Reading Longfellow's *Evangeline* from a Transnational Perspective: *Evangeline* in the Aftermath of Maillet's *Évangéline Deusse*

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Introduction

Once celebrated as a best-selling scholar-poet, Henry Wadsworth Longfellow (1807-1882) and his literary works rarely enjoyed favorable academic considerations between the 1900s and the 1980s. In 1993 Dana Gioia and Yoji Sawairi deplored American academia's ignoring of Longfellow in this period. Gioia's article in *The Columbia History of American Poetry*, which led studies of Longfellow in the new era, especially called for the evaluation of Longfellow's cultural influence as a scholar-poet who specialized in European languages and literatures and used that knowledge in his creation of extremely popular poems in a new context: multiculturalism.

Along with these articles, the re-evaluation of Longfellow in America began. Harvard University, at which the poet served as the Smith Professor of French and Spanish, established the Longfellow Institute of American Languages and Literatures (1994) and started to co-publish a series of books with Johns Hopkins University Press (1996) for the study of languages and literatures other than English in the area currently known as the United States of America in the context of multilingualism.[1] The trend of re-evaluation spread from universities. Craigie House, Longfellow National Historic Site (1972-), was renovated significantly by Save America's Treasure Act (1997) and reopened in 2002 with some exhibits of the family's exotic cultural collections.[2] Thus, Longfellow, until recently accused of being a representative of WASP (White Anglo-Saxon Protestant), was re-named as one of the early multiculturalists in the United States (Calhoun xiv).

The treatment of Longfellow was very different in Canada. Even during

the years in which Longfellow was dismissed in his homeland, the poet was favored among Canadians in a different context. In the Canadian Maritimes, where the majority of the French descendents of Acadians live in a predominantly English environment, Longfellow's narrative poem *Evangeline: a Tale of Acadie* (1847) has been read as their national "legend" and "myth."[3]

This article proposes to explore a possibility that Antonine Maillet (1929-), an Acadian novelist and playwright from New Brunswick, used a literary form of parody and criticized the American-made images of Acadians and Acadia created by *Evangeline* in her 1975 play *Évangéline Deusse*. Locating the images of different Evangelines in the context of their creations, the article will examine Longfellow's *Evangeline* today.

I. Acadia and Longfellow's *Evangeline*: from a Narrative Poem to the Acadian Myth

Evangeline, one of numerous American poems, has attained a special position in Canada because of its treatment of a particularly Canadian issue in the eighteenth century: the Expulsion of Acadians in 1755 and an Acadian couple victimized in the incident. Often referred to as the Great Upheaval, this event has drawn much attention from historians such as Naomi Griffiths. The outline of the Great Upheaval is provided here for readers who are unfamiliar with this incident.

Acadians are the descendents of French settlers who arrived on Sainte-Croix Island, Maine, in 1604. Led by Pierre du Gua de Monts, their settlement on the North American Continent was earlier than those of the ancestors of Virginians (1607) and Quebeckers (1608). Spending a winter on the island with the help of First Nations, they resettled in Port-Royal on the west coast of the Nova Scotia peninsula across the Bay of Fundy, and developed the French colonial territory called Acadia, which once covered Canadian maritime provinces and parts of Quebec and New England.

The area shuttlecocked between the French and the English in the battle of territorial expansion for over a century, but eventually became a part of English territory when the Treaty of Utrecht was signed in 1713. Known as the unarmed "neutral French" under the British rule, Acadians stayed there without taking an unconditional oath of loyalty to the British King, which

might result in fighting against their allies: French and Mi'kmaq, the preeminent First Nation of the region. Thus, they kept French, Catholicism, and their rights to leave British territory even in the enemy land until the earlier half of 1750s.

Charles Laurence (1706-1760) who was named the lieutenant governor of Nova Scotia in 1753, however, did not allow Acadians to remain in the area without taking the unconditional oath to the British authority. Laurence expelled those French people who did not follow his policy. They were generally relocated in other parts of North America, Britain, and France. Acadians were welcomed in Louisiana, which was a French and Spanish territory before it became a part of the United States of America in 1803, and eventually came to be known as Cajuns, a bastardization of the original Acadians. However, those who were sent to New England experienced hardship in the predominantly Protestant environment.

Many tried to return to the former Acadia after the fall of New France in 1763 as Goncourt-winning *Pélagie-la-charrette* (1979) by Antonine Maillet allegorically novelized. However, they were not premitted to return to the fertile farmland of the Annapolis Valley, for the land was then inhabited by British planters and Loyalists who left the emerging new nation, the United States. Therefore, many were forced to find new homes on the north shore of present day New Brunswick, which was then still wilderness. This area is currently the home of the largest number of Acadians in the world.

Longfellow by no means aimed to reconstruct the aforementioned Acadian history by writing *Evangeline* although there is an evidence of his careful research of the historical background of the Expulsion after he heard a tragic story of an Acadian couple via Nathaniel Hawthorne (1804-64) who heard the story from Horace L. Conolly, a clegyman in New England.[4] The poet's investigation included looking at Thomas Chandler Haliburton's *A Historical and Statistical Account of Nova Scotia* (1829) as Hawthorne and Dana's extensive study shows.

His focus was, instead, to write a poem on the patience, virtue, and pious attitude of a woman who waited for her fiancé for decades after the dispersion.[5] Longfellow created fictional characters called Evangeline and Gabriel for this purpose.

Accordingly, today's readers of *Evangeline* should be reminded of that the

Acadianness of the central character of the poem was a subordinate factor when the narrative poem was first written. Indeed, it was in the latter half of the nineteenth century that a tale about an Acadian woman came to be regarded as that of Acadia.

The Acadian cultural elites, who had been criticized for their inability to clearly distinguish themselves from Anglophones and also from other Francophone populations notably Quebeckers, in fact, used this poem to claim that their cultural identity was forged by the Expulsion or Upheaval. It was a good excuse to persuade Quebeckers who wanted to recognize Acadians as one of their deviations and to accuse Acadians of having an urge for independence without cultural identity.[6]

Takayasu Oya, in his careful examination of the French translation of *Evangeline*, pointed out the critical role of the 1865 translation by Pamphile Le May (1837-1918), a poet-librarian from Quebec, in the process of the popularization of the poem among the French-speaking mass in Acadia during the era of the first Acadian Renaissance (38). The translation was timely published when a sense of collective identity among Acadians was being formed a century after their return to the Maritimes from many diasporas. The sense of community was created by the rapid establishment of educational institutions and literary media such as newspapers among those who had lived in independent micro communities scattered throughout the Maritimes.

For Acadian nationalists who lacked a document of their communal experiences to prove themselves to others, *Evangeline* would be a perfect text. There are two main reasons for the lack of written records of their experience, which indirectly fostered the oral tradition instead of literature in Acadia. One is that they were not allowed to record their experiences in French under British rule; the other is a prevailing low literacy rate among the population partly due to the lack of fair French public education systems in the predominantly Anglophone Maritime provinces.[7] The French translation of *Evangeline* enabled Acadian cultural leaders not only to show the others their uniqueness but also, most importantly, to provide a common text to be learned among Acadians to know "themselves" when there was no strong sense of Acadianness among average Acadians. The use of *Evangeline* for this purpose is indicated in a few cultural events in the 1860s

and on: Collège St-Joseph, the first Acadian college established in 1864, taught *Evangeline* soon after its establishment according to the experience of Pascal Poirier (1859-1933), the first Acadian Senator who led the recovery of Acadian history and language (Griffiths 36);[8] *Le Moniteur acadien*, the first Acadian newspaper started in 1867, distributed the French translation of *Evangeline* with editorial notes on "Acadian unity" (Griffiths 36); and, finally, the second Acadian newspaper born in the era of the Acadian National Conventions (1881, 1884, and 1890) came to be named *l'Évangéline* in 1886.

Longfellow's *Evangeline* was accordingly popularized among Acadians and Maritimers. At the end of the poem, the poet notes that the story of Evangeline, his fictional creation in fact, is told in an Acadian household as follow: "And by the evening fire [they] repeat Evangeline's story" (115). The American poet, who wrote the poem in English for a reading public in the United States in the middle of the nineteenth century, could not have predicted the manifestation of his fictional world in Atlantic Canada later on.

II. Images of Acadia and Acadians in Evangeline

If *Evangeline* played a crucial role in the re-construction of the Acadian community in the latter half of the eighteenth century, it is useful to examine how Longfellow represented Acadians and the land of Acadia in the dactylic hexameter narrative poem which consists of two parts. Armin Paul Frank and Christel-Maria Maas recently pointed out that *Evangeline*, which has been recognized as an epic, is more appropriately its shorter feminine form: an epyllion (34).

In either case, *Evangeline*, at least an epical poem, follows the classical convention of introducing its setting (time and space) in the beginning. Readers may find more of *Evangeline*'s attributes to the ancient world. In addition to its rare use of classic meter in English, it frames the poem with references to the ancient woods at its beginning and end: "This is the forest of primeval" (57) and "Still stands the forest primeval" (114-15).

This artifice enables the poem, which focusing on a rather new and problematic matters happened on the same continent as Acadian dispersions and their resettlement, to be distantiated from its contemporary political ground. The Great Upheaval could be highly disturbing for the poet's readers

in New England because the army from New England, not only the British from Britain, evicted Acadians from Acadia and forced them to move to New England. Moreover, a large number of French Canadians immigrated to New England, for example, to Lowell, Massachusetts, to work for its booming textile industry.[9] Thus, the historicization of the theme, which makes a matter appear old enough to be recognized as ahistorical, paradoxically ahistoricizes and apoliticizes it. It may be important for Longfellow, who was also known as a "fireside poet," to make the poem uncontroversial to be read aloud by ladies in middle class households.[10]

Longfellow overtly evokes the ancient images of Greek Arcadia and biblical paradise lost by deploring the loss of the heavenly community of Acadia after the deportation of its people in the first part of the poem by emotionally singing that the Acadians "forever departed!" (57).[11] Longfellow implies that Grand-Pré, a beautiful, primitive, "simple" (59), "pleasant" (57), and fertile farming community, reflects "an image of heaven" (57). The image of a peaceful farm with cattle, which may be itself a microscopic Acadia, is strongly connected to Acadians. The link of the images is repeated in Longfellow's construction of an Acadian diaspora in Louisiana: the tropical scenery dominated by swamps and almost demonically vigorous vegetations suddenly changes into the aforesaid idyllic community (96). There is another instance of binary image of the United States against Acadia: the city. The romantic poets generally idealized idyll against industrialized cities as Ronald Carter and John McRae exemplary note (103). Longfellow emphasizes the mental as well as physical (time and space) distance between the Acadian "village" (57) and the position of the graves of Evangeline and Gabriel in Pennsylvania by describing the site of the latter as "in the heart of the city" (114).

The representations of Acadians, Evangeline in particular, are likewise somehow ideal. Although Longfellow clearly focuses on "the beauty and strength of [a] woman's devotion" (57), namely those of Evangeline in the beginning of the poem, the readers inevitably identify the individual with the Acadian community itself since the woman is characterized as a daughter of Benedict Bellefontaine, the wealthiest farmer in the community, and "the pride of the village" (60). As often seen in the commercialized images, Evangeline is described as a beautiful maiden with brown hair and black

eyes. Besides Evangeline's physical beauty, the word "fair" is repeatedly used in the poem to stress the protagonist's spiritual pureness.

Evangeline is not only depicted as pretty and good-natured but practically capable. For example, she manages the farmer's household by herself after the death of her mother; and she prepares her dower such as linen by herself (62, 72). The poet's perception of Evangeline's skillfulness is disputable. He simply concludes the indication of Evangeline's ability as "her skill as a housewife" (72) and never develops his description of the individual's talent. This implies that the poet held a conservative view of women and the "world" in general, which is often criticized by feminists.

Meanwhile, Longfellow especially celebrates Evangeline's patience and endurance. Evangeline, who was just described as a young, tender, beautiful, and handy woman at first, is initially given "heavenliness" while she patiently waits for the return of village men including Gabriel from the church where they are assembled by the British to hear, assumedly, the Charles Laurence's expulsion orders:

> Thus did Evangeline wait at her father's door, as the sunset
> Threw the long shadows of the trees o'er the broad
> ambrosial meadows.
> Ah! On her spirit within a deeper shadow had fallen,
> And from the fields of her soul a fragrance celestial
> ascended,–
> Charity, meekness, love, and hope, and forgiveness, and
> patience! (78)

The quotation above indicates that Evangeline earns charity, meekness, love, hope, forgiveness, and the most of all patience, during her poignant experience.

Moreover, her piety, which was not yet focused on by then, is repeatedly examined while the men are captivated in the church (79). After her father's death, a growing religiousness leads Evangeline to follow religious leaders: Father Felician, the missionary in the wilderness, and, finally, God himself. Considering the similarity between a farm and an Acadian community indicated earlier in the argument, these religious leaders, Father Felician in

particular, are literally "shepherds" who direct Acadian people in the "farm."

Evangeline's devotion grows stronger throughout the part two of the poem as she loses her passion to find Gabriel in her travel of the American continent. The changes in her attitude is well observed in her choice to stay with a Jesuit mission in the wilderness when she follows Gabriel with Basil Lajeunesse, the father of Gabriel. Evangeline believes in the word of the missionary, who says her man will return when hunting season is over, and stays with the mission knowing Gabriel is possibly within her geographical reach (107-108). The poet describes Evangeline's voice as "meek and submissive" when she asks to remain with them (107). In the second part of the poem, submissiveness is another virtue which is repeatedly stressed in her surge of piety along with patience.

In terms of Evangeline's change, however, the clearest turning point is when she leaves the mission for Michigan to find Gabriel by herself. It is worth noting that this is the first occasion in which Evangeline travels alone without patriarchal guardians such as her father, farther-in-law, or Fathers. There are multiple ways of understanding her transformation: Evangeline may be able to communicate with God without any media; or Evangeline may have attained independence from her secular guardians. Consequently, Evangeline begins to serve as a Sister of Mercy in Pennsylvania where she meets a Moravian Quaker mission after her long and treacherous travel. She finally declares the end of her journey to find Gabriel there: "Gabriel was not forgotten. Within her heart was his image,/ Clothed in the beauty of love and youth, as last she beheld/ him," (110). It may be suggested that Evangeline is a form of bildungsroman which depicts a woman's spiritual growth toward the ultimate devotion to God casting off whatever she has in the secular world. Reading this story as a woman's independence from the worldly patriarchy, which was implied earlier, is rather naive for God is the head of the patriarchal hierarchy in the biblical imagination.

At the end of her travel, Longfellow attempts to change Evangeline, who cultivates virtues such as patience, self-sacrifice, and service through the experience of dispersion and chooses to follow God's way (111), into a quasi-saint. The poet even gives her an aura of holiness:

> Gleams of celestial light encircle her forehead with splendor,

> Such as the artist paints o'er the brows of saints and
> apostles,
> Or such as hangs by night a city seen at a distance.
> Unto their eyes it seemed the lamps of the city celestial,
> Into whose shining gates erelong their spirits would enter. (112)

Longfellow, in other words, tries to remove Evangeline from secularity. This is a highly conventional consequence of the poet's increasingly recurring use of the words such as "celestial" and images pointing to heaven in the latter part of the poem. Resembling Christian in John Bunyan's *Pilgrim's Progress* (1678) who reaches the Celestial City after difficult travel, Evangeline obtains her miraculous reward, Gabriel, in the end of her ascetic training (113-14).

However, the poem is not completed as a highly-toned story of a saint. The very end of the poem prevents the narrative's grand finale with a hint of secularism. Instead of accepting and celebrating each other after years of hardships, the two reflect upon their youth. Longfellow's idealization of youth, which is indicated by the family name of Gabriel "Lajeunesse" and the poet's favorite word, maiden, to replace Evangeline even in her rather older age, brings the couple back to the world of sentimental melodrama. It seems natural for feminists to challenge the White Anglo-Saxon Protestant male poet's worship of juvenescence. The author of this paper, however, would like to problematize the poet's vulgar admiration of youth, for it destroys the narrative's completion as a saint's story.

III. Controversy over the Images of Evangeline

The Acadian cultural elites, many of whom were Catholic clergy, favored the images of pious, submissive, semi-saint Evangeline and skillfully incorporated the image into the nationalist discourse of the Acadian Renaissance of the late nineteenth century. It was the same Roman Catholic group that managed the first Acadian college and taught the French translation of *Evangeline*. The religious and submissive Acadian parishioners who united under the clergymen and God in *Evangeline* must have offered ideal models for them to reconstruct the Acadian community.[13] Furthermore, having this obedient and peace-loving heroine as a national

symbol may have been an appropriate choice to co-habit in the Maritimes or on the Atlantic seaboard with the overwhelming majority: Anglophones. Meyer implies that such a "good" image of Evangeline contributed to the relatively favorable acceptance of French Canadian workers in New England.

However, the Second Acadian Renaissance, which commenced in the 1960s, questioned the former cultural leaders' employment of such a passive and submissive woman to be an Acadian heroine in the rapid growth of Acadian community in the period. The 1960s recorded many epoch-making events for Acadians. The decade began with the birth of the first Acadian Premier, Louis Robichaud, who held his office until 1970 in New Brunswick. The Acadian leader worked strenuously to achieve the social, cultural, economic, and linguistic equality among the Brunswickers. Before Robichaud, the minority from French descendents suffered from the unequal social system for centuries in their French-speaking communities, located mostly in North Eastern regions of the province. In this era, the Acadian society obtained the Equal Opportunity Programme that guaranteed equal opportunities for healthcare, welfare, and education for every resident in New Brunswick regardless of where he/she lived and which language spoken, the Université de Moncton, the first Francophone university outside Quebec, and the Official Languages Act of New Brunswick.

Fueled by the aggressive mood in society, the new generation of Acadians started their search for a new national heroine. Campus activism, not unlike that in the United States, intensified among Acadian students unsatisfied with their community, famously described as "mort-viviant collectif" by Herménégild Chiasson who was educated in the university in Moncton. Many of the proposals for the socio-cultural revisions of their community came from these student activists. Occasions such as Rassemblement des Jeunes (1966) and Nuits de Poésie created opportunities for them to generate active discussion. Poets of the generation, for example, Raymond LeBlanc, created a new wave in Acadian literature along with the increasing recognition of Antonine Maillet, their Acadian predecessor, in the world.[14]

IV. Images of Acadia and Acadians in *Évangéline Deusse*

It is no wonder that the Acadian images represented by Longfellow's

Evangeline a century ago no longer fit the self-image of Acadians in the era of drastic change. In 1975, Antonine Maillet, who had been referring to Evangeline and *Evangeline* in her works and had been proposing a different, more positive images of Acadian women in her criticism of the American poet's creation, published a play *Évangéline Deusse.*[15] Centering on the character named Évangéline, an anti-Evangeline character as Ronate Usumiani calls, Maillet "trans-contextually"[16] parodied Longfellow's *Evangeline* to reconsider its images in the late twentieth century. Linda Hutcheon, a Canadian literary theorist, asserts in A *Theory of Parody* (1984) that a parody, which is often dismissed as playing or mere copying, has considerable educating or criticizing functions (3, 6). How Maillet criticized *Evangeline* and the invalidated heroine in her 1975 play will be examined here.

Évangéline Deusse is a love story consisting of two parts as is *Evangeline.* Both stories conclude with the death of the central characters' male lovers. Unlike *Evangeline*, an English epic-like narrative poem with classical and artificial tone, its Acadian parody is a play written in Chiac, a dialect of Acadian French spoken in North Eastern New Brunswick, where Maillet grew up. For the author who recognizes the importance of orality among Acadians through her study of Acadian folklore, the use of its local colloquial language is an appropriate way to represent a natural Acadian story-telling.

Maillet's play reworks the motif of the Expulsion in *Evangeline* as an omnipresent contemporary condition of modern human beings: the relocation from the homeland caused by the decline of key local industry. Évangéline ironically envies the original eighteenth-century exiles to be sent to the designated locations by British schooners. Her contemporaries, on the other hand, need to move to metropolises by themselves. Significantly in Chiac, the Acadian senior tells her friends in the 1970s Montreal, where she moved in with her son and his wife from a fictional coastal village called Le Fond de la Baie, New Brunswick:

> And listen to this, gentlemen: now that we've just finished replanting, 'n paying for our churches 'n schools, 'n casting our traps into the water, that's when they come 'n tell us the sea is empty, the soil is rotten & 'n we'd be

> much better off moving to the city 'n working in those factories run by the English . . . They're deporting us all over again, but this time without even supplying the schooners. (40)

Accordingly, *Évangéline Deusse* is set far away from the conventional bucolic Acadian space in the Maritimes. To use Montreal, the home of numerous diasporas, as the central location of the drama may be a protest from the author who is against the nationalist discourse precluding Acadians from other exiles. [18] Thus, all of other important characters such as Le Stop, Le Rabbi, and Le Breton in the play are created as exiles who are not Acadians but share the experience of losing their homes with Évangéline.

Not only changing the place, this Acadian author also challenges the characterization of "Evangeline the First" by constructing her heroine much differently. Compared with the Longfellow's eternal maiden, Évangéline is designed as an eighty year old mother of eleven sons who refuses to be "old." There is no negative implication regarding aging. Instead, it is described as maturing. The Acadian heroine's growing old may reflect the maturing of the community she represents over two centuries after the Upheaval.

The difference in the new heroine's attitude toward her male partners is critical. There are characters equivalent to Gabriel in *Évangéline Deusse*: Cyprien, Évangéline's ram-running lover in her youth, is lost at the sea; and Le Breton whom she has an affair with in Montreal dies in her arms at the end of the play. In contrast to Evangeline the earlier, however, the modern Evangeline does not choose to marry the illegal liquor transporter or get on the road to find him but realistically marries Noré who owned the land next to her father's. This episode that particularly exemplifies the worldliness of Évangéline is, in fact, also important as a representation of the new Acadia where there is social classification. It significantly differs from the previous representation in which the community was described as a place free of socio-economic inequality. Moreover, her short but passionate love with the old man from Breton, regardless of their age, seems to counter the original Evangeline's calm, virtuous but sterile image.

In addition to criticizing the nineteeth century's Evangeline by rewriting the heroine smarter, productive, and positive, Maillet directly attacks

Longfellow's *Evangeline* and Evangeline in the play. Letting her heroine admit that her name derives from the American-made fictional Acadian woman who is worshiped as "a patron saint" or "Holy Virgin" (36) in her homeland, the Acadian playwright differentiates Évangéline from the American other and demonstrate her anger toward the Americans: "An American! Can you believe it! It ain't enough for them Americans to give us bosses anymore, now they're gonna give us our patron saint!" (36-37).[19] Thus, Evangeline's virginity, youthfulness, and submissiveness are renamed barren, inexperience, and ineptness in the 1970s theatrical work. Maillet's skillful way of criticism can be hardly less aggressive than her own character.

Conclusion

Évangéline Deusse foregrounds the distance between the post 1960s Acadians and their predecessors by reconstructing an *Evangeline*-like narrative on a contemporary Acadian context. The Acadian female author's positive and active rewriting of the Acadian images formerly presented by the WASP male author from the United States is particularly significant in terms of the rise of Acadian status partly due to the civil rights movement started in the adjacent country. The creation of the old but autonomous Acadian heroine encourages the re-examinations of the young but passive American-made Evangeline who always follows the male authorities from the feminist and ageist perspectives.

On the other hand, Longfellow's formation of an epic narrative poem centering on the journey woman is worth critical consideration. Throughout the poem, the author shows his conservative view of male/female relationships, for example, by clearly assigning domestic tasks to women while leaving external tasks to men. The poet's use of female traveler may be evidence of the influence from Johann Wolfgang Goethe's *Hermann und Dorothea* (1797) as many critics previously pointed out.[20] The author of this paper argues if there was a possibility to understand Evangeline, who travels beyond the border, may be a rather active and unconventional woman in Victorian America even with guardians. To discuss this matter further, however, requires extensive study.

In addition, the last claim to be made is that *Évangéline Deusse* does not

completely slay the almost monstrous Evangline in spite of its severe criticism of that work. The parody cannot exist without the hypotext so they must permanently co-exist. *Évangéline Deusse*, hence, displays the potential of *Evangeline* in present day; namely, the centuries-old poem contains very contemporary themes such as a travel to seek a lover, the loss of homeland, and ethnic cleansing.

Therefore, *Évangéline Deusse*, which criticizes *Evangeline*, paradoxically shows the validity of Evangeline and even leads to the reappraisal of the poetic text by parodying it. Linda Hutcheon points to such admiring and appraisal functions of parodies in her *The Politics of Postmodernism* (94). More than anything, the significance of the Longfellow's poem in Acadian contexts is that it helped to construct the world-wide recognition of Acadians. *Évangéline Deusse* includes an episode in which Le Breton tells that he learned about Acadians through his study of *Evangeline* in the school in France (36). Thus, Maillet's parody inevitably reminds us of the fact that *Evangeline* was the widely read poem and that Longfellow was a poet who is more than a mere hipster in the nineteenth-century New England; he is an intellectual artist who might have had a transnational/multicultural vision.

Henry Wadsworth Longfellow's *Evangeline* invoked critical arguments from Acadians themselves while it introduced Acadians to his readers throughout the world. Because of its codependent relationship with *Evangeline*, now in its turn, Antonine Maillet's *Évangéline Deusse* inescapably increases the attention to Longfellow and the poem in spite of its criticism of them.

Notes

*The primitive form of this article written in Japanese will be published in *The Journal of the Study of Modern Society and Culture 40 (2007).*

1 See the website of the Longfellow Institute, accessed 10 August 2007; available from http://www.fas.harvard.edu/~lowinus/.

2 The house is also known to be the headquarter for George Washington during the Siege of Boston (1775). For further information, visit the website of National Park Service, U.S. Department of Interior, which designated this property as a National Historic Site. "Longfellow National Historic Site," 2007, accessed 28 November 2007; available from http://www.nps.gov/long/.

3 As for the studies of *Evangeline* as a myth or legend, please refer to the articles by Barry

Jean Ancelet, Naomi Griffiths, Barbara LeBlanc, and Rita Ross.

4 Conolly also heard the story from a French Canadian woman, who was distantly related to Haliburton. For details, see Hawthorne and Dana's article.

5 This point has been claimed by many researchers such as Griffiths, Seelye, and Meyer, in their reference to the information from Longfellow's journal.

6 In Griffiths' 1982 article, she offers an example of severe attacks against Acadian nationalism by *Le Pays* from Montreal (37-38).

7 On the history of Acadian writing, see the study by Hans R. Runte. The book is one of the most resourceful books on contemporary Acadian literature written in English. As for the public education system in New Brunswick, see Catherine Steele's book on the province's bilingualism and my article on the language education in the province (2006).

8 According to The *Canadian Encyclopedia*, which provides a slightly different explanation, the institution originally began in 1854, then reorganized and expanded in 1964. This college is now one of the six colleges of Université de Moncton. See Yves Bolduc et al., "Acadia, Culture of," The Canadian *Encyclopedia*.

9 See the article by Wayne Grady, which criticizes the Americaness of Longfellow's *Evangeline*, for the involvement of New Englanders in the deportation. For the French Canadian immigrants in New England, see Meyer's.

10 See the page 22-24 of Takaaki Niwa's "A Note on Longfellow's *Voices of the Nights*" that well depicts the poet's biggest reading public in the nineteenth century.

11 Grady writes that Acadia, once called as Arcadia, lost its "r" in 1630s using Antonine Maillet as the information resource (382).

12 The book by Frank and Maas thoroughly studies literary forms and conventions including the ones mentioned in this article, for instance, idyll, quest narrative, and bildungsromance.

13 Kristen Silva Gruesz, in her study of *Evangeline* and its author's reception in Latin America, points out that the Spanish translation of *Evangeline* by a Chilean Carlos Morla Vicuña in South America is, in fact, *Evangeline* "translated into the language of Catholicism" (402). There may be a similar change in the Canadian-French translation. See Jacques Micho's 1994 paper and Oya's 2002 article on the French translation by a Quebecker, Le May.

14 For student activism in Moncton and the emergency of a new wave of Acadian literature, see Anne Brown's paper.

15 Takayasu Oya, a leading scholar of Acadian literature in Japan, has published several articles on Antonine Maillet's works, mostly on her novels. See his articles for other Evangline-related references in the works by Maillet.

16 Hutcheon defines parodies as "complex forms of 'trans-contextualization' and inversion" (*Theory* 15).

17 The original is as follow: "Ben voulez-vous saouère, Messieurs? C'est justement à l'heure que j'avons achevé de replanter que j'avons fini de payer nos églises et nos écoles, pis achevé de jeter nos trappes à l'eau, qu'ils s'en venont nous dire que la me rest vide et la terre pourrie, et que je serions aussi ben de mouver à la ville dans les *shops* gouvarnées encore un coup par les Anglais. . . . Encore un coup, ils nous déportont; ben c'te fois-citte,

sans meme nous fornir les goelettes. . . . pis ils avont point fait de nous autres des héros pis des martyrs" (48).

18 According to Shinichi Ichikawa, Maillet, a frequent user of Acadian space in her works, is not in favor of such nationalist discourse of Acadian exceptionalism. For Maillet, Acadia is no more than an example of the world. See the page 77 of Ichikawa's book which is available in Japanese.

19 The original is as follow: "Un American, t'as qu'à ouère! Coume si les Amaricains aviont point eu assez de mous bailer des patrons dans les *shops*, v'la qui s'en venont bailer une patronne au pays, asteur!" (43).

20 See *Transnational Longfellow* (2006) by Frank and Maas, for example.

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