

## Abstracts

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La censure 1920-1960

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## Abstracts

### « “Où est l’univers concentrationnaire ?” : *Le Devoir* et les paradigmes de la censure (1920-1960) » (Pierre Hébert)

Until the early twenties, censorship was easily defined: one censor, the Church, dominated the cultural landscape almost entirely. However, from the 1920s to the 1960s, powerful mutations led the clergy to reach an agreement with the state — a formidable partner that took on movies and comic books, among other things — while a lay power resolutely opposed to thought control gradually asserted its power. Before the Quiet Revolution, then, what were the stages of the disintegration of Church power? Can we identify the emergence of a new discourse and a new social order? And can a reliable witness be found for the years from 1920 to 1960? Through the study of some 300 articles on censorship published in a newspaper, *Le Devoir*, this article attempts to answer these questions and to suggest an interpretive framework for the 1920-1960 period based on two major paradigms: dogmatic and promotional.

### « “Ces restes d’Inquisition...” Littérature, édition et censure dans les correspondances d’écrivains de l’entre-deux-guerres au Québec » (Richard Giguère)

Almost all of the many correspondences of Québécois writers between the two world wars mention the threat represented by the *Index* to the work they were publishing in periodical or book form. The danger and threat of censorship was directed, more or less directly, against writers themselves and their texts, against the directors and editorial committees of periodicals and against publishers, literary juries and authors’ associations. The rich correspondence of Alfred DesRochers with Louis Dantin (230 letters from 1928 to 1939) alludes to this topic on several occasions, revealing the resistance of writer to Church control over printed matter. This resistance, passive on the part of those who pretended to submit as they waited for better days to publish certain texts, was an active process of wily dodges and calculated compromises on the part of others such as DesRochers and Dantin, and in some cases it even led to acts of bravado such as Jean-Charles Harvey’s publication of his novel *Les demi-civilisés*.

« Sartre à Montréal en 1946 : une censure en crise » (Yvan Cloutier)

The success of *Huis clos* and Sartre's public lecture in Montréal in March 1946 created an infatuation with Sartre. A crisis of censorship arose from the public nature of the event and the division among Catholic authorities. Powerless to forbid or control the debate, censors were forced to fall back on dissuasive denunciation and the weapon of ridicule. Other Catholics accepted curiosity about Sartre and put forward a "symptomatic" reading to coopt his work from a Catholic point of view. Analysis of this significant, though short, breach in the structure of Montréal's intellectual field in the 1940s helps us understand the conditions under which public opinion was controlled when civil society had become relatively independent of religious institutions through the action of newspapers.

« L'humanisme intégral comme doctrine censoriale. La revue *Lectures* des éditions Fides (1946-1951) » (Nathalie Viens)

Focusing on the editorial policy of *Lectures. Revue mensuelle de bibliographie critique*, a periodical published by Éditions Fides from 1946 to 1966, this article examines the major headings of the review between 1946 and 1951. The article shows to what extent "integral humanism" and "Christian humanism" were key expressions of the periodical's censorship doctrine, which was the basis for determining the doctrinal or moral value of books under review. The arguments used by the editorial board to justify the necessity of passing judgment on books actually tended to a kind of "integral vacuity", which was offset by the demand, within the Québécois community, for a new discourse signaling a change in the social order.

« Érotisme littéraire et censure : la révolution cachée » (Élise Salaün)

The study of religious discourse in periodicals of the 1950s reveals great indignation on the part of the clergy towards the eroticism contained in popular novels. This thematic content, which has attracted very little critical attention up to now, was in direct conflict with the values defended by ecclesiastical power. Powerless to control the distribution of erotic literature, the Church establishment had no choice but to appeal to civil justice, which was in a better position to repress this literature. This explains how the federal government came to vote the Fulton Act in 1959. The law gave rise to the trials of *Lady Chatterley's Lover* (D. H. Lawrence) in 1960 and *Histoire d'O* (Pauline Réage) in 1967. The outcome of these cases – acquittal and abandonment of proceedings — reveals the helplessness of censoring institutions faced with a hidden, yet powerful revolution establishing social acceptance of erotic literature.

**« Héroïse ou La voix du silence dans *Une saison dans la vie d'Emmanuel* » (Dominique Bourque)**

Compared to Jean Le Maigre, the figure of Héroïse in Marie-Claire Blais's novel *Une saison dans la vie d'Emmanuel* has received little attention from critics. This article examines the part played by this young female character in relation to the central part played by the protagonist. The character's textual inscription is analyzed on three levels: narrative voice, social discourse and intertextuality.

**« La dialectique du paradoxe et du paroxysme dans *Dévadé* de Réjean Ducharme » (Janusz Przychodzeń)**

The purpose of this article is to demonstrate the decisive function of the logic of paradox and paroxysm in the identitary transformation of the novel's central figure. Paradox, initially embodying a static opposition between values established *a priori* as equal — and even constituting the cause of a paroxysmal existence — is gradually transformed in the course of the story as the character reaches self-realization through a total synthesis. This evolution is presented through a selection of seven intertexts, those of Rimbaud, Nietzsche, Camus, Le Clezio, Shakespeare and Buddha; these texts shape the narrative and fully participate in the protagonist's metamorphosis.

**« Petite histoire de la nouvelle "Un jardin au bout du monde" de Gabrielle Roy » (Sophie Montreuil)**

The female figure at the heart of Gabrielle Roy's short story "Un jardin au bout du monde", Martha Yaramko, is based on a woman whom the novelist saw on the wild Canadian plains when she was a reporter for the *Bulletin des agriculteurs*. Haunted by this "vision" long before she wrote the story published in 1975, Gabrielle Roy used it as the basis for at least five draft texts (including a screenplay and the outline of a novel), of various forms and tones, of which only two were completed and published. After describing the most striking differences and similarities between the story and its previous forms, the author observes that the creative dynamic culminating with "Un jardin au bout du monde" embodies, on the one hand, a process of refinement: shift from a social to an individual portrait, plot simplification, elimination of secondary characters, tightening of the story in time and space. On the other hand, the hypothesis of a crystallization around the theme of creation explains the story's originality, and this hypothesis is validated by a rereading of "Jardin" in the light of an essay written by Roy in 1967: "Terre des Hommes: le thème raconté".