

l'ouest, sur le Nigéria et le Ghana. En Asie, on a privilégié la Corée, la Chine, l'Iran et l'Afghanistan; en Amérique latine, le Mexique et le Pérou. Il y a, bien sûr, des travaux de recherche sur d'autres régions et une certaine prise en considération de ce que constitue globalement le Tiers monde.

Ces orientations indiquent aussi certaines limitations : ainsi, le nombre de chercheurs reste restreint et il y a toujours des problèmes dus à la compartimentation par disciplines.

Le livre édité par M. Morner et T. Svenson constitue une solide pierre d'assise à partir de laquelle il sera possible d'entreprendre de nouvelles recherches sur le Tiers monde. Il a le mérite d'établir la recherche sur des bases solides.

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Adrian Rifkin and Roger Thomas, eds — *Voices of the People. Politics and Life of 'La Sociale' at the End of the Second Empire*. London: Routledge, 1988. Pp. x, 330.

It is surprising that this book was published. It consists of translations of five separate works which appeared in France between 1975 and 1980, plus a short introduction. Two are essays from the short-lived (1975-1983) radical journal *Les Révoltes logiques*. The other three are extracts from two books published by the radical press of François Maspéro. The largest portion comes from Alain Dalotel *et al.*, *Aux origines de la Commune : le mouvement des réunions publiques à Paris, 1868-1870* (Paris: Maspéro, 1980).

These five pieces are loosely united around the theme of popular culture in France during the late Second Empire. In the words of the editors, they have "a subtle and complex unity" showing "the people as a multiplicity of voices" (ix). The text actually ranges from the Year II to 1968 and reflects the thinking of the generation of May 1968, although all five works focus on the Second Empire. The introductory essay by Roger Thomas "is quite deliberately not intended to be a guide to the texts" (x). It is instead an historiographic essay looking at several perspectives on the Parisian working class during the past two centuries.

The editors, Adrian Rifkin and Roger Thomas, and the translator, John Moore, developed this combination of materials for classroom use at Portsmouth Polytechnic in Britain, where they teach French literature and history, cultural history and cultural theory. Their intention was clearly to introduce students to recent radical perspectives on the lives of Parisian workers. The texts certainly provide a good opportunity for this, but the variety of their perspectives requires the teacher (or reader) to provide a lot of the linkage and analysis. This is probably a better pedagogical technique than an editorial policy.

The first article presented is "Going to the Expo: the worker, his wife and machines" by Jacques Rancière and Patrick Vauday. It uses the French exposition of 1867 as the focus for a discussion of workers and mechanization, based on a study of

the reports of the *délégations ouvrières* after the exposition. The perspective of the authors is from the negative effects of mechanization: "With the coming of mechanization, workers imagined that they would be able to pass on their most physically demanding tasks to the machines, but the reverse was true" (26). The condemnation of the capitalist division of labor is quite vigorous: "Capitalist mechanization corrupted the body, debased the mind and abandoned the unskilled worker to degeneracy" (31).

The second essay, Jacques Rancière's "Good times or pleasure at the barriers", looks at the political and social implications of working class café-concerts from the late 1840s. Rancière draws on the range of archival material and contemporary texts to explore songs, theatres and café life as expressions of popular culture. He provides interesting information on repression as well as expression, denouncing "a police state with total rights over everything to be recited, sung or performed" (46). He leads, for example, to an analysis of the titles of songs which were censored. Class conflict becomes the singing of lewd songs, drinking bouts on Sundays, more drinking (and not working) on Mondays, or orgies at *carnaval*.

Chapter three is a long extract from Alain Cottereau's study of Denis Poulot's *Le Sublime*, an important text on the French worker published in 1870. *Le Sublime* was an anti-worker pamphlet by a factory foreman who was horrified by contempt of some workers (called sublime workers) for authority. Poulot gave "pathological diagnosis" of the sublime worker as "nothing more than 'a layabout, a ruffian, a drunkard' who leeches off 'the orderly, well-behaved worker'" (97). Cottereau cleverly turns Poulot on his head and studies *Le Sublime* as an unwitting document about working class resistance, a rare document which (properly decoded) reveals life inside of workshops and even in working class families. The essay thus becomes a study of topics such as "the real practices hidden behind judgements of 'laziness' and 'drunkenness'" (112). In Cottereau's decoding, Poulot's industrious worker becomes a workaholic drone, and the sublime worker becomes a labor militant.

The fourth and fifth essays are both taken from *Aux origines de la Commune* and are based upon careful study of "a unique record of police surveillance" (179) found at the Bibliothèque historique de la ville de Paris. Alain Faure's "The public meeting movement in Paris from 1866 to 1870" looks at the way that law of 1868 on the freedom of assembly shaped political associations in the last years of the empire. Faure sees this law as marking "the moment of break between the regime and a large section of the organized working class" (196). His detailed examination of meetings under the law indicates "the surprises in store for governments based on political absolutism and social constraint when they grant such and such a liberal law" (207).

The final selection is Alain Dalotel and Jean-Claude Freiermuth's "Socialism and Revolution", a long and schizophrenic essay on working class militancy and political thought on the eve of the Commune. It is schizophrenic because there is a hidden sub-text, the debates of the French left in the decade following 1968. Thus, there are two readings when Dalotel and Freiermuth discuss public meetings of workers and "their evolution towards a coming together, a symbiosis, of their most left-wing elements, namely the elements whose aim was to overthrow the regime and transform society" (322). Alongside this delicate ideological study of the Commune/the Common Program, the authors provide an insightful study of working class action. As they show, the radical speakers of 1868-1869 recoiled when it came to action and they often wound up condemning the things that they had advocated.

*Voices of the People*, in short, contains five interesting essays on the French working class, chiefly between 1848 and 1870. The perspective is left-wing, yet critical of earlier left-wing opinions. The individual works have little cohesiveness other than this general topic and this ideological trait. These works are already quite familiar to specialists, who are unlikely to need translations. So, this volume is chiefly intended for students, although it is difficult to imagine that many schools offer a curriculum as suited as that at the Portsmouth Polytechnic. Which leaves this book as a surprising work to be published, despite its merits.

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Marcel Rioux — *Un peuple dans le siècle*. Montréal, Boréal, 1990, 449 p.

Marcel Rioux est à la retraite. Mais pas question pour lui de se retirer du siècle, comme auraient dit les cloîtrés d'autrefois en parlant de la société. Il veut rester partie prenante du Québec contemporain et choisit pour cela de continuer à s'interroger sur celui-ci.

Sa réflexion, c'est celle d'un « vieil homme » (16), à la fois « mélancolique et cynique » (14). Dans les années soixante, il rêvait d'un Québec indépendant et socialiste; trente ans plus tard, il ne voit qu'un Québec chevillé au Canada et à l'empire américain, dépolitisé par le divertissement commercial, adulateur de la réussite économique, béatement repu de la parole d'hommes d'affaires collectivement promus au rang de nouveaux oracles. Comment les deux causes de sa vie, se demande le sociologue critique, sont-elles ainsi devenues des causes perdues ? *Un peuple dans le siècle* est la réponse apportée par Rioux à cette question.

Le Québec, prétend-il, n'a quitté le XX<sup>e</sup> siècle qu'avec la Révolution tranquille. De 1840 à 1960, s'il est resté une société distincte en Amérique du Nord, c'est en bonne partie à cause de l'hégémonie de la religion et du clergé catholiques. L'Église, ne nous y trompons pas, a assumé ce leadership plus par intérêt personnel que par souci de l'intérêt collectif. Et du reste, le Québec a payé cher une originalité qui n'a été en somme qu'un retard, que la longévité anachronique d'une *folk society* fondée sur l'autarcie et la tradition orale. Dès les années trente, cependant, on assiste heureusement à un divorce progressif entre les élites et le peuple. Le passéisme des unes, leur résistance à l'urbanisation et à l'industrialisation n'empêchent plus l'autre de vivre avec son temps. Puis à la faveur du second conflit mondial, de nouvelles élites contestataires commencent même à émerger. Ce sont elles qui entreprennent dans les années soixante de mettre le Québec à l'heure; mieux, de lui faire prendre de l'avance. Belle époque, celle des idéologies du rattrapage et du dépassement.

Mais voilà, le peuple n'a pas suivi les intellectuels « de gauche » à la Marcel Rioux. « Naïfs et innocents » Québécois ! (160) Rattrapage, pour eux, a été entendu comme une permission d'américanisation, et d'américanisation parfois plus poussée même qu'aux États-Unis. Et le dépassement, au lieu d'être compris comme la recherche d'une plus grande justice sociale, n'a signifié qu'une compétition et une