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## Abstracts

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# Abstracts

## **« Exorciser l'immonde. Parole et sacré dans *Sainte Carmen de la Main* de Michel Tremblay » (Jacques Cardinal)**

In Tremblay, "l'immonde" (a French word that is variously translated as squalid, foul, hideous, base, vile, etc.) appears as the violence that destroys connections with others and the community. A theatre of exorcism arises to ward off this violence that denies the order created by speech. Analysis focuses on the symbolic dimension through which speech becomes the place in which the subject is recognised.

## **« L'immonde comme dessein, mobile et délit d'écriture » (Geneviève Baril)**

*Un rêve québécois* by Victor-Lévy Beaulieu is a text that works on its own insanity, i.e., that pushes to an extreme the expression or experience of abjectness, want and alienation. This "sawn novel" deliberately gives itself over to horror in order better to recapture — in negative — the shattered voice of its "novelist". Thus, the novel is more than the story of a humiliated man who vents his rage in fantasies of sacrificing and mutilating his unfaithful wife. Above all, it is the metaphor of a dream of writing turned to nightmare, of a hand that is always clumsy in its efforts to write a Work that makes itself abject and clearly cannot be written without struggle or loss, damage or devastation. Fiction of a frantic (con)quest and the torture of writing, *Un rêve québécois* carries in its deficiency the echo of an uneasy and violent literature and, in its body, traces of its violence.

## **« L'immonde "ordinaire" des secrets de famille dans l'œuvre de Julien Bigras » (Simon Harel)**

This article examines the place occupied by secret-based shame in the works of writer and psychoanalyst Julien Bigras, particularly in his novels *L'enfant dans le grenier* and *Ma vie, ma folie*. Basing himself on the works of Nicolas Abraham, who has studied the incorporation of an "intrapsychic secret," the narrator-writer explores the effects of idealising the mother and deposing the Name-of-the-Father. In this journey through baseness ("l'immonde") to shame, does not Bigras also present the Québécois "shame of origins"?

**« Ducharme, du sale et du propre » (Élisabeth Nardout-Lafarge)**

Stretched between the extreme purity of the ideal and the obstinate dirtiness of reality, Ducharme's work can be read through this opposition — one that matches up with the opposition between child and adult and, in a more complex fashion, the opposition between woman and man. The article, which covers Ducharme's nine published novels from *L'avalée des avalés* to *Gros mots*, attempts to show how dirt, originally providing a shell against the world, eventually invades the narrators' feelings and the stories they are living; the fictitious universe created by dirt is explored, along with the characters — "rada" and "shiksa" — that it generates. The author also seeks to elucidate the meaning of the fascination with whiteness, purity and emptiness that appears in the texts as a kind of resistance to invading dirt, and that is carried, specifically, by certain child, female or poetic figures.

**« Voyage au cœur de l'immonde ou La fouille exploratrice de Claude Gauvreau » (Julie Paquin)**

This article focuses on the relation between the creation of the explorean language, which is part of a work of eradication and dismemberment of language, and a figure that is particularly present in the work of Claude Gauvreau: the disembowelment of a woman, which is specifically presented in the play *Pétrouchka*. In this context, hideousness ("l'immonde") is viewed as a structure of the reality of death that makes its return through the representation of the disembowelled woman and is even embodied in the letter as glossolalic barks; these sounds appear as a way of speaking the unknown related to death.

**« Parler au nom du peuple au XIX<sup>e</sup> siècle au Canada français : arguments et décontextualisation » (Marie Couillard et Patrick Imbert)**

The authors examine the argumentative and rhetorical processes — inanity argument, perverse effect, etc. — that allowed 19th-century elites to speak on behalf of the people, whose sovereignty was asserted. These struggles appeared throughout the continent, since at issue was the invention of nations in a New World where ideological definitions were still unclear. For this reason, the analysis is placed in the context of liberal and traditionalist movements opposing each other not only in French Canada but also in Latin America.

**« Félicité Angers sous l'éclairage de sa correspondance » (Maurice Lemire)**

The private life of Laure Conan is known chiefly through her novels, but her unpublished correspondence throws new light on a life that

continues to intrigue us. The family environment in which she developed was dominated by a feeling for business and economic concerns. Conan's spiritual life bore the mark of this situation as she continuously bargained with God. Her spiritual director, Father Fiévez, became the father for whom she had wished. Along with Sister Catherine-Aurélie, he encouraged her to write for a living. With the publication of *Angéline de Montbrun*, Laure Conan faced a public destiny that was repugnant to her woman's modesty. As a successful writer, she came to accept this fate.

**« Le gentilhomme allemand et les voleurs d'âme : "Loutiquenne" et les "(de) Quéclin" dans l'univers ferronien » (Richard Patry)**

This study deals with foreign words that have been francised — adapted into French — in the work of Jacques Ferron. We begin by presenting hypotheses on the most significant values of these terms when they represent francised versions of words from the Anglo-Saxon lexicon. The most important part of our analysis then focuses on an exploration of the specific form adopted by these values when the francised terms involve words of non-Anglo-Saxon origin. This demonstration is based on occurrences of two terms which are studied in depth: "Loutiquenne" [Lutiken] and "de Quéclin" [Koechlin].