in this blend can Constance assume a more self-assertive role:

CONSTANCE: ... O, what would Desdemona do to Claude,

had she the motive and the cue for passion

that I have? She would drown all Queen's with blood,...

O Vengeance!!!

... Villainy, villainy, villainy!

... May thy pernicious soul rot half a grain a day! (46-47)
Only in the blend can the primary access its purpose, the Gustav Manuscript.
Within this blend the Manuscript is "entered" (or played out), revealing the path and pattern of the overall text, the purpose of the merging texts, and Constance's external pursuit of individuation:

CONSTANCE: ... It is! Page one! I must be getting warm.

[Reads] "Thou'rt cold, and Cyprus is too hot for thee.

Seek the truth now in Verona, Italy;

there find a third to make a trinity,

where two plus one adds up to one not three." (49)

Although the blended text provides the "ocular proof" of the primary text's hypothesis (which includes characterizations of Desdemona, Juliet and the Wise Fool absent from both secondary texts), the original characters' tendencies remain. The context and events of the secondary text are altered in the blended text but their characterizations (whether hidden or not) remain. For example, the passionate and dramatic characterizations of Juliet and Romeo are directed in the blended text to their dead turtle Hector:

JULIET: Ah! Hector! Look how he bleeds!

ROMEO: Warm and new killed. O Hector. O heavens!

[They weep]

JULIET: Thou bloody-fingered boy, hast slaughtered him!

ROMEO: Thou panther-taloned girl, hast rent his shell! (55-56)

To the not-so-knowledgeable reader, this blended text portrays the melodrama and passion which Romeo and Juliet share. To the more knowledgeable, an instant link to the double suicide scene at the Crypt provides a comic turn of events as Romeo's and Juliet's passion is redirected. This ridiculous outpouring to a dead turtle renders the scene comic, even farcical, to any reader with or without any knowledge of the original play.

Only in this blended text can the stipulations of the primary be proven through depiction; can the secondary text be altered so ridiculously but still retain its narrative development. In dialoguing or merging the primary and

secondary texts a new blended text, although defined in the primary and expanded upon in the secondary, emerges. This systemic adaptation of texts is encompassed in Desdemona's verse—in which the secondary text is presented alongside primary-text stipulations (the "hidden" characterization of Desdemona):

DESDEMONA: That I love my lord to live with him,

my downright violence and storm of fortunes

may trumpet to the world. My sole regret—

that heaven had not made me such a man;

but next in honour is to be his wife.

And I love honour more than life.... (27)

As opposed to Desdemona's, Juliet's verse in the blended text does not include any original excerpt line because the previous "mourning scene" clearly portrays Juliet's melodrama and exaggerated passion. In other words, the stipulations of Juliet's fickleness of youth is more easily animated than Desdemona's fascination with violence. Thus less reliance on the excerpt is required to present Juliet's melodramatic tendencies in a comic setting. The Romeo and Juliet excerpts are "smaller" in comparison to the Othello excerpts, which is due perhaps to Romeo and Juliet being more widely known than Othello. This could also be the result of order of presentation: since the reader has already been exposed to an extensive incorporation of the Othello excerpts with the primary text under a single or shared focus, less modulation between the textual components (between the Romeo and Juliet secondary text and the primary text) is presented for the reader to perceive or comprehend the turn of events and proof of stipulations in the overall text:

JULIET: I die of tedium!...

JULIET:

O Hymen, god of marriage, pray undo
thy holy work: make me a maid again!
To plunge once more into love's first firey pit,
to hover there 'twixt longing and content,
condemned to everlasting Limbo, O!
Penance me with new love's burning tongs;
spit and sear me slow o'er heaven's flames;

grant me an eternity to play with fire! (57)

As Desdemona's fearlessness and violence affect Constance's attitude, so does Juliet's passion and melodrama embrace Constance's character with respect to her original (primary) text; as well as put into question Constance's sexuality:

CONSTANCE: Love! I love that shit, Claude Night!

Amour—at-first-sight, in plain view, a coup de foudre,
la vie en soir, amo, amas, amat!!!

There. I've said it. So what do I do now?

Impale thy cleaved heart upon a sword!

CONSTANCE: Yes o yes!!! I wish I had the nerve

to do it right in front of everyone

while standing in the cafeteria line!;

to play a swan-song on my arteries,

anoint the daily special with my veins! (71)

JULIET: Then we'll compose an epic of our own.

CONSTANCE: But I'm not—you know—I'm not... a lesbian. At all. That's just a rumour. I've never been involved with a woman.

Unless you count that one time in grade eight... (78)

The addition of the secondary text to the primary in fact proves the thesis of the overall text, initiated by the primary text. Constance's interference, nonetheless, proves the solidity of the secondary text as the blended text continues in the same vein, albeit through a different genre, as the original secondary texts. For example, as Iago's villainy persists, his plotting continues although towards a new recipient. Similarly, Tybalt's hostility persists but is redirected from Romeo to Juliet's new interest:

TYBALT: [Aside re CONSTANCE] O villain, that would plunder both shirt and skirt!

... Now, by the stock and honour of my kin, To strike him dead, I hold it not a sin.

...[Aside] I will withdraw; but this intrusion shall, now seeming sweet, convert to bitt'rest gal. (65)

As the secondary text undergoes alterations in dialogue (in its original excerpt), the primary text internally adapts to the secondary, both to its lexical structure and to its context:

CONSTANCE: That's it,

you see, I can't return until—That's it...
my Queens have charged me with a fearful task:

I must find out my true identity,

and then discover who the author be. (30)

As the primary and secondary texts interact and exchange, a new role inside the play arises: Constance becomes the absent Fool of the secondary texts within both the blended and overall texts. Constance, at once the Fool and the Author, embodies the stipulations of MacDonald's play as she personifies the internally adapted texts, as she promotes the dialogue and exchange between separate texts:

CONSTANCE: I merely must determine authorship. But have I permanently changed the text?... Or did the Author know that I'd be coming here, and leave a part for me to play? How am I cast? As cast-away to start, but what's my role? I entered, deus ex machina, and Desdemona will not die, because I dropped in from the sky.... Does that make this a comedy? And does it prove my thesis true? In that case, I've preempted the Wise Fool! He must be here somewhere—I'll track him down and reinstate him in the text, and then I'll know who wrote this travesty, since every scholar worth her salt agrees, the Fool is the mouthpiece of the Author! (33)

As the texts themselves retain their separateness—permanent in text yet interchangeable in context—it is rather the permutation of the characters themselves that undergo alterations. Because of the inclusion of the "once absent Fool," the events and circumstances change to incorporate a new character. Lines of the excerpts remain intact while the recipient and the speaker vary. Constance becomes the recipient of both Tybalt's and Romeo's "unchanged" excerpt lines:

TYBALTt: Greek boy! The love I bear thee can afford no better term than this: thou art a villain.

CONSTANCE: There must be some mistake. Therefore farewell.

[CONSTANCE tries to exit]

TYBALT: Boy, this shall not excuse the injuries

that thou hast done me; therefore turn and draw.

CONSTANCE: No please! I haven't done anything!

TYBALT: I am for you!...

[TYBALT lunges. CONSTANCE yelps with fear and fends him off clumsily. Enter ROMEO in women's clothing]

ROMEO: Hold Tybalt! Good Constantine! Put up your swords! (74-75) By transforming the contexts, the texts actually mutate. In swapping the dialogue of its characters, the primary or secondary is able to include its counterpart text, and the blended text is able to emerge. However, what emerges is a repetition of the same events of the secondary text and of the original play, although with new characters (or characterizations), a new context and a new genre. The original persists as is evinced by the continuation of Tago's plotting and Tybalt's hostility.

In concluding with the Chorus' text (Act 3, The Epilogue), the primary-secondary juxtapositions and blends are bound, and the stipulations of the overall text are viewed and processed. Similarly, Constance's (a Chorus-like character in the blended text) conceit of her role within the "Manuscript," within her own text of individuation, signals the inevitable conclusion of the play. The end of meaning signification processing the separated and merged primary and secondary texts is attained. The overall text is complete:

CONSTANCE: Then I was right about your plays. They were comedies after all, not tragedies. I was wrong about one thing, though: I thought only a Wise Fool could turn tragedy into comedy.

GHOST: Ha-ha-ha-ha-ha!

CONSTANCE: Yorick.

GHOST: Na-a-ay. You're it.

CONSTANCE: I'm it?... I'm it. I'm the Fool!

GHOST: A lass.

CONSTANCE: A lass!

GHOST: A beardless bard.

CONSTANCE: "The Fool and the Author are one and the same"...

GHOST: Ha-ha-ha-ha-ha!

CONSTANCE: That's me. I'm the Author! (87)

The ghost denies its relation to Hamlet's Yorick, which is the obsession or reliance on external knowledge obscuring Constance's realization of both her role and the play. The overall text includes all the information needed to understand its events or actions, and refutes references (which inhibit its emergence) outside the excerpt or the original Shakespeare plays. The knowledgeable viewer recognizes this reference to Hamlet. The knowledgeable reader recognizes Constance as a Hamlet figure:

[MacDonald] combines the plots of three of Shakespeare's masterpieces into one—Othello, Romeo and Juliet, and Hamlet—subsuming all of them into the metamorphosis of Constance Ledbelly. In the case of the first two, Constance enters the worlds of Shakespeare's plays but... changes the action to suit her purposes.... There are [also] occasional quotations from Hamlet throughout Goodnight.... The contemporary play also incorporates altered quotes from Macbeth ("I've sharpened my nib to a killing point," Constance says to Night...[25]) and even Sonnet 116 ("the marriage of true minds" [14]), mixing them all together in a sort

of Shakespearean stew.... This detective work on the part of the audience is perhaps MacDonald's ultimate point. As we join Constance in her quest, identifying with her and becoming detectives ourselves, we can experience at least to a limited extent our own conversion, becoming our own authors. It is a transformation "most to be desired," an alchemy of the highest order, since from the outset, authorship and the authenticity of experience, female as well as male, has been the issue. (Porter 371-74)

But with regards to the overall text, to the focus on the primary, secondary and blended, and their resulting feminist comic turnabout, the reader's recognition of these subsuming Shakespearean texts is not vital to the meaning of the play. The Hamlet, Macbeth or "Sonnet 116" quotes are alluded to or referenced but are not given a focus. Similarly, the fact that the resulting comic turnabout is fashioned after Twelfth Night (with the gender-confusion and miscommunications too easily corrected: Viola, dressed as a boy, falls in love with the Duke who is in love with Olivia who in turn falls in love with Viola, whom she thinks is a boy) is not presented with a specific, clearly defined focus. These references (as they cannot be considered secondary texts since they do not assume the reader's focus) are not included in the textual oscillations of the play. They nonetheless provide a point of recognition (or confirmation) for the knowledgeable reader of the actions, exchanges or meanings developing in the modulation or play within the play. Hamlet therefore cannot be considered merged with the other two secondary texts or the primary text as it is not given any focus or acknowledgement by either primary or secondary. Hamlet (although Constance may be interpreted as the absent fool in Hamlet) is as much a reference as

Macbeth, "Sonnet 116" or Twelfth Night. None of these external references are focused: none of these external references assumes the reader's focus in the play as none are clearly and distinctly demarcated by a separate or "focused" textual framework within the overall text. They remain comic diversions or superfluous allusions to MacDonald's creation of a "Shakespearean stew."

The not-so-knowledgeable reader obviously does not perceive these references or allusion, but instead focuses on the comic word-play and miscommunication. Both readers therefore pick up the humorous exchange (but may laugh with varying gusto). One, however, might be tempted to search for outside meaning by "entering" the referred-to text (*Hamlet* or *Macbeth*, for example*), but is quickly stopped as the focus remains superficial, on the humour developing on stage. The ghost signals to the viewer that their "focus" is to remain in and on the text: outside the text is outside both the meaning and pattern of the overall text. Constance's rereading of the Manuscript inscription emphasizes her final recognition and acceptance of the overall text. Constance finally acknowledges her initial inability to grasp fully the overall text because of her external search and focus:

CONSTANCE: It says...

"For those who have eyes to see:

Take care—for what you see, just might be thee."

[She looks at DESDEMONA and JULIET]

Where two plus one adds up to one, not three."

Goodnight Desdemona. Good morning Juliet. (88)

By including the "meddling fool" (Constance Ledbelly) in the secondary text, MacDonald is able to transform, first of all, Desdemona and Juliet, "doomed and helpless victims," into tragic heroines; and secondly, tragedy

into comedy through the use of Shakespearean techniques (gender disquise, peripeteia and confusion, as well as the meddling fool). MacDonald employs the use of fiction to undermine fiction: her primary-text character, Constance Ledbelly, is plunged into the fictitious Gustav Manuscript, which are suggested to be the original comic plays Shakespeare rewrote into tracedies. In order to undermine the Shakespearean "originals," Goodnight Desdemona (Good Morning Juliet) utilizes the refurbished "characterizations of Desdemona and Juliet [as] extrapolations of possibilities in Shakespeare's texts: Desdemona's fascination with Othello's accounts of his exploits, Juliet's ability to throw herself into love" (Fortier 50-51). Beyond parody, that "makes a motley of the mighty, and profanes the sacred" (ibid 48), Ann-Marie MacDonald's reworking of Shakespeare's texts provides the circumstance with which to criticize the necessary victimization of female Shakespearean characters. Hence, the parodic disguise of Goodnight Desdemona employs Shakespearean comic techniques to mask and simultaneously to emphasize the satiric play inherent to this example of internal adaptation.

Without the primary text, the "mouthpiece of the author" could not be vocalized. Without the primary text, there would be no means by which to introduce and access the secondary texts and thus to rework those texts into a new (blended) text. In introducing a new character into the secondary text, new events arise while "original" character tendencies persist, for example as Romeo declares his love for Constance via the adaptation of his own dialogue:

O Constantine, O emperor of my heart!

It is my sex that is thine enemy.

Call me but love, and I'll be newly endowed. (61)

Thus in entering the secondary texts, the primary text is provided with a new role as those texts welcome a true-to-its-original-format/text character:

Constance unknowingly becomes the once-absent fool (the mouthpiece of the author) in the blended text. Unaware of her role within the blended text,

Constance is unable to discover the author and fool of the overall text.

Constance is unable to perceive her role within the overall text, not merely in her own (primary) text:

CONSTANCE: Where's the Fool? Where's the damn Fool?!

How come I end up doing all this work?

I should have waited in the wings

for him to leap on stage and stop the fight,

and then I could have pinned him down

and forced him to reveal the Author's name!

The Author—who must know my true identity.

The Author! who—I have to pee...

There must be a convent around here somewhere. (53)

One text is not subjugated by the other (one does not provide access to a higher or deeper plane beyond that of the overall text) but rather both intermingle, swapping lines, characters and events within the plane of MacDonald's play. Just as Constance assumes part of Romeo's dialogue as well as his original predicament ["There must be some mistake. Therefore farewell (74)], the primary text is blended with and by the secondary. For this very reason, internal adaptation moves beyond intertextuality as it implies the equal footing given to both primary and secondary texts (as both are equally required for the emergence and raison d'être of the overall text)—not the subjugation of or allusion to the secondary within the primary. Because the

primary text is focused on the secondary text at play (i.e. the entire excerpt or quote) and does not allude to information or events external to the citations, the viewer is kept within the play of the textual oscillations in order to perceive (realize or grasp) MacDonald's play. Following the patterns of the play (not following the secondary text beyond its reprinted scenes and into the complete original text), the oscillation between primary and secondary is exposed as significant, meaningful and germane to the emergence of the blended text and the matrix of the overall text. The blended text in fact emerges as an explanation of the overall text, as a reduction of the overall text into its own inner workings. MacDonald's play becomes inscribed as a textual component of itself through its alternate version or explanation, the blended text.

Although there are allusions and references within Goodnight Desdemona to other Shakespearean works, they only provide a trivial recognition for the viewer unable to discard his or her baggage (knowledge not produced within the overall text). References to Hamlet and other original idiosyncrasies not circumscribed into the letter of the overall text (not within the reader's focus) provide no information or meaning to the combinations of texts at play. They will, at best, provide only a chuckle or giggle for the knowledge-encumbered viewer or, at worst, be overlooked entirely. Information beyond the reprinted excerpts that constitute the secondary text may at best enrich the reading or viewing of MacDonald's play, but will not provide new meaning or added signification to this intertextual work, to the textual oscillations framed by the pattern of the overall text.

The meaning of the overall text arises from the textual juxtapositions or narrative oscillations encompassed by the letter of the text. The internal

adaptation, the convergence and segregation of primary and secondary text narratives, is not only found within the structure of the play but is the definition of the overall play. In joining two Shakespearean tragedies with the "mediator" of the primary text, in unifying or blending two existing, albeit fragmented, texts with a "fictive" other, a new genre emerges with this new text: Goodnight Desdemona (Good Morning Juliet) is a comedy of Shakespearean proportions, rooted in Shakespearean texts and fashioned by Shakespearean comic techniques. In this new (blended) text, Desdemona is exposed as more innately fearsome than Othello; Juliet becomes the epitome of youth's fickleness; and Constance achieves her individuation or stronger sense of self:

In the end Constance herself becomes a kind of hero of Shakespearean romantic comedy in that she gains status in her own estimation, while Shakespeare's women, although they do not transform their tragedies, are at least permitted to gain a knowledge of self like that which Othello, for example is allowed by Shakespeare to gain. And Constance herself, through her encounters with Desdemona and Juliet, is able to see finally that she has been manipulated by the man she "loves." (Hengen 102) Through the fictive other that is the Gustav Manuscript, a creation of the primary text and the motivation of Constance's individuation, the primary is

merged with both the text and context of Othello and Romeo and Juliet. The

primary and secondary texts become the merged trinity that is Goodnight

Desdemona (Good Morning Juliet).

CHAPTER 2:

Robert Lepage's Le Confessionnal

The amount of secondary text in Robert Lepage's film, Le Confessionnal, is minimal, the blended text (in which the separate texts interact and dialogue) almost undetectable. The purpose of this secondary text, excerpts from Hitchcock's I Confess, is that of a memory trigger or link between tenses. In fact, the process of blending texts is analogous to the conglomerate "past" text in which two separate story-lines of the past unfold. The blended text, the communication and interaction of both primary and secondary texts, emerges quite rarely. Rather, the pattern of the film focuses on the juxtaposition or oscillation between seemingly non-communicative texts. It is this non-communication in the structure of Lepage's film that is the theme, the matrix and the pattern of the overall text or film. As the present cannot access fully the events of the past, the viewer is placed in a similar position or role: the viewer must decipher on his or her own (with minimal reliance on the intercommunication of the blended text) the congruity underlying the juxtapositions and contrasting of texts, forms and structures. The secondary text in Le Confessionnal, which lasts not more than two minutes in total, is used rather to join or advance the action of the primary text. Including excerpts from I Confess exposes the viewer to the primary text as being as tragic and suspenseful as I Confess, as being another version of I Confess.

While Goodnight Desdemons merges the primary text with the context, events and characters of the secondary text (as the blended text assumes the majority of the play's focus), Le Confessionnal only provides brief dialoguing

between primary and secondary texts. The dialoguing or interacting between two stories and two sets of characters rather takes places within one text, within the past of the primary text. The "secondary" characters are not actually present within the excerpts, within the secondary text, but only surmised to be present behind the "recorded event" (much like the characters of the primary text's past are surmised to be "behind" or preceding the present 1989 time frame of the primary text). The two foci or stories of this "past text" revolve around two separate sets of characters: the characters of the past primary text, the Lamontagne family; and those of the filming of the secondary text (of the Hitchcock film). Within this amalgam text or unified focus, two stories unfold: the events of the Lamontagne family and the filming of IConfess. Within the past, two sets of characters, normally segregated or unrelated, interact and dialogue. The I Confess excerpts are used by the viewer to link the primary text (the events of the Lamontagne family, past and present) with the events, albeit fictive creations of the current author, and characters "behind the scenes" of the filming of the secondary text. Both past texts (surrounding the Lamontagne family and the filming of I Confess) are expanded from the documented, stories invented behind the recording. The events of the Lamontagne family in 1952 are framed by the portraits and photographs present in 1989, much as the events behind the filming are framed by the reels (and excerpts) of I Confess. These past or hidden events form an allegorical blended text, the conglomerated past. Within one narrative framework, two seemingly unrelated stories join: the past primary text (the family narrative of 1952) and the filming events link the viewer's present of the I Confess excerpts to the conglomerate past. The link between I Confess and Le Confessionnal is therefore extended beyond a reworking of the Hitchcock film by Lepage. The overlap or congruity between two separate stories and texts occurs within the events of one past, one family, one focus. The past is therefore a blended focus which not only provides a shared context and exposes a relationship between the primary text and the filmic excerpts, but also relates to the viewer the intrinsic nature the past plays within Le Confessionnal. In accessing these surmised past events of the secondary text (the filming), the film enters the past events of the primary text. In other words, Le Confessionnal utilizes the replayed scenes of I Confess and its "hidden" characters to create the primary text, both past and present.

In Le Confessionnal the past and the secondary text are unifying elements of the segregated or fragmented primary text, which itself undergoes a sort of merging or dialoguing. Whereas the secondary text and primary text in Goodnight Desdemona merge and conflict to result in a new text with a new genre, the secondary text and primary text in Le Confessionnal do not dialogue in a blended focus or text: the secondary text merges, blends or overlaps with the primary more as a transitional link between scenes rather than in a narrative focus where the texts interact, dialogue or merge. The viewer is provided with the "full story," with the events of the Lamontagne family in 1952 and with the story-line of I Confess, in the conglomerate past. The secondary text, the scenic excerpts of I Confess, is provided to the viewer in the framework of the present primary text (except for the opening and closing excerpts which are contextualized in the past, as both sets of past characters watch the Hitchcock premiere). The viewer rather retreats into the past to comprehend the juxtapositions of his or her present, of primary and secondary texts. The viewer enters the past narrative to "understand where he's going to," to expound meaning from the juxtaposed excerpts and actions of the

primary text, both past and present. This use of the secondary text as a memory trigger in fact parallels the meaning signification of the Lepage's film: the documented, recorded and constant physical environment around and through which fluid and temporary human or natural existence flows.

The structure of Le Confessionnal can be reduced to Riffaterre's statement: "Incompatibility vanishes once the text is read the way texts are built to be read, as a reference to its own model, to words further back down the line" (Semiotics of Poetry 85). As in the case of the obviously (or superficial) intertextual work, the viewer does not require more knowledge of the literary or filmic entity other than what is provided in the secondary text and explained by the past. All that is required of the secondary text is presented in its entirety to the viewer as the snapshots or fragments of the dialogue and action of Hitchcock's I Confess juxtaposed with the actions of the primary text, past and present. As with information absent from the excerpts but needed to comprehend the events or action in Goodnight Desdemona, the primary text relates important elements about the "other" work but absent from the excerpts. This collage of information provides a continuity or overlap between the juxtaposed texts. Similarly, events pertaining to the signification of meaning, absent from the snapshots of I Confess, are "debriefed" by Hitchcock's assistant in the actions of the past primary text, in the composite past of 1952. All meaning is extracted from (and encompassed within) the patterns of the overall text or film, which is a juxtaposition of the secondary text (Hitchcock's I Confess) and the primary text (the events of the Lamontagne family). Within the past events of the Lamontagne family, the past events of the secondary text (the filming) are integrated both to situate the secondary-text excerpts in Le Confessionnal (in the overall text) and to

parallel the developments of the primary with the secondary text. It is the process of internal adaptation of both texts that enables the unifying overall text (a miscommunication and subsequent understanding or conflict and union between generational characters) to emerge.

In both the opening scene of Robert Lepage's Le Confessionnal (a shot of Pierre Lamontagne's family home) and the final scene (Pierre and Marc's son walking along the bridge off of which Marc's mother, Rachel, jumped; the camera pans until there is only a view of the bridge), Pierre (the narrator) voices-over with the repetition: "dans la ville où je suis né, le passé porte le présent comme un enfant sur ses épaules." In case the viewer does not grasp the initial matrix of the film, this final repetition of the opening voice-over reiterates the film's ideologeme: the permanence of physical history versus the "temporality" of individual or personal history. The primary text focus is carried "on the shoulders" of the secondary text, on which the past primary is based. This layering of fictions, of histories (both recorded and surmised), is Robert Lepage's film. Le Confessionnal exposes the hidden text or events behind the filming of Hitchcock's I Confess much as Goodnight Desdemona uncovers the possible hidden nature of two of Shakespeare's tragic (heroic) victims through the mingling and meddling of secondary texts and the primary text in the blended text.

Pierre's voice—over continues as the camera remains focused on the family home:

I provide my own transcriptions of Le Confessionnal.

PIERRE (VOICE-OVER)

Au printemps 1952 mes parents installèrent dans la maison voisine de ma tante Jeanne d'Arc.

TWO WOMEN, on the balcony and on the sidewalk, are dressed in 1950's style as a car of the same period drives by.

Cette année-là trois événements importants marquèrent la vie à Québec : l'aparition du premier téléviseur, la réélection de Maurice Duplessis comme Premier ministre de la province, et la présence d'Alfred Hitchcock qui avait choisi la ville comme toile de fond pour tourner un nouveau suspense.

As the narrator mentions this third event, the scene enters the Hitchcock premiere; Pierre literally guides the viewer into the past. Alfred Hitchcock leads the crowd into the cinema and up the stairs. A full-screen shot of the *I Confess* excerpt follows: "Warner Brothers Pictures Presents"; a front shot of the Château Frontenac is superimposed by the title, "I Confess." The camera then backs up to include the audience (in colour). The narrator then situates his "family narrative" (the past primary) in the time-frame of the secondary text: his aunt, his mother and himself ("dans son ventre") watch the premiere. The longest *I Confess* excerpt of Lepage's film ensues:

SHOT of the Château Frontenac with a statue in front.

CUT TO a man (Hitchcock's cameo) walking at the top of a flight of outdoor stairs.

The camera then closes in on an open window by which it enters the room.

A body is lying on the floor as the beaded curtains across the doorway move.

CUT TO a man walking down the middle of a cobblestone street, looking over his shoulder. He then discards his coat.

The camera moves to include the mother and aunt (in colour) watching (and hearing) the Hitchcock film (black and white).

The scene then returns to the original shot of the family home. Pierre's voice-over resumes: "A l'été 1989 je suis revenu à la ville où ma famille a toujours vécu.... Et l'événement qui me ramenait était l'enterrement de mon père." Pierre's voice-over narration not only sets the time-frame of the scenes but introduces the viewer to the secondary text (the *I Confess* excerpts), its surmised or invented context (which includes the filming and the characters behind the excerpts, behind the film), as well as the past primary text (the family narrative in 1952).

The opening of the Hitchcock film parallels the opening of both Lepage's film and the present primary text. In Pierre's opening voice-over, the viewer is guided (by the present) into the past. From the outset of Pierre's narration the link between I Confess and the primary text is established: both stories of the past (both sets of characters and events "behind" the present primary and secondary texts) unfold simultaneously in the same city in 1952. It is then revealed that the filming of I Confess will take place in the family's church. Thus within the opening minutes of Le Confessionnal both the structure and theme are uncovered: three stories are played out in two tenses, in one unaltering physical environment. The past primary and secondary texts (which do eventually overlap and merge) are set in 1952 in the church, the Château Frontenac and the family home. The present primary which remains outside the amalgam past is also set in the church, the Château and the home, but in 1989. The only means by which this present can access its past is

through the documented, the recorded, the permanent. The physical permanency of the church, the Château, the family home, the photographs, and the excerpts from *I Confess* are used not only as linking devices but also as thematic structures: they are the "containers" (permanent recordings or structures of the past accessible in and by the present) around and through which all the texts or stories revolve.

The I Confess secondary text links the action of the present primary, For example, as Pierre begins painting the back wall (to cover the photograph outlines) red, the television plays in the background I Confess. The visual then joins the verbal: a full-screen shot of the I Confess excerpt is shown ("Have you got Keller?" "He just ran into the Château Frontenac, sir."). A shot of Pierre looking into the camera at the television resumes the focus onto the primary. The scene then moves to the Château: a shot of the Château with a statue in front (the same shot as in the I Confess excerpt but in colour) switches the location (but not the text or tense) of the viewer's focus. In fact, the excerpt predicts the actions unfolding in the primary, both past and present. The secondary text is thus a transitional link between the actions, both past and present, of the primary text and the viewer's comprehension or understanding the juxtaposed texts and tenses. The viewer is made aware, albeit discretely, that the excerpt and its surmised past (the I Confess scenes and the characters behind the Hitchcock film) provide clues from a recorded framework to solve the mystery and suspense of the primary text, to understand the cause behind these tragedies. The viewer is provided with the first clue that the primary and the secondary texts, which share one time-frame and one location, are in fact different versions of the same story.

This shared context or blended past occurs when the past primary and secondary characters "interact." A blended or shared focus is unveiled as the characters of the past primary (Pierre's family) and the (surmised) secondary context (Hitchcock, his assistant) become part of one "text," the past. The first encounter with this simultaneity occurs in the title scene of Le Confessionnal: Pierre and André are sitting in an empty church for Paul-Émile's (Pierre's father's) funeral; the camera pans down the aisle and along the pews. The thematic music changes to a 1950's style as the pews become filled with people in 1950's dress. The camera holds on Hitchcock's assistant sitting in a pew and looking around the church. The camera then continues until the last row and focuses in on the confessional box, which is superimposed by the title "Le Confessionnal" (with a razor blade through the "o"). Hitchcock's assistant, a "secondary" character, is present in the past primary from the beginning of Lepage's film. This secondary character is in direct contact with the past primary-text characters, within the same location as the primary text. It is not only the time-frame (1952) that unites the stories and characters but also the location, the church within which the events of the past primary unravel as the events of the filming of I Confess are documented.

As the excerpts from *I Confess* shift the viewer's focus in *Le Confessionnal*, these "snapshots" also focus the viewer to the changes in Quebec society. The oscillation between texts and tenses is defined by the inclusion of another film, but is joined or overlapped by the social and political stronghold of the Catholic church in 1950's Quebec:

I Confess signifies a moment between Quebec's past and its present, the point at which it began to slip away from the oppressive morality of the

church, not to mention the authoritarian inflexibility of its politicians. In *Le Confessionnal*, Lepage uses *I Confess* as a fulcrum between then and now. Moreover, through his characters and story structure, he implies that modern Quebec society is haunted by ghosts from the past as it wanders through a present existence of rootless amorality. (Alioff 13)

This struggle of Quebec society in the Quiet Revolution of the 50's and 60's to break away from the domination of the church (on all levels: individual, familial, societal, political) is parallelled in the Tiananmen Square news footage. The television excerpts of 1989 are juxtaposed with the action of the present or past primary (much as the *I Confess* excerpts) to document, to focus the viewer on, the Chinese people's struggle for human rights against the oppressive communist government. These continued themes and actions but juxtaposed texts and tenses are the thematics of Lepage's film: different versions of the same event or similar struggle in a seemingly unchanging environment.

Both the opening and closing shots focus on a physical structure: the permanency of physical history acts (because of its tangibility) as a memory container for personal/familial history. The juxtaposition of the primary text (the events of the Lamontagne family past and present) with the "containers" of the secondary text (brief excerpts from I Confess) exposes the matrix of the film: only through generational recycling or rejuvenation can and does personal history become "constant," as Pierre's cousin states, "Yous, les Lamontagne, avez toujours été bohémiens." It is the fluidity of human/natural motion that becomes permanent, guaranteed, inevitable. A new (primary) text unfolds as a recreation of an established text (the—fragmented Hitchcockian—

secondary text): the primary text at once arises from the secondary and justifies the permanence or constancy of the secondary text, while it "recycles" that secondary text into the context of the primary text (just as the past is rejuvenated—or rather, repeated—by and in the present).

All texts within *Le Confessionnal* can in fact be viewed as one extended, continuous version with different characters and contexts but with one unifying plot and theme. The interaction and internal adaptation of the textual components are but an extension of this recycling, and the meaning "behind" Lepage's film. This aspect of meaning discovery as the unveiling of the overall text or film is explained by Riffaterre:

L'interprétation est facile, mais il faut la faire. Chaque épisode est une énigme, puisque chaque tableau ne peut se lire qu'en fonction des tableaux voisins et doit être transposé, après un va-et-vient comparatif, dans un discours analogique. L'obscurité réside moins dans la difficulté que dans la nécessité de traduire : le texte ne cache que pour révéler, mais il faut en passer par le rituel d'un lever de voile. (La production du texte 113)

Similar to MacDonald's use of the fragmented Shakespearean originals as the secondary text in *Goodnight Desdemona*, Lepage employs excerpts from the Hitchcock original, *I Confess*, as the secondary text to access the "hidden" past. The divided primary text holds not only the events of the past generation of the Lamontagnes but also the history behind the Hitchcock film, of which the events of the past and present primary text are but another version. This form of "adaptation" occurs within the structure of the overall text or film as a context and a continuation of theme to unify the juxtaposed texts under a single focus. Continuity between these separate texts is

provided by the "fluidity" of its characters: for example, Hitchcock (a "secondary" character) is included in the actions of the past primary (which in fact enables the events surrounding the filming of the Hitchcock secondary text to be created, surmised or invented), while the young priest/Monsieur Massicotte is inscribed into the past and the present of the primary text. The viewer also has the overlap character of Hitchcock's assistant to perceive the link between the actions in the primary text as a refurbished version of the secondary text. Therefore it is through the texts' characters that dialogue and exchange are implemented.

Hitchcock's I Confess is used to situate the viewer in 1952, to situate the familial past which has significant bearing on the primary text. Excerpts from I Confess provide a transitional link to the primary text. These excerpts of an existing film are the complete contents of the secondary text in Le Confessionnal: no external information is required of this "foreign" film in order to process the events of the primary text. Information vital to the understanding of the primary text (and the emergence of the patterns and meaning of the overall text) but absent from the excerpts are provided by the overlap to the primary text, Hitchcock's assistant (a "secondary" character in the amalgam past); much as Monsieur Massicotte, the overlap character between the past and present of the primary text, finally divulges the contents of the past to the present (contents of the confessional made and sealed in the past). Scenes from the Hitchcock film are juxtaposed with the primary text's past and present actions, with both Paul-Émile's and Pierre's narratives. These excerpts in fact provide no information about either the Hitchcock film or the actions in the primary text apart from the title of "I Confess" against a black-and-white shot of the Château Frontenac which situates a geographic

and translational relationship between the secondary and the overall text. Rather than clarifying or stressing the actions of the primary text, these excerpts are a link for the viewer to primary text's past during which time the filming of the Hitchcock film occurs. In the focus of the past, information absent from the excerpts but important in understanding (or rather solving) the events of the primary is provided to the viewer. Hitchcock's assistant, a surmised secondary character, explains the story of *I Confess* (as the young priest provides a simultaneous translation) to both the past primary text and the viewer:

RACHEL enters the vestry with a tray of tea; she then moves to the back room. HITCHCOCK'S ASSISTANT, the YOUNG PRIEST and the HEAD PRIEST beginning conversing. The YOUNG PRIEST translates the assistant's dialogue for the HEAD PRIEST and his response to the ASSISTANT.

ASSISTANT

It's the story of a priest to whom a man confesses a crime. The crime is murder. But the priest is being accused of the murder. And he can't say anything because of the seal of the confessional. His integrity leads him to suffer the same injustice and tribulations as Jesus Christ.... He is also being blackmailed because of a friendship he had with a woman before being ordained as a priest. He is a man torn between the carnal and the spiritual.

YOUNG PRIEST / HEAD PRIEST

We believe it is precisely on this point that the archdioses has reservations. You will agree that Mr Hitchcock is not known for his religious art.

ASSISTANT

I can assure you that Mr Hitchcock's intentions are completely noble. Try to understand that the seal of the confessional is difficult to deal with both by Hollywood, which is mainly run by Jews, and by the American audience, which are mainly Protestant. But Mr Hitchcock believes the story is universal. That's why he wants to shoot the film in Quebec City rather than in Boston or New York. Besides, your church is so photogenic.

CUT TO RACHEL cleaning the window. The church assistant touches her behind. She yells and falls.

As Rachel enters the vestry, the "unity" of the past is focused for the viewer: both past primary and secondary "stories" (events surrounding the Lamontagne family and the filming, respectively) unfold under a common roof. However, it is the primary which bounds the action: the scene begins with Rachel's serving tea and ends with Rachel's fall. Similarly, the viewer and the present primary text enter and exit the past through their connection to 1952, through the events of the past primary. Before the vestry scene Pierre touches the oval outline where Rachel's portrait used to be. The verbal overlaps: "ça fait combiens d'années vous êtes mariés?" The scene then follows the verbal into Pierre's mother, Françoise, (in 1952) giving confession. After the vestry scene, the focus follows Rachel home: Rachel stands in the bathroom in front of the mirror, opens the cabinet and picks up the razor blade. A full-screen shot follows of only the bathroom sink; the running water turns red. The camera backs up to show a paintbrush with red paint being rinsed by Pierre. This vestry scene extends the church as a link (and container) between the past primary and the secondary to the family home as a link between the

past and the present within the primary narrative. It is within these permanent "containers" that the texts and stories unfold, blend, remain separate (although always remain in focus to the viewer but never to the primary text itself). These physical and permanent structures are peopled by the present and haunted by the past.

Excerpts from the Hitchcock film, the secondary text, are juxtaposed with the primary text to advance action, anticipate events, or fulfill viewer retroactive expectation in the overall text or film, which emerges from these combinations and oscillations. By juxtaposing one form against another, one film against another, one plot, context or character against an established other, a continuity or congruity emerges. The opening excerpt of a body in the church vestry anticipates a continuation in the primary text past or present. The plot in *I Confess* (as explained in the past by Hitchcock's assistant) is to find out the murderer, as the plot in the present primary text is to find out the father of Rachel's baby (only known in the past primary text). Discovering the "culprit," known to a priest bound by the seal of the confessional, is the parallelled plot and thematic continuity present at the beginning of *Le Confessionnal*.

This unity in theme and contrast in form/text continues throughout the film, defines the oscillation between primary and secondary texts. For example, after Rachel runs along the bridge (to her death) and before Marc slashes his wrists, during the filming of the secondary Hitchcock yells, "and cut!" Before Pierre learns of his brother's suicide, on the television (itself a medium by which to access permanent recordings of the past) is heard, "There's been enough bloodshed already," an audio excerpt from I Confess diegetic to the present primary. Pierre's scream then merges with the

backgrounded secondary text. In these two examples, the juxtaposed secondary text in fact unites the preceding and proceeding scenes, unites the actions in the primary text. In the former, the secondary text links the past and present of the primary text; the excerpt exposes a continuity (once hidden from both the present of the primary and the viewer of the film) between generations. In the latter example, the excerpt immediately predicts the action of the present primary.

Similarly, before the conclusion of Lepage film, the end of the premiere of I Confess is presented to both audiences: to the amalgam past's audience (both sets of past characters) and to the Lepage film's audience. The viewer thus anticipates the conclusion or final bounding of action within both the primary text and the overall text. Since the opening of Lepage's film begins with the "opening" of Hitchcock's, Le Confessionnal is therefore "contained" by the Hitchcock excerpt. All secondary texts "contrasting" the primary operate in this manner and for this purpose: when the young priest reads from the bible, "And it was said that a man had two sons," before the discovery scene of Rachel's pregnancy, is used not only as a transitional and anticipatory link but also as an overlap. The continuation of content from the secondary to the primary (embodied by the audio overlap of the quote with the visual of its "unknown" recipient, Paul-Emile) at once links scenes and alters the meaning of the quoted text as it "superimposes" a different character, providing new information concerning that character.

The shared framework of the past provides the information missing from the primary text, but required by both the viewer and the present primary to solve the mystery. Although it is suggested in earlier scenic overlaps or blended texts, the discovery of Marc's father/Rachel's affair is only explicitly confirmed in the taxi scene. It is only in the final scene of the amalgam past, in which both sets of characters dialogue or interact, that the father is finally discovered (by both the viewer and the present primary). As the taxi scene unravels, the seal of the confessional is simultaneously broken by Monsieur Massicotte (once the accused young priest):

After the premiere of *I Confess* ends, HITCHCOCK gets into PAUL-EMILE's taxi.

PAUL-EMILE

One day my father, who was syndicalist, asked him, "Monsieur Duplessis, how come a man with such good taste like you always wears an old, broken hat on his head?" And he turns to my father and say, "Look, this is what the French Canadian wants to be [points to the suit] and this is the French Canadian [points to the hat]."

HITCHCOCK

Did it work?

PAUL-EMILE

Il comprend. Well, he's just been re-elected for the third time.
HITCHCOCK

Brilliant.

PAUL-EMILE

In fact, I think I would have a good suspense story for you.

The scene flips to a shot of Massicotte at the top of the Château Frontenac (a shot which parallels the Hitchcockian shot in the *I Confess* excerpt). Inside his suite Pierre is there with his nephew months after Marc's suicide. Towards

the end of Pierre's (confrontational) visit, Massicotte gives him a cheque for the boy's care. As Pierre leaves, Massicotte warns:

Prends bien soin de cet enfant-là. Le diabète peut être terrible. Bien sûr au début ça ne provoque que le vertige. Mais quand c'est mal soigner, ça peut aussi rendre aveugle. Marc n'a jamais voulu subir les tests et pourtant le diabète est une maladie toujours héréditaire.

PIERRE approaches the suite door in shock and realization.

The scene flips back to the taxi:

SHOT of PAUL-EMILE's eyes in the rearview mirror.

PAUL-ÉMILE

It's the story of a couple. The wife is very unhappy because she doesn't have any children and so doesn't feel like a real woman. She asks her younger sister to come and live with them.

FRONT SHOT of PAUL-EMILE driving the taxi.

The wife, she is always sick and depressed. But the younger sister, she is very beautiful and full of life. So the man tries to resist her but he can't. So they fall in love. But the problem is that soon after she becomes pregnant. They're desperate because they don't want to hurt the wife. They try to disguise the situation and make it look like another man is the father.

SHOT of PAUL-EMILE's eyes in the rearview mirror.

When the child is born, the younger sister, she cannot bear the guilt and she kills herself.

HITCHCOCK

And what happens to the man?

FRONT SHOT of PAUL-ÉMILE.

PAUL-ÉMILE

And well, he just can't bring himself to love this child. So when he sees all the suffering he has caused, he plucks his eyes out.

SHOT of PAUL-EMILE's eyes in the rearview mirror. He blinks slowly.

HITCHCOCK

That's not a suspense story. It's a Greek tragedy!

Before this final confirmation of guilt and innocence, clues are given throughout the film which point to the father of Rachel's baby in the primary text and the false accusation of the priest in both the primary and secondary texts. The *I Confess* excerpts are juxtaposed with the primary text to remind the viewer of the accused priest "to whom a crime has been confessed." In fact, as the past primary text unfolds, the viewer perceives it as another version of the *I Confess* original. For example, as the audition of Jeanne d'Arc's daughter is read, the visual focus is placed on the falsely accused and the guilty party in the past primary text. This scene from the amalgam past is in fact an *I Confess* excerpt, a secondary text. This scene is a blended text, not merely a merged focus of the conglomerate past. The excerpt is merged with the past characters (both of the past primary and of the filming). The excerpt, read by both sets of past characters, superimposes the actions and characters of the past primary text within which the solution lies:

The script is read in HITCHCOCK's office in the Château Frontenac;
HITCHCOCK reads the inspector, his ASSISTANT reads the girl's friend and
the GIRL reads her part.

HITCHCOCK

Now my little ones, tell me everything. Your mother called us saying that you passed the Villette house that night.

ASSISTANT

That's right.

HITCHCOCK

What was the time?

ASSISTANT

Eleven o'clock.

GIRL

No, it was after eleven.

HITCHCOCK

So what did you see?

ASSISTANT

A man.

HITCHCOCK

Well what was he like?

GIRL

He was a priest.

CUT TO the YOUNG PRIEST looking up the stairwell. The YOUNG PRIEST says good-bye to RACHEL, that he's leaving the priesthood because of the rumours about his fathering her baby. The YOUNG PRIEST approaches the stairs.

HITCHCOCK

How tall was he?

The camera moves down the stairs and stops (and holds) on PAUL-EMILE standing at the bottom.

ASSISTANT

Like him.

CUT TO Hitchcock's office.

HITCHCOCK

Was he fat or thin?

GIRL

Not fat, not thin.

HITCHCOCK

But you're absolutely sure he was a priest?

GIRL

Yes.

HITCHCOCK

You're not to say anything to anyone about this.

The GIRL exits. Another girl enters the room, takes the script and sits down. She begins reading the news of Tianammen Square. The scene cuts to a television shot of a news anchor speaking but dubbed by the (second) girl.

As the visual focuses on Paul-Émile while the verbal overlap continues, the viewer perceives this structural or linking device to extend beyond its editing function. Because the visual of Paul-Émile is juxtaposed with the read excerpt "like him," the viewer perceives that the (juxtaposed) overlap between texts in fact localizes the meaning to be extracted: Jeanne d'Arc's daughter reads from the *I Confess* script, "he was a priest," as the visual of the young priest in the primary is shown. The link between the false accusation of the

priest in both *I Confess* and in the past primary of *Le Confessionnal* is reconfirmed. The next girl at the audition in Hitchcock's office reads the news of 1989, as an older version of her appears as a news anchor shown on the television in the stripper Manon's motel room. The link between the past and the present of the primary text is again reconfirmed in the oscillating structure suffusing *Le Confessionnal*. These surrounding juxtaposition of content/form and continuous meaning/theme reconfirms the viewer's realization that Paul-Émile is "him."

The secondary text (the I Confess excerpts) and the amalgamated past (the events behind the excerpts or film incorporated into the past of the Lamontagne family) in fact predict the events and actions unfolding in the primary text. They not only link the scenes but also predict the final confession to the viewer. The secondary text predicts the final solving of the mystery in the primary text. The text and context of the secondary narrative focus are joined as the suicides in the past and present of the primary text are depicted. The secondary text points the viewer to the approaching discovery of the father and the cause of the suicides. This scene is in fact as close to a blended text (in which once separate texts interact or merge) without actually being a blend: all texts (past, present, primary and secondary) are linked, overlapped and simultaneous, without ever "communicating." Although the I Confess excerpt does not come into contact with the primary text, past or present, its "behind the scenes" context is regulated by the primary. That is, the filming only takes place once the primary has ended, once Marc stops crying during his baptism.

The scene begins with Marc and Massicotte in Japan. The scene cuts to Marc's baptism in the past primary at the church. The scene then moves to the

filming of I Confess in the church as the film crew waits. Hitchcock then states, "I think the child has stopped crying. Roll camera. And action." The film turns to black and white. Shot from behind, the priest-actor walks down the aisle holding a candle as the music from I Confess plays. The I Confess excerpt assumes full-screen: the priest (Montgomery Clift) walks holding a candle down the aisle and towards the camera to address a man sitting in a pew: "Keller, why are you here this time of night?" "I want to make a confession." The scene then flips back to Marc's baptism, still in black and white and with the thematic music from the excerpt. Jeanne d'Arc takes a photograph. The scene shifts to Pierre (in colour) sitting in the hallway at the family home opening Marc's family album. This rapid shifting in tenses and texts focuses the viewer on the continuous or repeated actions throughout all texts or stories. The scene begins in the present primary, moves into the past primary with Marc as the overlap. Under one shared focus, under one common roof, the blended emerges: both the characters of the past primary and of the filming "acknowledge" each other. As the camera focuses on the filming framework, the secondary assumes the viewer's focus. The filming of the excerpt links the amalgam past to the full-screen excerpt. The excerpt stresses to the viewer the impending confession (or discovery) of the primary text's "Keller" (the father). The scene then moves back to the (past primary) baptism, again with Marc as the overlap. However, it is shot in black and white and the music from the secondary text continues. Although the primary assumes the form of the excerpt, the "blended text" is only evident to the viewer. The characters themselves do not assume the "form" of the secondary (as is the case in the blended text of Goodnight Desdemona). Both sets of characters are nonetheless aware of each other (as they have been throughout

the film) and obviously affected by each other in the simultaneous, conglomerate past. The viewer anticipates the final conclusion of the primary as but another version of *I Confess*. The scene then returns to the present primary with the photograph/album and Marc as the overlap.

The secondary text is both the viewer's access to the Paul-Émile (past) primary text and Pierre (present) primary text, as well as the present primary text's own access to its past. In other words, the past primary text (of Paul-Émile) and the secondary text of *I Confess* are both used as "other" texts juxtaposed with the present primary, although both "past" texts are one extended version while the present is its continuation or expansion. The quest of the present primary text is to uncover its past, as the quest of the reader or viewer "is to discover" (Iser 17). The Hitchcockian excerpts provide to the present primary an accessible, recorded, documented past around which its own past revolves and of which both its own past and present are but rewritten versions. Juxtaposing both present and past primary texts with scenes from Hitchcock's film emphasizes this permanent and accessible past, as well as exposes established patterns of the past reiterated in the present. This collage technique enables the patterns of the overall text or film to be exposed as meaning is uncovered within.

Thus the *I Confess* excerpts, a permanent past accessible in the present, replayed in the present, expose the pattern of the Lepage film as they emphasize the permanence of the physical past in the present environment and the ability to replay past actions in the present, while the present primary text is but a replayed (albeit retailored with different characters) account of the merged and simultaneous past stories. *Le Confessionnal* places into secondary-text position both the secondary text of *I Confess* and the "hidden"

(yet partially recorded) past of its primary. Because both its past and the Hitchcock excerpts are employed as juxtaposed texts (similar to the secondary-text function of superimposing or concentrating meaning), the present primary text resurfaces to the viewer (reiterating the pattern of the film) as but a continuation of these pasts. Within one text, two are unified, internally adapted, yet retain their uniqueness. Within one primary text, two tenses are united but retain their "individuality," their characters and contexts. A continuous plot and congruous theme expose the unity of a heterogenous primary text, much as an extended context and permutable characters between the past primary and the secondary are internally adapted to precipitate the present primary. The internally adapted, continuous "other" text, that is the composite past, allows for communication between tenses, between past and present characters, and inevitably between primary and secondary texts.

The linking scene before and after the surreal motel scene reaffirms this polarity between fluidity and stagnation: the shot of the motel and the train passing by above is constant or perpetual, while the time of day changes (darkness progresses into light; night, into dawn) and the direction reverses. As Marc is the focus of both the previous and following scenes (the surreal motel scene and the train shot), the subject of the shot is transported "onto his shoulders." Marc represents the constant movement of the train, which appears to be in motion in contrast to the motel yet is unchanging against the progression of time. In retrospect to Pierre's opening narration, "le passé porte le présent comme un enfant sur ses épaules," the viewer surmises the train to be Marc "on the shoulders" of the motel, his mother: the motel is the statue, the time frame of the past—the foundation of the present, while the train is the lit halo, seemingly in motion but essential stagnant (or rather,

seemingly stagnant but necessarily in motion). Only after Marc's suicide, only once Marc has completed the cycle, do the outlines of family portraits on the wall disappear: once the cycle unifying past and present is "dead," only then there is "hope" (or rather, a new cycle) beyond heredity for the future (Marc's son). The unravelling suspense of the secondary text *I Confess* is transposed to the looming development of the "Greek tragedy," as Hitchcock states to Paul-Émile, that is the (suspenseful) primary text and its internal union where past and present converse.

This transitory link between texts or tenses extends beyond an editing technique or device: it embodies the continued themes and overlapping characters. As past and present characters mingle unaware of each other under one roof (under a shared focus), as Pierre sits in the hallway and his mother walks out with baby Marc into that hallway, the viewer's focus is "contained" within a physical (permanent or continued) structure, the family or generational home, while the focus shifts between tenses and texts or stories. This oscillating structure of textual focus framed in and by one environment is the theme of Le Confessionnal: these permanent constructions are inherited, are part of and present in all three narratives. It is this link to the past. this continuation of the past in the present that is the inherited patterns of the past, the hereditary disease, the repeated reaction-action, that is the remade version of I Confess. This overlap of two texts in one focus is evinced in the scene where the young priest reads biblic excerpt of Cain and Abel, "And it was said he had two sons," as the visual focuses on Paul-Émile. This biblic reference is not only a continued link to the I Confess excerpt ("a man torn between the carnal and the spiritual") but in fact a reflection on modern Quebec ("hédoniste") society searching for the spiritual. As Robert Lepage explains in an interview:

La rencontre des deux frères correspond à la rencontre des deux idées, celle de la spiritualité et de la chair. C'est l'histoire d'un homme déchiré entre le spirituel et le charnel, un des grands thèmes de Hitchcock. Voilà les deux frères. L'un d'eux représente le charnel, c'est un prostitué. Il n'a de connaissance, de mémoire, que la chair. Il veut connaître son lien de sang, son lien de chair, et il va à la recherche de son père. L'autre, qui peut paraître ambigu, fait une démarche plus spirituelle. Il cherche plutôt ses racines spirituelles. Il revient dans sa ville d'origine et il enquête. [Il cherche] la spiritualité. Dans les nouvelles générations il n'est pas rare de rencontrer des gens qui font des démarches spirituelles, qui partent aux Indes. Je le sens. Auparavant, on n'avait pas à bâtir ou à transmettre cette morale. Les valeurs morales étaient imposées. C'était très clair. Aujourd'hui, ces valeurs, ces certitudes nous manquent. Le film fait voir un passé extrêmement moral alors que la partie contemporaine est sans aucune moralité. On voit des gens dans les saumas, dévoilant une sexualité ambiguë. Les valeurs morales sont extrêmement relatives alors que, dans la cellule familiale de 1952, il ne fait pas de doute que ce qui arrive à la jeune fille est catastrophique. (Coulombe 22)

This binary theme shifting between the carnal and the spiritual, between Quebec now and then, is reiterated in the scene in which Massicotte is revealed as the young priest. Massicotte in fact embodies this theme as his character in the past is the spiritual while in the present, the carnal. These unified oppositions are embodied in the "jeu d'échec et paf : vous mangez une

pièce puis ensuite vous la buvez;" the game which combines the refinement of Asian culture and hedonism of (Quebec) occidental society. As Massicotte describes the stages of the game, the viewer is also provided with the theme of the present haunted by the past: "Au moment que vous croyez être parfaitement en contrôle de la situation, un mouvement que vous avez fait précédemment revient tout à coup pour vous hanter.... Vous prenez conscience du cul-de-sac dans lequel vous êtes lissés et l'angoisse vous envahit." After Massicotte reveals his past vocation to Pierre (Pierre: "C'est vous qui parle." Massicotte: "Impossible. La loi du silence. Le secret de la confession. Vocation oblige."), the visual provides a now and then juxtaposition: Massicotte walks up the stairs at the Château Frontenac. The camera follows up to the next level; the young priest walks up the same stairs as people line up for the film audition. The viewer thus follows Pierre's (the present primary's) assumption, as Pierre perpetuates the assumptions in both the secondary text (the excerpts) and the past primary. Both the viewer and Pierre assume Massicotte, the priest, to be the culprit; however, the viewer has already been provided with the all-knowing, falsely accused character of the priest in Hitchcock's version.

In Le Confessionnal, to access a fictive text (the blended and surmised past), a documented, recorded, physical-container of the past (the replayed scenes from Hitchcock's I Confess which is itself fiction) is juxtaposed visually and verbally with the primary text. The secondary text of I Confess separates and unifies the past and present primary texts. The secondary text juxtaposes form and content to anticipate tense and scene changes but nonetheless provides some continued or overlapping element: while Pierre begins painting the living room wall red (in order to erase the photograph

outlines), dialogue from I Confess is heard on the television. The scene cuts to a full-screen shot of I Confess: "Where's Keller?" "At the Château Frontenac, sir." A full-screen shot of Pierre looking into the camera, presumably at the television, ensues. The scene then cuts to a shot of the Château Frontenac, where Pierre will be trained by his cousin as a roomservice waiter. When Pierre chases after his brother Marc, the stairwell shot is done in typical Hitchcockian style (signalling to the knowledgeable viewer of the carbon-copied film). As the scene returns to the living room, Pierre traces the outlines still not erased or hidden on the red wall. As he touches the wall, the voice-over, "ca fait combiens d'années que vous êtes mariés?" switches the visual to the past primary of Rachel in the confessional box with the young priest (who will, like in the original secondary text, be accused of a "crime" he did not commit). This juxtaposition of texts, the secondary text (the I Confess excerpt) and the present primary text, continues (is repeated as a pattern of the film) as the past is juxtaposed or overlapped with the present in one text, the primary.

This merged or blended "other" text that is the amalgamated past (the overlapping and dialoguing characters and events of the family and the filming) must inevitably undergo adaptation to the present primary text, must inevitably unite with the present primary if "communication" between the generations is to occur. The development of action is parallelled as events coincide and characters fraternize. The merged past actually enlightens the viewer (as it enables the viewer to predict the unravelling events and upcoming actions in) to the present primary: as the secondary text revolves around a priest accused of murder, as the past primary revolves around a priest accused of "fatherhood," and as both the viewer and the present primary

must solve the mystery, must access the contents sealed by the confessional, must unite the past with the present. After the synopsis of the Hitchcock film in the past, the *I Confess* excerpts trigger the viewer to link the internally adapted "past" text with the present primary.

The secondary text (the permanent, documented, recorded element of the past) is "cited" to introduce the past, to rejuvenate the past in the present. Around a tangible documented past, another past is accessed and subsequently animated: like technology facilitating communication between characters, the I Confess secondary text ignites the communication between texts, past and present, as its juxtaposition in form readies the viewer to process the juxtaposition in texts and tenses (thus in content). The events behind the primary and secondary texts are in fact already merged (in full communication) as their past or hidden characters intermingle, as their events unravel together and inseparably—as the I Confess filming is provided with a new context elaborated by the past primary, and as the past primary emerges to the viewer because of the time-frame circumscribed by the filming. Their convergence to be incorporated by the present primary text (i.e., the disjointed primary text incongruous to both itself—its past—and the viewer) is the suspense suffusing the already blended or merged focus (both the IConfess excerpts and the past primary text).

Music is used in much the same manner as the secondary text, although it is slightly less evident for the viewer to decode. Like the *I Confess* excerpts, music (both thematic and lyrical) is a structural editing device. It nonetheless provides information or meaning to the scenes it links. In overlapping the scenes, the omnipresence of music not only provides continuity in the progression and fluidity of scene changes (much like the fluid movement

between past and present characters in the Lamontagne house), but also affects or defines that overlap according to a new text (with or without lyrics). In the surreal scene, the song "Waiting for the Night to Fall" is non-diegetic, that is, only apparent to those outside the characters' world (much like Pierre's opening and closing narration, also non-diegetic, structures the time-frame of the overall text or film, including the oscillating texts). The fluidity of the natural is placed in evidence during the film's surreal scene: because of the ungrammaticality in form to the preceding shots, this scene relies on the secondary text (Depeche Mode's song, "Waiting for the Night to Fall") both for its definition and to provide congruity with the preceding events and scenes. As Moose and Marc begin to tattoo Pierre, lying unconscious on the floor, the "voice-over" of the song begins:

The scene is lit by the motel sign as the door is blown open, while human action is either slowed or frozen.

MARC

Why are you stopping?

MOOSE

There's a train coming.

CUT TO a block of frozen fish melting in acceleration.

BACK TO inside the room: MANON (the stripper) and her son are asleep on the couch; MOOSE is asleep on the floor. The lyrics begin:

"I'm waiting for the night to fall. I know that it will save us all. When everything's dark, keeps us from the stark reality. I'm waiting for the night to fall."

The camera holds on MARC lying in bed awake next to PIERRE who is asleep.

"When everything is bearable. And there in the still all that you feel is tranquillity."

The scene cuts to the frozen fish melting in acceleration. The scene then moves outside: the train passes over the motel as day breaks but in the opposite direction.

The secondary text that is Depeche Mode's "Waiting for the Night to Fall" reiterates the opposition or contrast (but never conflict) between stasis and motion: waiting (not moving or changing, but remaining still) for the end of the cycle, remaining passive to the continued external movement. Despite the perpetual movement of time, of the cycle, elements caught inside that time or cycle (as is suggested by the "time warp" of the characters inside the motel room and by the secondary text of "waiting" for the return to the cycle) remain stagnated. Yet the action in the primary text is accelerated (or rather fast-forwarded) to equal or match the length of the song. This conforming of the primary to the secondary, the song, forces the viewer to focus on the song as a transmitter of meaning in much the same way as the other (I Confess) secondary text. This juxtaposition in form between the other scenes can only be a result of the superimposition of the discrete secondary text onto the actions of the primary. The words of "waiting for the night to fall..." suggests the anticipated conclusion, the end of the cycle. Since Marc is the only character awake (thus the focus of the scene) the musical voice-over focuses on Marc's stagnation (in a sense trapped in and by the cycle) and the inevitable repetition of his mother's suicide. Although these texts, the actions of the primary text and the lyrics and music of the secondary text, are not in communication with each other (as is the overt case in the blended text of Goodnight Desdemona), they are juxtaposed to link a "shared" meaning:

the song provides access or rather verbalizes Marc's hovering state while the visual provides new meaning (through the presentation of a new context) to the lyrics of the song. Although they are never in direct contact with each other, these "textual components" result in the overall film, for only within the confines of the film can these separate entities (in a more conventional portrayal and "realistic" usage) be merged or superimposed.

In the strip club scene the song "Policy of Truth" (previously used as an omnipresent or voice-over narration) is diegetic to the scene, as a part of the action of the characters. Music is therefore used as either a backdrop or a narrative, either as part of the scene or outside of the scene: although the "text" is constant, the context is altered and thus the significance to be attached is revised. Following the scene when Marc reveals his being a "pute de service" for Massicotte, the musical voice-over of Depeche Mode's song begins. The scene follows Marc to the family home. Inside Marc and Pierre have dinner. The back wall is now green (the second coat and the second colour). The scene proceeds (to the next day) to Pierre fixing up the father's car as Marc stands against the garage looking elsewhere. The lyrics begin:

"You had something to hide. You should have hidden it, shouldn't you. Now you're not satisfied with what you've been put through. It's just time to pay the price for not listening to advice and deciding in your youth on the policy of truth."

PIERRE removes the licence plate of another car; MARC sits on the father's car seemingly distant.

"It could be so different now. It used to be so civilized. You will always wonder how it could've been had you only lied. It's

too late to change events, it's time to face the consequence; the delivering of proof in the policy of truth."

CUT TO the strip club: the music is backgrounded as part of the act.

"Never again is what you swore the time before. Never again is what you swore the time before."

Because the song follows Marc's apparent discontent with his lifestyle as a prostitute and because Marc appears not involved in or focused on the actions with Pierre, the viewer assumes the musical "description" to be of Marc (of his secret lifestyle, his dissatisfaction or discontent, his wrongly chosen path, etc.). Although this focus of meaning narrates Marc's quest "to change [his] events," to discover his blood line, the more discrete (but pertaining more to the solution of the mystery) is placed on the father. The beginning of the lyrics, "you had something to hide," superimpose Paul-Émile's dilapidated taxi from the 1950's. This "isolation" of meaning points the viewer immediately to Paul-Émile as the "culprit." Apart from parallelling Pierre's dishonest act of removing a licence plate, the superimposed lyrics ("It's just time to pay the price for not listening to advice and deciding in your youth on the policy of truth") in fact point the viewer to the concealed and disguised Paul-Émile/Rachel affair. "It's too late to change events" further confirms the Paul-Émile link; however, these lyrics also point the viewer to Marc's inability to remove himself from the "fated" cycle, the inevitable repetition of his mother's suicide.

Thematic music, however, moves beyond the Depeche Mode examples: it is used simultaneously as an omnipresent (voice-over) narration and as an inherent element reflective of the film's time-frame, thus signals to the viewer which text (past or present, primary or secondary) is to be

anticipated. In the opening church scene of the past primary, the camera pans along the rows of pews; the thematic music transforms into that reflective of the 1950's and is met with visual confirmation of that time-frame. Perhaps taken for granted as an emotional stimulant without meaningful bearing on the actions and events of the scene, the thematic music is now exposed as a filmic element intrinsic to the transition between "texts." Thematic music signals the change in context but continuation in theme: it situates both action and time within the plot development of the respective text, and the intermingling of both primary and secondary texts.

This overlap or continuity between two tenses is further (or firstly) evinced in the opening (pre-title shot) scene as that of time within space, multiple tenses within one sentence, several texts within one actual film. The scene opens with a shot of the family home; the scene moves to the living room and pans along the wall of family snapshots, portraits of the past. Pierre's voice-over reveals the present is 1989 and his father has died (from diabetes as Pierre reflects: "Je retrouvais dans toutes les pièces de la maison les traces de la négligence de mon père : les plus tragiques étaient souvent celles de son diabète et avec le temps l'avaient rendu aveugle."). Focused on the same wall, only the outlines of the framed photographs are left on the wall; a visual of the father's dilapidated car is juxtaposed. The scene then moves to the church where only Pierre, his cousin André and the priest are present for the father's funeral. The camera closes in on the vacant pews then pans along the aisle. The thematic music transforms into a style representative of the 1950's. As the camera progresses down the aisle, the pews are filled with people in 1950's dress, including the presence of the "secondary" character, Hitchcock's assistant (which signals to the viewer that

two stories or events and two sets of characters are already under one mutual focus). The camera continues until it reaches the confessional box on which it closes in. The title, "Le Confessionnal," appears with an old-fashioned razor blade through the "o". The next scene then begins with a mirror shot of the father (presumably in 1952) shaving with such a blade. The fluidity of time and intermingling characters within a fixed, unchanging physical environment suffuse the film's thematics and are the structures or patterns from which the viewer extracts meaning by piecing together the juxtapositions, as Marc's former girlfriend states: "pour savoir où tu vas dans vie il faut savoir d'où tu viens." In order to understand the present primary, its past (the foundation and the raison d'être of the present) must be exposed (as the past primary will inevitably be adapted by the present primary, as the mystery will inevitably be solved). The intersections or overlaps are framed within the structures permanent in time, against the fluidity of the inevitable cycle, in other words, the house, the church, the motel, the Château Frontenac, the bridge, I Confess (as Le Confessionnal has now become).

As the interaction, or rather intermingling, between past and present is framed within, and thus facilitated by, a physical structure within a given time-frame, the participants also require a point of intersection or commonality in order to communicate, the final extension of internal adaptation intrinsic to *Le Confessionnal*. Throughout this intertextual film a physical, permanent, technological structure is required by the characters in order to interact, to communicate: whether this structure is language (the point of intersection being the translator, the young priest/Monsieur Massicotte, who also translates the past into the present primary), or it is the electronic vocal box used by the old man in the sauna, or it is the house

within which past and present primary characters pass each other in the hallway, adaptation must occur between characters in order to communicate (as the present must adapt the past, incorporate the past, in order to understand "where it's going to"). The seal of the confessional (apparent in the secondary text and in the final adaptation within the primary text as the present assumes the past, while the past reiterates itself in the present) can only be broken via an "adaptation" of the rules, an intersection between words, messages, and actual meaning. This "adaptation" extends to the intersection between the reader and the (patterns and meaning of the) overall text: the realization and transcendence of the amalgam past, the patterns of the film "imagined" (or rather, incorporated and assimilated) by the reader-viewer.

The secondary text or technological link (a superimposed inanimate device promoting an animated "dialogue") enables the intertextuality of time, space and characters to be perceived as it allegorizes the intersections within the pattern of the text. Le Confessionnal is neither the primary text of Pierre nor that of Paul-Émile: it is rather the permutation between concurrent tenses (between the established, recorded past of the secondary text and the "hidden" past of both the Lamontagne family and the filming), between a shared subject (between the past and the present of the primary text), and between the subject-object interchange (between the present primary text and the secondary text). Le Confessionnal is neither the main narrative thread of the present primary text, nor an exploration of the past primary text: it is the collage of all textual components (the primary texts and the secondary texts)—how they are pieced together establishes the encompassing (physical, permanent, continual) meaning of Lepage's film. Without these

separated and overlapping texts, Le Confessionnal would simply be a remake of its original, I Confess: it would remain a text influenced by another, not a text inscribing others or enriched by the presence of others. As Le Confessionnal is haunted by its past (by the excerpts of I Confess), as the characters in the present "mingle" with the ghosts of the past under one roof, Quebec City is also haunted by its past:

Mais cette présence "étrangère" dans une ville qui, depuis une siècle, semble vouloir arrêter le temps et emprisonner l'Histoire dans ses murs, montre aussi qu'une cassure est en train de se produire, que la société québécoise ne pourra plus se réfugier derrière son passé pour battre le présent en retraite. (Lavoie 26)

The convergence or intersection between the present primary text and the "other" narration of the past is the final communication, the resultant dialogue culminating in the blending of all texts. The viewer requires this "technological device" of the Hitchcock secondary text as the intermediary between past and present, similar to the conduit of the wastebasket or Gustav Manuscript in Goodnight Desdemona. The present primary text similarly requires the documented, recorded, permanent past that is the family photo album, the portraits on the wall, the contents of the confessional that are the contents of the fluid, mutating, evolving, decaying human memory needed to understand its present, its self, as Pierre responds to Monsieur Massicotte: "J'ai besoin de comprendre!" The communication and exchange between texts is induced by the container or embodiment of each text and tense: the character who, like the fluidity or motion of the natural, of the cyclic, ascends beyond the physical, beyond the confines of his or her respective text, to accept, incorporate and provide new information. Through presenting the recorded, documented event of

the film *I Confess*, Lepage constructs *Le Confessionnal*; Lepage incorporates the hidden actions and events of the past (of his created "text") into the framework of an existing (albeit surmised or deduced) other. Therefore only by physically including the inspiration for the making of *Le Confessionnal* (i.e., Hitchcock's *I Confess*) can Lepage's film recharacterize the Hitchcock original with the expanded context (and text) of (one) Quebec (family) in the 1950's (and 1980's).

CHAPTER 3:

Atom Egoyan's The Sweet Hereafter

The purpose of the secondary text, apart from localizing plot development or thematic evolution, is to narrow the viewer's Lebenswelt, his or her structures of consciousness. Even though the viewer's focus or Lebenswelt may appear widened since another text diverts attention from the primary text and focus, by superimposing or shifting completely to another text the viewer's meaning formation is precisely directed and controlled. The higher the concentration of intertextuality, the lower the likelihood of reader deviation: the secondary text is the writer's road signs to direct the viewer to a unifying or transcending concept or theme initiated in and by the primary text, and vital to the meaning development of the overall text. Appearing as a juxtaposition, the ungrammaticality between two texts (whether in form or content) forces the viewer to focus on an action, theme or dialogue which unifies these separate (or ungrammatical) texts, to process the meaning behind this internal adaptation. Intrinsic to Atom Egoyan's film The Sweet Hereafter, this structure of high-density intertextuality or frequent textual oscillation leads the viewer "inside the mountain" of (the themes, plots and meaning of the overall text that is) the film adaptation of Russell Banks' novel. Egoyan's interpretation of the original novel is concretized by the inclusion of secondary texts that are unrelated to the original version, unlike MacDonald's and Lepage's incorporation or juxtaposition of the originals (Othello and Romeo and Juliet, and I Confess, respectively) with the "remakes." By superimposing two secondary texts onto the primary narrative (the events of, during and after the school bus accident), Egoyan in fact

creates a different overall text, within which different components interact, dialogue, merge and segregate.

Russell Banks' novel structures four points of view in five chapters. The novel begins and ends with Dolores' chapter or first-person narrative. Within each chapter, within each focus, three time-frames co-exist: before the accident, after the accident and Mitchell Stephens' visit. This ternate time-frame is the narrative or plot structure of Atom Egoyan's film adaptation. The viewer enters each point of view or character perspective as the film oscillates between three time-frames. The events or circumstances before (and leading up to) the accident are entered through the time-frame of after the accident, during Stephens' visit to the town. Stephens' visit is entered through the time-frame of the scenes of Stephens in the airplane. The time-frames of before and after the accident thematize the community's literal loss of innocence, the death of the town's children. This loss of innocence is parallelled with Nichole's loss of innocence, her incestuous relationship with her father.

In the novel, the dominant character perspective is that of Dolores, as the community needs to lay blame in order to heal. In the film, the dominant character perspective is that of Nichole, as the loss of innocence is focused from a communal standpoint to an individual one. It is Nichole's voice—over narration which bounds the actions of the film (whereas it is Dolores' perspective which bounds the actions of the novel). Nichole's meta—narrative depicts not only this loss of innocence (with the secondary—text superimposition of *The Pied Piper*) but also the recapturing of self, the regaining of self—determination (a process described by the musical secondary—text superimposition of The Tragically Hip's "Courage"). Nichole's

individuation commentary shares the same time-frame as Stephens' in the airplane ("two years later"). This shared time-frame is only uncovered to the viewer at the end of the film, at the end of Nichole's process of individuation.

Russell Banks' novel focuses on the community's loss and its need to lay blame in order to heal (or rather accept the "sweet hereafter" that is the town with a generation lost). As Stephens visits the town, he pieces together the events leading up to the school bus accident. He must gather the different accounts, different points of view, in order to access the events of the accident. Within the three points of view (of Dolores, Billy and Nichole), the three personal accounts of the accident, personal loss prior to the accident is also accessed (whether it be Nichole's incest relationship or Billy's misplacement of one of his twins). In the chapter of Stephens' account, his own personal tragedy (his relationship with his drug-addict daughter) is also conveyed to the reader. In Dolores' chapters, since they bound the action of the novel, her personal tragedy is the community's tragedy. Since she was the driver of the bus, she is blamed by the community for the loss of its children, regardless of the crash being an accident. These personal tragedies within the characters' perspective of the events before and after the accident are the sub-themes of this novel; they underlie the communal tragedy of a town's loss of its children.

Egoyan brings Nichole's (personal) loss to the forefront in the film as he backgrounds Billy's and Dolores'. The parallel between the personal and the communal loss of innocence is focused or reinforced by the inclusion of the secondary text, the excerpts from Robert Browning's poem-story The Pied Piper of Hamelin, a poetic version of the fable about a community's loss of all its

children. In fact, Egoyan portrays the primary text of *The Sweet Hereafter* as another version of this fable. Similarly, Egoyan includes The Tragically Hip's song "Courage" as a secondary text, as another version (or rather, musical description) of Nichole's "recovery" or individuation. The lyrics describe meta-narratively her regaining control of her self and situation as she ends both the incest and the lawsuit.

The inclusion of these secondary texts (which both superimpose and are incorporated into the events of the primary text) extends the multi-narrative structure of Banks' novel to a multi-narrative and time-framed film in which the matrix of the overall text parallels a community's loss of innocence with an individual's loss and subsequent individuation. The inclusion of a song by one of Canada's most popular bands (The Tragically Hip) not only provides another version or description of Nichole's process of individuation, but also reinforces the Canadian film adaptation of this American novel. The novel is set in upstate New York; Nichole is a cheerleader and aspiring beauty queen, while Billy is a Vietnam vet. Both characters personify the American dream and an American reality. The film, on the other hand (or rather, across the border) is set in a small British-Columbian town; Nichole is apparently popular and an aspiring singer, while there is no mention of Billy's link to the war. Egoyan's Canadian film therefore removes any stereotypical American characterizations in order to portray a realistic Canadian (or rather, non-American) setting.

Just as in both *Le Confessional* and *Goodnight Desdemona*, where the secondary text requires little or no knowledge from the viewer other than what is framed within the patterns of the overall text, *The Sweet Hereafter* does not require from the viewer any extended (or external) knowledge of the

secondary texts beyond the excerpts prescribed. The viewer's focus framed by the secondary text (the excerpts) are sufficient in providing information on congruous themes, actions or dialogue with the superimposed primary text. The viewer, working within the structural frames of the film, is exposed to the patterns of the overall text and to the meaning "behind" the textual oscillations and juxtapositions. It is, however, more likely than not that the viewer has knowledge of the fable The Pied Piper. A Canadian viewer will no doubt recognize immediately The Tragically Hip's song "Courage;" in which case the secondary text acts simultaneously as the viewer's familiarization to a "Canadian" context and as his or her Lebenswelt (structures of consciousness). These inter-media extracts are placed before or after (and in fact superimpose) the scene or situation the writer-director wants specifically controlled. For example, The Pied Piper secondary text is introduced only after Mitchell Stephens is already strongly established as a Pied Piper figure in the primary text. The secondary text is introduced or juxtaposed with the primary text only once the viewer is familiar with Stephens' technique of altering lyrics to a constant tune as he secures a following, a clientele:

STEPHENS1

There are no accidents.... Someone somewhere made a decision to cut a corner in order to save a few pennies.... It is up to me to ensure moral responsibility in society.... I do know what's best. Believe me.... If everyone had done his job with integrity, your son could safely be in school today.... I will sue for negligence until they bleed.

¹ provide my own transciptions of Egoyan's The Sweet Hereafter.

MRS OTTO

I want that person to go to jail for the rest of his life. I want him to die there. I don't want his money.

STEPHENS

It's unlikely anyone will go to prison. But he or his company will pay in other ways. And we must make them pay. Not for the money or compensation for the loss of your boy, that can't be done. But for the protection of other innocent children. You see, I'm not just here to speak for your anger but for the future as well.

The secondary text of *The Pied Piper* is introduced following this theme established in the primary. The primary text, however, has a "portal" to allow or facilitate another text's entry. The secondary text is introduced and presented by Nichole, both the victim and the victimizer of a Pied Piper figure since she is the only character to have entered and exited the proverbial mountain. The secondary text is firstly introduced within the primary text, as Nichole reads the fable to Jessica and Mason. Visual and verbal excerpts from *The Pied Piper* (still read by Nichole) then superimpose the following scene of the primary. That is, the secondary text becomes Nichole's voice-over narration.

As the viewer is introduced to the secondary text of *The Pied Piper* through Nichole's "interpretation," the viewer is also firstly introduced to the secondary text of *The Tragically Hip's song "Courage"* through Nichole. The first verse of "Courage," sung by Nichole, superimposes the scene of Dolores' recollection of her daily route. This musical voice-over "narrates" the events or scenes of the primary (of the visual which assumes the viewer's focus).

Because these secondary texts are presented by a primary-text character, the

blended text not only occurs through this character but in fact presents the secondary text immediately within another focus. The blended text actually takes place in the meta-narration, in Nichole's voice-over, even though a simultaneous or merged focus occurs throughout the film as one (visual) text or scene is superimposed by another (verbal). In Goodnight Desdemona (Good Morning Juliet), the blended text occurs as the primary and secondary overlap and merge under a single focus: Constance and the Shakespearean characters interact, dialogue, swap lines and reverse roles. The "blend" is apparent to both the characters of once separate texts and foci and to the viewer. The blend in The Sweet Hereafter is apparent to the viewer but never to the characters of the primary text. The blended text in fact superimposes the primary: Nichole's voice-over is the blended text, a primary-text character reads or sings the secondary text.

The character introducing the secondary texts of *The Pied Piper* and "Courage" is at once within the action of the scene as well as outside observing, both meta-narrative and within the primary text. Nichole, like Constance in *Goodnight Desdemona*, is the proverbial blended or "intertextual" character who threads the action and content of the film and who controls the focus of the "all-perceiving" viewer. It is in this character that is located the blend between primary and secondary texts. Her voice-over also blends the time-frames of the primary text. Nichole is not merely a primary-text character but also (and more importantly) the vehicle (or conduit) to incorporate and transmit a foreign literary body into the primary; much like Hitchcock's assistant is *Le Confessional*'s "secondary" character is used as a vehicle to transmit information absent from the excerpts of the secondary text (*I Confess*) but vital to the understanding of these scenic inclusions. It is

this character, whether it be Nichole, Hitchcock's assistant or Constance, who directs the focus on the actions of the primary text and in the blend. This "blended" character similarly transmits the meaning of the overall text to the viewer. Through Constance, the feminist and comic reworking of two Shakespearean tragedies is embodied. Through Hitchcock's assistant, the plot "behind" the *I Confess* excerpts is exposed to the viewer as the plot of the primary text. Through Nichole, the loss of innocence (the death of the community) is reduced to her personal loss and her "recaptured" self. Through Nichole's voice—over, through her Chorus—like role and commentary, The Sweet Hereafter is exposed as another version of the fable of The Pied Piper; her healing (her recapturing of self) is but an expanded version of The Tragically Hip's "Courage."

To incorporate the secondary text within the primary, a point of entry is created within that primary text, a portal exists within the actions or dialogues of the primary to introduce a foreign or separate text. Immediately following Stephens' recruiting scene with the Ottos, the secondary text of The Pied Piper is introduced into the primary text as Nichole reads the fable as a bedtime story to Billy Ansel's children, Jessica and Mason. Nichole begins reading the fable as the camera focuses on the illustrated pages of the book. The pages are turned as the reading progresses. The scene then returns to the primary, to Nichole and Billy's children. Nichole continues reading the secondary text: "But, when begins my ditty." Mason interjects, "what's a ditty?" The explanation (or interpretation) of the fable not only slows its introduction but focuses the primary text onto the contents of the fable, the secondary text. By acknowledging the secondary text, the primary incorporates it into its actions or events. Nichole continues reading after answering

Mason's question: "Almost five hundred years ago, // To see the townsfolk suffer so from vermin, was a pity." Mason interjects again: "what's vermin?" Nichole's reply or explanation is the following line from the secondary text: "Rats!" She then resumes her reading: "They fought the dogs and killed the cats, // And bit the babies in the cradles, // And ate the cheeses out of the vats, // And licked the soup from the cooks' own ladles." The camera then focuses on the book's corresponding pages.

Mason's final interjection with the secondary text not only provides the conclusion of this introductory scene but also provides the viewer with an intended interpretation of the meaning for juxtaposing this secondary text with the events and content of the primary:

MASON

Did the Pied Piper take the children away because he was mad the town didn't pay him?

NICHOLE

That's right.

MASON

Well, if he knew magic, if he could get the kids in the mountain, why couldn't he use his magic pipe to make the people pay him for getting rid of the rats?

NICHOLE

He wanted them to be punished.

MASON

So he was mean?

NICHOLE

No, not mean. Just very, very angry.

The interpretation of the secondary text in association with the primary text is also provided by "the mouthpiece of the author." The link is established with the preceding scenes of the primary text (as Mitchell Stephens wants to direct the rage and anger of both the town and his own in filing a lawsuit) and is carried over to the proceeding incest scene, which is voiced-over by Nichole's "continued reading." The incest scene begins after Nichole leaves Billy's house. The father, Sam, drives home. He walks to the barn behind the house and Nichole follows (as she wraps a red blanket around her, hinting to the Little Red Riding Hood fable). Nichole's voice-over or reading continues: "There was a rustling that seemed like a bustling, // Of merry crowds justling at pitching and hustling, // Small feet were pattering, wooden shoes clattering,// Little hands clapping and little tongues chattering." The camera focuses on Nichole standing and staring at her father as the voice-over of the secondary text continues: "Out came the children rumning.// All the little boys and girls, with rosy cheeks and flaxen curls,// And sparkling eyes and teeth like pearls." The camera then focuses on the father staring back, waiting for Nichole to follow. She follows him into the barn, as the voice-over of the secondary text animates the actions in the primary: "Tripping and skipping, ran merrily after// The wonderful music with shouting and laughter." Once they are both inside the barn, the third excerpt commences: "When, lo, as they reached the mountain-side, // A wondrous portal opened wide, // As if a cavern was suddenly hollowed; // And the Piper advanced and the children followed, // And when all were in to the very last, // The door in the mountainside shut fast." The scene cuts to a full-screen shot of the secondary text: the page illustrating the lame child is in full focus. The secondary text recital (as a Nichole's voice-over) continues:

Did I say, all? No! One was lame,

And could not dance the whole of the way;

And, in after years, if you would blame

His sadness, he was used to say,

"It's dull in our town since my playmates left!

I can't forget that I'm bereft

CUT TO Sam and Nichole kissing in the barn

Of all the pleasant sights they see,
Which the Piper also promised me.
For he led us, he said, to a joyous land,
Joining the town and just at hand,
Where waters gushed and fruit-trees grew
And flowers put forth a fairer hue,
And everything was strange and new."

This secondary text superimposition evinces clearly the Pied Piper figure in Nichole's life, her apparent willingness to follow him in hopes of realizing the dreams that her father had promised (and even shared in). Instead of implementing her own commentary, her own observations, Nichole recites the secondary text of *The Pied Piper* to explain her actions, her reactions, her observations. After she returns home from the hospital and learns of her parents' retaining a lawyer, the secondary text voice—over continues: "Fathers, mothers, uncles, cousins,// Families by the tens and dozens,// Brothers, sisters, husbands, wives—// Followed the Piper for their lives." The scene then cuts to Stephens in the airplane who places a blanket over Alison while she is sleeping. Stephens as the community's Pied Piper

figure is thus reinforced by the focus of the primary and the commentary of the secondary.

The secondary text of The Pied Piper is exposed as another version. another explanation or definition, of the actions, events and consequences of the primary text. The secondary text of The Tragically Hip's "Courage" is similarly employed both to describe the actions (through providing another definition of) in the primary text and to focus the path of meaning formation in the overall text or film. Once again, this secondary text appears diegetic and non-diegetic, within the actions of the primary as well as outside the characters' world in the form of a voice-over. The technique of transmission parallels the former secondary text: through a primary-text character, the secondary is presented to the viewer, introduced into the overall text. The song is played as a voice-over to add or emphasize meaning to Nichole's scenes (to her behaviour and actions), and within the actions of the scene to specify the characters involved. More important, however, is Nichole's incorporation or interpretation of the song: the song oscillates between the original version and her version, emphasizing the incorporation and subsequent assimilation of the secondary text within the primary, transmitted by the primary-text character. Similarly, the secondary text of The Pied Piper is not only interpreted by a primary-text character, but is only made available to the primary text through Nichole's "recital."

Nichole is literally the mouthpiece of both the author and internal adaptation (as she is the personified vocalization of merging texts and the resulting overall text). "Courage" is introduced, already blended: the first verse of the song is sung by Nichole as a voice-over. Following Dolores' recounting of her route, the events leading up to the accident, to Mitchell

Stephens, the scene "enters" the events before the accident. However, the source of meaning is not found within Dolores' recollection, but rather in Nichole's expression. The subjective framework of the scene switches to Nichole's perspective as she watches the bus ride from a passenger's perspective. Presenting her version of the song signals this change in perspective:

Watch the band through a bunch of dancers

Quickly, follow the unknown with something more familiar.

Quickly something familiar

Courage, my word it didn't come it doesn't matter

The camera exits the interior of the bus to show the bus, the road and Billy's truck following behind (the second line narrates, corresponds to, the outside shot). The camera then enters Billy's truck. Dolores' continued recollection of the events merges into Billy's perspective. The secondary text of "Courage" is employed only twice in the film: the initial recollection of events through Dolores' account and before Nichol2 gives her deposition. Nichole's version of the song is, however, provided in full "outside" the film, accompanying the credits. Her version or interpretation, which begins and ends the primary text, bounds the action and multi-narration of the overall text.

As the secondary texts in MacDonald's play merge (exchange and dialogue) through and because of the primary text, the secondary texts in *The Sweet Hereafter* (*The Pied Piper* and "Courage") similarly blend as a result of a "physical" commonality, not merely through a possible grammaticality arising from the juxtaposed texts. This blend, however, which is introduced and absorbed by Nichole, is never fully assimilated by the primary text. Rather, the blended text remains non-diegetic to the actions of the primary text, but

is nonetheless inscribed into the patterns of the overall text: only through the superimposition of this blend can the actions of the primary be fully portrayed in the film. The beginning of this "blended" scene ensues when Nichole is able to accept and verbalize the end of her (and her father's) dream of stardom. It was this dream that her father uses to keep her bound to their incestuous relationship. As her father enters her room, The Tragically Hip's version of "Courage" begins to play within the actions of the scene, as a background narration on Nichole's confrontation:

SAM

You seem, uh I don't know, distant. Hard to talk to.

NICHOLE

Didn't used to have to talk alot, did we daddy?

SAM

What do you mean?

NICHOLE

I mean, I'm a wheel-chair girl now and it's hard to pretend that I'm a beautiful rock star. Remember, daddy, that beautiful stage you were going to build for me. You were going to light it with nothing but candles.

SAM

Well, okay, I'll take you [to the deposition] about 9:30 in the morning if that's okay with you.

The first two verses of the song play in the background during this dialogue. As Nichole confronts the end of the shared dream, the lyrics of the second verse narrate and explain the importance and meaning surrounding her final confrontation:

Sleepwalk, so fast asleep in a motel
that has the lay of home and piss on all of your
background and piss on all your surroundings
Courage, my word, it didn't come, it doesn't matter
Courage, your word, it didn't come, it doesn't matter
Courage, my word, it didn't come, it doesn't matter
Courage, it couldn't come at a worse time

This secondary text is then foregrounded as it becomes a voice-over during the drive to Nichole's deposition. The third (and final original) verse foreshadows the turn of events taking place:

So there's no simple explanation

for anything important any of us do

and yea the human tragedy

consists in the necessity

of living with the consequences

under pressure, under pressure.

Courage, my word, it didn't come, it doesn't matter,

Courage, your word, it didn't come, it doesn't matter,

Courage, my word, it didn't come, it doesn't matter,

Courage, it couldn't come at a worse time.

Although the "Courage" secondary text never superimposes the events or scenes including Billy, its "theme" extends to this other character trying to regain (individual and communal) self-determination. The lyrics of "follow the unknown with something more familiar" and "sleepwalk so fast asleep in a motel that has the lay of home" relate directly to Billy's "daily route," to his driving behind the school bus every morning and to his rendez-vouses with Resa

in the motel. In ending his relationship with Resa, Billy's "individuation" is further described by the lyrics, "there's no simple explanation for anything important any of us do." Billy in fact competes with Stephens to direct the town's actions (or lack of). Billy becomes another Pied Piper figure as he attempts to convince the town not to pursue the lawsuit lead by Stephens. The viewer is introduced to the Billy-Stephens "conflict scene" in this previous scene. The viewer is given Billy's acceptance or realization that the bus crash is an accident; that the lawsuit would be of no help to heal the community (although Stephens convinces the town that blame must be assigned). In the gas station scene, the viewer is thus forced to assume Billy's perspective as the true perspective, while Stephens' perspective as self-serving and as angry as that of the Pied Piper's:

STEPHENS stands in front of the school bus

STEPHENS

I can help you.

BILLY

Not unless you can raise the dead.

STEPHENS

You can help each other.

BILLY

You leave us alone, Stephens. You leave the people of this town alone.

STEPHENS

You're angry, Mr Ansel. Let me direct your rage.

The final scene of Mitchell Stephens' visit (Nichole's deposition) is the final merge between the film's "textual elements:" after the drive to the community centre, during which "Courage" is played as the original version and as a musical voice-over, the lyrics end but the instrumental continues.

Nichole's reading of the third excerpt from *The Pied Piper* follows the originally-sung lyrics. As she is being wheeled to the table by her father, her voice-over begins:

When, lo, as they reached the mountain-side,

A wondrous portal opened wide,

As if a cavern was suddenly hollowed;

And the Piper advanced and the children followed,

And when all were in to the very last,

The door in the mountainside shut fast.

Did I say all? No! One was lame,

And could not dance the whole of the way.

The accompanying music ends with the above recitation. Both secondary texts (The Pied Piper and "Courage" secondary text) merge: they overlap as new meaning is placed on Nichole. Following the "Courage" lyrics but still under the influence of the music, Nichole recites an excerpt of The Pied Piper with new emphasis, with an expanded influence: "No! One was lame, And could not dance the whole of the way" is said with more strength, with more "courage," with more emphasis of meaning.

At the deposition, as Nichole's "memory seems to be clearing," she relates her version of the events (whether true or not) in order to free herself from the bondage of her Pied Piper, her father. With the camera focused on Nichole's father, the secondary text voice—over continues: "It's dull in our town since my playmates left!// I can't forget that I'm bereft// Of all the pleasant sights they see,// Which the Piper also promised me."

Nichole then begins her testimony: "I was scared.... Dolores was driving too fast [shot of Sam, shocked and open-mouthed].... I looked, I remember clearly now. It seemed we were going too fast down the hill and I was scared.... 72 miles per hour.... The speedometer was large and easy to read from where I was.... [I remember this] now that I'm telling it." Nichole's voice-over continues, or rather explains: "And why I lied he only knew. But from my lie this did come true. Those lips [close-up of Sam's slightly gaping mouth] from which he drew his tune were frozen as a winter moon."

The apparent continuation in form of the secondary text in fact blends into the primary text. Beyond Nichole's transmission of the secondary text, Nichole presents her text, necessarily primary, in secondary-text form. Nichole, retaining the lexical structure of the fable still accompanied by the instrumental music, verbalizes her own text, her own explanation or definition of her actions: "And why I lied he only knew. But from my lie this did come true. Those lips from which he drew his tune were frozen as a winter moon." This shifting into the primary text while retaining the structure or illusion of the secondary text (or conversely, by incorporating the primary text into the secondary) is the blended text. This "union" between two texts exposes the intrinsic element of separate yet thematically congruent texts germane (if not vital) to the film or overall text. All that is required of both texts to process and comprehend the actions, events or themes of the film are found within the film itself. The excerpts provided by each primary and secondary text are at once the complete contents of those texts and their interloping meaning. The content of each focus provides the viewer with the actions, events and dialogue to extract the theme of an individual's and a community's loss of innocence. The (juxta-)position of both texts in relation to each of

their "scenes" enables the affinities or conflicts to manifest the patterns and meaning of the overall text.

As the first introduction of the "Courage" secondary text is already "adapted," as it is presented firstly as Nichole's version, the excerpts of The Pied Piper are also presented already edited to the viewer. The first introduction of The Pied Piper secondary text are the first two stanzas of the original poem by Robert Browning. Nichole reads these stanzas to Jessica and Mason:

Hamelin Town 's in Brunswick,

By famous Hanover city;

The river Weser, deep and wide,

Washes its wall on the southern side;

A pleasanter spot you never spied;

But, when begins my ditty,

Almost five hundred years ago,

To see the townsfolk suffer so

From vermin, was a pity.

Rats!

They fought the dogs and killed the cats,

And bit the babies in the cradles,

And ate the cheeses out of the vats,

And licked the soup from the cooks' own ladles,

Split open the kegs of salted sprats,

Made nests inside men's Sunday hats,

And even spoiled the women's chats

By drowning their speaking
With shrieking and squeaking

In fifty different sharps and flats.

These first two stanzas are then followed by stanza 12: "There was a rustling...." The end of this stanza is immediately followed by the excerpt from stanza 13: "When, lo, as they reached the mountain-side...." The last line of the excerpt from stanza 13 is already altered in text. The original line reads, "And everything was bright and new," whereas the excerpt in the film reads, "And everything was strange and new." This adaptation of or alteration in the original excerpt or secondary text parallels the alreadyadapted verse of "Courage," as sung or interpreted by Nichole. Before the excerpt (either the song or the poem-fable) is included into the film, it is already "adapted" to fit the circumstances of the overall text, "modified to fit the screen." In taking the excerpts out of their context and text, changing the order of presentation or continuation, the film edits the excerpts according to (adjusting to) the primary text (what it is to define). That is, the excerpts, which in fact define the actions of the primary, must conform to the meaning of the overall text. Similarly, the order of The Pied Piper excerpts is altered from that of the original version. The excerpt to follow stanza 13 is stanza 7: "Fathers, mothers, uncles, cousins,//...// Families by the tens and dozens, // Brothers, sisters, husbands, wives--// Followed the Piper for their lives." This stanza is already altered, for the line "Cocking tails and pricking whiskers" is excluded from the excerpt. The stanza 13 excerpt is then repeated. The last excerpt of The Pied Piper is the last three lines of the stanza 13 excerpt and the end of Nichole's voice-over narration (which in turn is the conclusion of the film): "Where waters gushed and fruit-trees grew// And flowers put forth a fairer hue,// And everything was strange and new;// Strange and new." The order or wording of the original (and complete) version of *The Pied Piper* is not "required reading" by the viewer. The excerpt is presented in the film, in this specific order to emphasize or define the actions in the primary text. The "plot" or the continuation of the secondary text is not required to understand its juxtaposition (or superimposition) with the primary. Enough "information" about the story of the Pied Piper is included in these (rearranged and edited) excerpt stanzas. Enough of a parallel is drawn from the excerpts to include the concept of the "Pied Piper" (mainly transposed to Stephens' character) and the "lame" child left behind (Nichole) in the primary text. Therefore the viewer's added knowledge of the poem-story *The Pied Piper of Hamelin* by Robert Browning in fact adds no more meaning than what is provided or framed within the focus of the secondary text, than what is transcribed in the oscillating patterns of the overall text or film.

Although almost every intertextual work (as with all literary works) can be defined or explained by the integration of an outside source, that external reference (Plato's allegory of the Cave² in *The Sweet Hereafter*) is not vital

The allegory of the Cave (in Plato's Republic, VII: 514-18) is used to explain the concept of universal form: the light from outside the cave casts the shadows of passing people and their belongings on the walls inside; those who have always been inside the Cave, chained prisoners unable to move their heads, never having seen the actual objects, can only define the objects by the shadows they cast. Everyone inside the Cave will have a different perspective of the shadows, since each prisoner is located in a different area in the Cave, and thus will provide a different description-definition. This allegory "brings to light" the concept of subjectivity and perception-perspective: no two subjects have the same perspective of one object in that no two subjects are the same. The object (the transcendental or universal) is not put into question, only the definitions of that object are; to define an object, the subject has to perceive that object and perception can only take place within each (inherently different) subject.

to the understanding of the film, since it is not inscribed intrinsically to the structure or content of either the film or its systemic features (the primary and secondary texts). The path of the film, the letter of the overall text, is controlled by the paths of its constituent texts: entering or exiting one text (either the primary or secondary) is controlled by entering or exiting another. If an external reference proved vital to the understanding and definition of an intertextual work, then it would be inscribed not merely as obtuse meaning but as a feature of the film. It would then be reduced from allusion or influence and enter the *Lebenswelt* that composes the multiple narrative foci of the film.

The final scene of both the primary text and the overall text ends with "reference" to this allegory: after kissing Jessica and Mason goodnight, Nichole walks towards the large window at the end of the hallway; light from an approaching car spills into the hall, casting a shadow of Nichole onto the floor. This final scene suggests Nichole's exit from the proverbial cave or mountainside, as she is finally able to perceive both the objects and the shadows they cast. Although the film ends, her version of "Courage" accompanies the credits of the film. Her interpretation, her account, is finally projected onto the viewer. The final voice-over narration (which links the three time-frames in the primary text) leading up to the bounding of the Cave allusion exposes the viewer to the blending of the texts. Her narration, in secondary-text position (a voice-over superimposing another "text" or focus), links the three time-frames. After Nichole's deposition, the scene cuts to the end of the "airplane time-frame," during which time Stephens sees Dolores as a hotel shuttlebus driver. Nichole's voice-over, to which the viewer has been subjected throughout the film as the secondary text, begins:

NICHOLE (VOICE-OVER)

As you see her two years later, I wonder if you realize something.

I wonder if you understand that all of us, Dolores, me, the
children who survived, the children who didn't,

CUT TO BILLY watching the school bus being hauled away
that we're all citizens of a different town now. A place with its
own special rule and its own special laws. A town of people living
in the sweet hereafter.

CUT TO a lit Ferris wheel at night; the camera slowly pans down to rest on Nichole's face.

Where waters gushed and fruit trees grew and flowers put forth a fair hue and everything was strange and new.

NICHOLE smiles.

Everything was strange and new.

The scene then returns to Nichole and Billy's children. She closes the fable and kisses the children goodnight. She then walks towards the hall window when the lights of an approaching car glare in. This final scene which units all three time-frames simultaneously "unites" the primary and secondary texts. Her final voice-over is in fact the primary text but disguised as a secondary text, since it assumes the position used by the secondary text throughout the film (that is, the voice-over position). This combination of "texts" under one shared focus is the blended text, which incorporates the structure, content and focus of both primary and secondary. In the previous scene, Nichole's deposition, the portal for this blending is introduced as she presents her interpretation, her explanation, her own narrative, as a continuation (in positioning, lexical structure and explanatory function) of the secondary text

of The Pied Piper. It is this last scene, however, that is the fully blended text as both the primary (her own narrative) and the secondary (the excerpt of the fable) are presented on the same level and as one text or recital. The secondary text is no longer used as an alternative explanation or definition of the primary text: it is placed immediately into the new context of the primary text, Nichole's own voice—over narration. A place "where waters gushed and fruit trees grew" is the sweet hereafter, the film which is more than one text, one explanation, one time—frame. This "town" is literally peopled by its texts.

The eidos of following the Pied Piper into the mountain, following the "unknown with something more familiar," is presented in the title-shot scene with a more traditional (more poetically Riffaterrean) or ambiguous usage of the "intertext" (which is attained only by the knowledgeable viewer, with information external to the film). The shadows cast on a wooden wall by moving, flickering lights allude to Plato's allegory of the Cave, which is confirmed as a matrix of the overall text through the superimposition of The Pied Piper fable on the events of the primary text in The Sweet Hereafter. Like the portrayal of Constance as a Hamlet in Goodnight Desdemona and the Hitchcockian stairwell in Le Confessionnal, the references external to the film, outside the viewer's focus, provide the knowledgeable viewer with confirmation of the meaning found within (extracted from) the patterns of the overall text. These allusions or references do not provide an external path for the viewer, but they will, at best, provide a minute detour or a scenic cul-de-sac that do not exit the viewer from the letter (or oscillating patterns) of the overall text. Nichole, the only "chained prisoner" to have exited the mountain (into which she was led by her father, her personal or

familial Pied Piper), is the sole victim-witness in the lawsuit led by Mitchell Stephens. She is thus the sole perceiver of the "universal" of the accident (not the shadows, accounts or versions of the accident, differing in shape from one prisoner to the next trapped inside the mountainside, "a different town with its own special rules and its own special laws; a town of people living in the sweet hereafter").

It is the mountain, the school bus accident, that traps the community and around which the time-frames revolve, inside of which the nucleus of the community's pain is located. The allegory of the Cave is explored "internally," within the confines of the film's texts, as that of the proverbial mountain or cave within which one retreats when wounded to heal through seclusion or isolated security. However, since the nucleus of pain is located inside this mountain, characters remaining inside constantly relive (constantly re-experience) this pain. Locked inside, unable to escape, the mountain (before the accident and the accident itself) is at once the location of pain and the site of healing as it contains the memory of these children and their point of "departure" from the community. The title-shot of the family nucleus sleeping on the bed reiterates (or rather introduces) this sense of security and cause of enormous pain, as is expressed in Stephens' (who was "divided in two parts: one part was daddy, singing a lullaby to his little girl; the other part was surgeon, ready to cut into her little throat") relationship with his drug-addicted daughter. Stephens himself must retreat into cave-like seclusion (the airplane's bathroom) in order to admit and release this all-consuming ineffable pain and in order to regenerate before returning to the outside, to the community. It is this secured, captured moment that is the past's permanency in the present: like Dolores' snapshots

of "her kids" on the wall framing "her life before;" like Dolores' husband, trapped inside a body debilitated and muzzled by a stroke; like Marc trapped inside the cycle and like the ingrained, unfading outlines of generations past which are left imprinted on the present, photograph outlines on the walls of the Lamontagne home in *Le Confessionnal*.

The "mountain" is the permanent, physical environment (the school bus: before, during and after) to which is attached the emotive world of its inhabitants, the townspeople living in the sweet hereafter. It is the conduit to access the event and pre-accident memories trapped inside, which traps its "inhabitants." This "container" further unites the time-frames and perspectives regarding the accident. In order to re-enter the mountain of the accident, encased by the physical school bus, another Pied Piper figure is required: Stephens assumes this recycled role (initially assumed by Dolores, the bus driver) in order to "speak for [the town's] anger [and] for the future as well," to "direct [their] rage."

The matrix of a community's Pied Piper is reduced, parallelling the congruity between individual and community, to the nucleus of security: the family. It is within this community or family where the location of strength and weakness, pain and healing, bondage and freedom, is found. The pain of the Mitchell-Zoe relationship is further expanded upon with the incest relationship with Nichole and her father. The accident in fact liberates Nichole from her incest relationship: her physical confinement gives her a reason to break free from her Pied Piper, her father. This is evinced (or rather suggested) in the combination of secondary texts: courage is required to emancipate herself from the bondage of her personal Pied Piper. As she does

so, she necessarily frees her community from entering deeper into the mountain, from following the lawsuit implemented by Stephens.

The Pied Piper matrix extends beyond the characters inside the film: it necessarily encompasses Atom Egoyan's role as writer-adapter-director. To lead the viewer through his interpretation of the novel, the adapter omits, emphasizes, and adds or creates passages from the original text in order to propagate his "tune." To focus on the characters' need to lay blame, their need to "direct their rage," as Stephens tunes the melody, the fifth section of the novel (Dolores' second personal account, confirming to the reader the suffusing theme of the characters' inability to forgive versus the need for forgiveness that binds a community) is not included in the film adaptation. Therefore, as the secondary texts are "edited" before their inclusion into the overall text or film, the primary text, the Russell Banks' novel on which the screenplay is based, is similarly already acquiescent to the meaning and patterns of the overall text, to Egoyan's interpretations of the original novel.

The use of the secondary text as an explanation or alternative definition of the primary text (excerpts from *The Pied Piper* or "Courage" to specify the action and motivations in the primary) is in fact exploited within the primary. The inevitable union between the primary and secondary (the emergence of the blended text) in Nichole's voice—over throughout the film is foreshadowed by the primary text's own voice—over usage. Dolores' recounting of the events leading up to the accident (her conversation with Stephens) provides both the film's and the primary text's entrance into another time—frame. Dolores' descriptions become the voice—over (the descriptive narration or explanation) of these past events. As Dolores begins to talk to Stephens of

her daily route, of the children she cleared from the mountainside, the scene cuts from her living room to the bus. Dolores' commentary assumes the voiceover position. The visual focuses on Nichole and Bear watching the ride as the voice-over (or verbal) enters into Nichole's perspective, as her version of the "Courage" secondary text is played. The scene then expands to an outside shot to include the road and Billy's truck following the bus. Meanwhile, the lyrics of the secondary text match the visuals: "Watch the band through a bunch of dancers" narrates Nichole and Bear watching Dolores' route, while "quickly, follow the unknown with something more familiar; quickly something familiar" narrates Billy's daily route of following the school bus and waving to his children. The focus then enters into Billy's truck as Dolores' voiceover accompanies to explain Billy's inclusion into her route, her routine. The scene then returns to Dolores' conversation with Stephens, to then enter Billy's truck. In order to provide perspective, in order to enter Billy's perspective, the verbal includes his actions and dialogue (his telephone conversation with Resa). This dense or frequent oscillation between two timeframes not only situates Stephens' visit to the town but more importantly enables the film to access for longer periods of time the events (at once visually and verbally) leading up to the accident. Dolores' voice-over (which is the dialogue of a different time-frame than that of the visual) structures the film to incorporate the secondary texts. That is, the inclusion (or juxtaposition) of a "foreign" voice-over is merely a continuation or progression of this scene's structure.

Similarly, Stephens' own retreat into his past provides an explanation of the actions and behaviour surrounding the relationship with his daughter during the time-frame of his visit to the town. His narration (which belongs

to the time-frame of two years after the accident, inside the airplane) is the voice-over to explain the immediate visual of this past event. Talking to Alison in the airplane, Stephens recollects: "All these times I go to save Zoe I remember the time we almost lost her." The scene then cuts to a mother, father and child sleeping in one bed (the opening shot of the film). As the scene switches between the airplane and the family bed, Stephens narrates the events of Zoe being bitten by baby black widow spiders. His narration becomes the voice-over as the visual retreats into the past. However, an overlap or union between two foci, two time-frames, is introduced in this scene. As Stephens narrates: "I was divided in two parts: one part was daddy singing a lullaby to his little girl; the other part was surgeon ready to cut into her little throat.... I didn't have to go as far as I was prepared to go. But I was prepared to go all the way," the scene flips between the airplane and a child's face with a scalpel next to it. As the child stares into the camera and as Stephens' voice-over continues, a man singing is backgrounded. After Stephens' voice-over ends, the visual of the child and scalpel remains along (presumably) Stephens' singing. This scene introduces the viewer to a merging of "texts," of overlapping time-frames, and is the structure by which the blending of the primary and secondary texts is implemented in this film.

Unlike the clear visual distinctions in *Le Confessionnal* between past and present characters, and the intermingled separation of narratives in an unchanging environment, there are few clear distinctions in *The Sweet Hereafter* by which to differentiate temporal texts, points-of-view past and present. For much of the film, the sole manner to time-frame scenes (juxtaposed not in form but in linear occurrence) is by processing the verbal or dialogue. As in *Goodnight Desdemona*, only by processing the dialogue

between primary- and secondary-text characters can the reader differentiate between the primary text surrounding Constance, the Shakespearean secondary texts and the blended text. In The Sweet Hereafter, it is only during the dénouement that the viewer perceives the three time threads (the day before the accident, the day of the accident, and the time-line of Mitchell Stephens' visit) and realizes that Nichole's voice-over (the voice-over similarly employed by Pierre in Le Confessionnal) is linked to the plane/airport scenes and not to Mitchell Stephens' actual visit. For most of the film Stephens' visit is projected as the present of the plot while the amnipresent (or voiceover) narration is the present of the actual film and the viewer. Stephens' visit is as much a part of the conglomerated past as the day before the accident. Stephens accesses the day before and the day of the accident by amalgamating several POVs, subjects, shadows, of one event; much as the present primary text in Le Confessionnal incorporates the secondary texts of I Confess and of the past to solve its on-going mystery. Mitchell Stephens embodies Russell Banks' role as "data collector" and personifies Atom Egoyan's role as the transcendental Pied Piper.

In order to access the secondary texts, to incorporate the excerpts into the primary narrative, the author must create a "welcoming" context:

MacDonald's magical Gustav Manuscript and Lepage's reruns of Hitchcock's I

Confess are simultaneously the points of entrance into the secondary texts

(their access to the "historical") as well as into the blended text. Egoyan's

The Sweet Hereafter, unlike MacDonald's and Lepage's "adaptations," relies on
a more traditional and conventional form of genre adaptation; that is, the
actual reworking of an existing text into another medium. The Sweet Hereafter
does not call into play the reproduction of its original, its starting point

texts which act similarly to those employed in MacDonald's and Lepage's works. Both Goodnight Desdemona and Le Confessionnal reproduce their originals (Shakespearean excerpts and Hitchcockian excerpts, respectively) within the overall text as secondary texts. Nonetheless, these genre or form adaptations function in much the same manner as Egoyan's conventional adaptation. They both rework the original texts to produce variant versions: MacDonald recreates a Shakespearean comedy, based on his established techniques, by internally adapting two tragedies, while Lepage rewrites Hitchcock's I Confess for different characters and events. In all three intertextual creations, the author has no choice but to assume the role of the Pied Piper if his or her adaptation is to be perceived, if his or her intentions and interpretations are to be incorporated and realized by the reader-viewer who in turn assumes the subjugated role of the Pied Piper, as Riffaterrre perspicaciously notes:

La tâche de l'auteur comme encodeur du message est plus contraignante que celle du locuteur. Un locuteur doit triompher de l'inertie du destinataire, de sa distraction, du cours divergent ou hostile de sa pensée; il doit souligner fréquemment, et ce surcroît est concentré sur les points les plus importants du discours. L'écrivain, lui, doit faire plus pour faire passer son message, car il n'a pas à sa disposition les moyens linguistiques ou extralinguistiques d'expression... auxquels il doit substituer des procédés d'insistance (hyperbole, métaphore, ordre des mots inhabituel, etc.); en outre, le locuteur peut adapter son propos aux besoins et aux réactions du destinataire alors que l'écrivain doit prévoir inattention ou désaccords potentiels de toutes sortes et donner à ses procédés une efficacité maximale valable pour un nombre

illimité de destinataires. Il faut plus tenir compte de la complexité du jeu entre la communication pure et les connotations expressives, affectives et esthétiques.... La combinaison des connotations dépend à la fois, évidemment, de la personalité de l'auteur et de ses intentions. (Essais de stylistique structurale 33-34)

These intentions of the author are the patterns of the overall text which underwrite the secondary text to be juxtaposed (to be perceived by the reader) and that secondary text's implication in the transcendental meaning of the overall text (its juxtaposition, oscillation, exchange with the primary). These intentions of the adapter, which are the patterns of the intertextual work, are transposed onto the reader or viewer via their assimilation (and thus propagation) in and by the reader-viewer's "imagination." Without the clear separation or distinction between primary and secondary texts (whether it be differentiating form, content, or diffusion), the intertextual work can only be perceived by the reader or viewer following the pattern of textual oscillations and convergences.

Beyond the adaptation of an American novel to a Canadian setting, Egoyan further adapts the original novel by incorporating juxtaposed secondary texts. The Tragically Hip's song "Courage" and the Robert Browning version of The Pied Piper of Hamelin are the secondary texts (which in fact "merge" within their final amalgam juxtaposition with the primary text) that reify meaning or significance within the composite work (the film). They superimpose the primary text; the ungrammaticality or nondisjuction in form (both visually and verbally) between the primary and the secondary forces the viewer to reduce phenomenologically the universal eidos of the film, acknowledging and reproducing (internalizing and propagating) the patterns of the overall text

or film that are the intentions of the "Pied-Piper" author. Subsequently, these secondary texts are in turn adaptations in themselves since only excerpts from their original are included into the film and are ordered according to the sequence of the primary text. Atom Egoyan's *The Sweet Hereafter* is a traditional adaptation of a novel to a film, within which other texts are juxtaposed and merged, are internally adapted.

CONCLUSION

In presenting a sequential analysis of three intertextual works, this thesis has exposed the "inner workings" of internal adaptation. By focusing on three intertextual works, this thesis has acknowledged and brought to the forefront the innovative contemporary form of these Canadian creations. This thesis has also revealed a linking device in Comparative Canadian Literature. Beyond language and beyond content, there lies a unifying structure: the contemporary Canadian creation as a composite of others, as a mélange of form and genre inside its borders. Therefore, a new theoretical approach should be undertaken to complement this "clearly Canadian" creative development.

In Ann-Marie MacDonald's Goodnight Desdemona (Good Morning Juliet), the primary and secondary texts are firstly exposed as separate entities with separate foci. As the primary text "enters" each secondary focus, as Constance enters the worlds of and converses with Desdemona and Juliet, a blended text and focus emerge. The blend is perceived both by the viewer or reader and by each textual "player." The structure of these oscillations and convergences parallels the content and meaning development of the overall text: Constance, in pursuit of the elusive Gustav Manuscript, in pursuit of her elusive individuation, eventually merges with Desdemona and Juliet, incorporates their respective characteristics of emotional, physical and sexual assertiveness. Under a common framework is the trinity merged: is Constance transformed from a "mouse" into a strong and passionate woman; are the tragic threads from Othello and Romeo and Juliet spun into comedy.

In Robert Lepage's *Le Confessionnal*, this blended text is generally perceived only by the viewer, as it only occurs "outside" the worlds of the

texts. Although the secondary text is perceived by the primary, as the past primary characters watch the premiere of Hitchcock's I Confess, the texts are never in dialogue. There is never an (animated) exchange between primary and secondary texts. The primary text perceives the secondary, as Pierre and the past members of the Lamontagne family watch the I Confess excerpts. The secondary text, however, remains "framed" as the past remains framed in the present. The only form of communication, of a shared or mutual focus in which both "texts" dialogue, is manifest in the past framework of two sets of events and characters surmised behind the documented, behind the frames. The characters "behind" the Lamontagne family and the filming of I Confess interact as their stories unfold simultaneously and intrinsically. This segregation of texts and tenses parallels the matrix of the overall text: the segregation of generations and the inability of the present to access fully, to understand completely the past, which remains framed and locked in memory, both physical and human. Therefore, even the absence of a blended text finds meaning within the overall text.

In Atom Egoyan's The Sweet Hereafter, this modulating structure of several accounts and perspectives of one event (as Mitchell Stephens attempts to document the accident and pursue a lawsuit) is parallelled in the film's intertextual structure of juxtaposing alternative versions of one theme or story: the loss of innocence. The town's loss of its children and Nichole's loss of innocence (through the incest relationship) are both parallelled with the secondary text of Robert Browning's poem-story of The Pied Piper of Hamelin. Similarly, the regaining of control (whether by Billy to end the lawsuit or by Nichole to end the incest) is emphasized and defined by the superimposition of The Tragically Hip's "Courage." The blended text, however,

occurs only to the "viewer:" to both the film's viewer and to Nichole, the accident's viewer. The blending between the secondary and the primary texts occurs within the voice-over narration of Nichole: three texts interact and merge in one position and one focus. In the voice-over, the blended text is presented to the viewer.

Similarly, the blended text in Le Confessionnal (not the conglomerate framework of the past) is perceived only by the film's viewer. Both excerpts of I Confess and Depeche Mode's songs juxtapose or voice-over the actions of the present primary. The simultaneity of these texts (of the primary, past and present, of the secondary, and their overlaps) occurs to the viewer. The texts themselves remain "unaffected" by each other. Although during the opening and closing excerpts characters in the past primary text watch the "excerpts," and in the present when Pierre watches I Confess on television, there is no interaction or communication with the secondary text. The level of interaction between primary and secondary texts occurs in a sense in the "voice-over position," the dialogue or communication between these juxtaposed texts is perceived only in the position of a Le Confessionnal viewer, not by its players. The only blended text to be incorporated into the characters' perspectives is the audition scene. The excerpt is presented to the viewer, superimposes the actions of the past primary text, through the "interpretation" of past characters: Hitchcock, his assistant and Jeanne d'Arc's daughter read part of the script as the visual focus is placed on the actions and characters of the primary text.

The secondary text is used predominantly as a linking or transitional device for the primary text. In *Le Confessionnal* the *I Confess* excerpts advance actions and emphasize meaning development in the primary text. In *The*

Sweet Hereafter the camera cuts visually and verbally to The Pied Piper to emphasize its presence in the primary text and its role in the meaning formation of the overall text or film. Both Le Confessionnal and The Sweet Hereafter are structured and unfold much like Act 1 of Goodnight Desdemona: to some extent the primary text is aware of the secondary (whether in content or in actual presence), but each text assumes a separate and distinct focus. Only briefly does the verbal of I Confess overlap and merge with a primary-text scene. Only briefly does "Courage" play within a primary-text scene, heard by its characters, as Nichole and Sam talk before her deposition. Only briefly does the Depeche Mode's "Policy of Truth" become part of the act in the strip club. Only briefly do the visual and the verbal of The Pied Piper coincide. Unlike the extensive interaction in the blended text of Goodnight Desdemona in which all three texts dialogue and converse, the blanded text (the visual and verbal overlaps and separations) in both Le Confessionnal and The Sweet Hereafter is presented to the viewer of the overall text and rarely perceived within and by the separate textual components at play.

By introducing the textual elements at play (the primary, secondary and blended texts) within the overall text of Ann-Marie MacDonald's play, a clear-cut distinction between each of the "texts" is achieved. Goodnight Desdemona (Good Morning Juliet) is not, however, a "realistic" creation. Its fantastic combinations of worlds, of Constance Ledbelly's, Desdemona's and Juliet's, provides licence for the blended text to emerge and be humorously accepted by the viewer. Its fantastic genre enables the blended text to assume the majority of the play's focus. In both Le Confessionnal and The Sweet Hereafter, however, this fantastic element is absent since both works are more conventional representations of the "real world." Both Le Confessionnal and

The Sweet Hereafter rely on filming or editing techniques such as superimposition or voice-over to blend the primary text and the secondary text. In Chapter 2 and 3, I apply the terms of internal adaptation (initially presented with the analysis of Ann-Marie MacDonald's fantastic recreation) not only to a different genre but also to a different expression of the intertextual work. Both Le Confessionnal and The Sweet Hereafter are realistic filmic (obviously) intertextual works. In both of these films, the frequency of the blended text is by far minimal (in comparison to the presence of the blended text in Goodnight Desdemona), which is perhaps justified by both films being realistic narratives. Nonetheless, all three elements are intrinsic to all three works. The reduction of one element, for example the blended text in both films, does evidently affect not only the movement of the overall text but its resulting meaning. Analyzing a work lacking altogether the blended text may result in an expansion or even reinvestigation of this concept: an intertextual work without a blended text may require the "merging" to take place within the constructs of the reader/viewer (in turn created by blueprints of the overall text).

The oscillation between past and present, between accounts, perspectives or foci, between primary and secondary texts, provide the viewer or reader with the pattern of the overall text, the obviously intertextual work. From this modulating structure, the viewer is provided with a pattern to extract meaning and signification. The viewer is invited to follow the pattern of the overall text and thus to perceive the "cohesion" as a continued action or theme in two seemingly unrelated texts. This disjointed coherence of the intertextual work predicates internal adaptation: a "castrating coherence" (Silverman 203) infiltrates this kind of intertextual work, as the reader or

viewer must perceive the cut-and-paste texts and forms in order to perceive and comprehend the work's meaning. Since the (obviously) intertextual work is necessarily determined by its multi-facetted structure, an analysis of the process of segregating and merging the textual components exposes the work's structure or form as germane to the reception and perception of its meaning. Internal adaptation is thus not confined only to the literary or cinematic realm of intertextuality, but may perhaps extend to other artistic creative realms. Just as "art" evolves, so can the non-discriminant theory of intertextuality as internal adaptation:

The evolution of art... is expressed in constant fluctuations between isolation (differentiation) and merging. Every separate art exists and develops in milieu of the other arts—both as a particular aspect and as a variety of forms. In various ages this or that art strives to become a mass art and is inspired by the urge of syncretism, trying to absorb within itself other arts. Differentiation and syncretisation are constant and equally significant processes in the history of the arts, and they evolve relatively to each other. (Eikhenbaum 8)

Internal adaptation, although framed within an existing literary theory, extends beyond the "text." Internal adaptation, although rooted in intertextuality which is necessarily literary, can be viewed as an expansion of film theory into the arena of the printed word, or rather as an amalgamated theoretical approach to an all-inclusive artistic form. Whether it be the theory of montage, of suture, of dialogism, the theory of internal adaptation involves an incorporation (and subsequent mutation or transformation) of other theories into a mosaic, conglomerated (w)hole. Internal adaptation in the arena of (anglophone and francophone) Canadian artistic creation, whether in

film, drama or literature, disregards in fact typecast stereotypes or barriers. In analyzing the structure of the intertextual work, according to the oscillating and juxtaposing textual components, the matrix or meaning of that work transcends its exclusive "content," its individual preoccupations and languages. The "welcoming element" of the intertextual work (whether Canadian or of some other "mosaic") is in fact this process of internal adaptation: two texts, two perspectives, two theories, two art forms, collide and coalesce to enable its meaning and method to transcend any ethno-idiosyncrasies.

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