

## Abstracts

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# Abstracts

## **« Événements : de la poésie québécoise » (Laurent Mailhot)**

More than a genre, poetry is «the high place of writing and the vanishing line of all literature» (Jean-Michel Maulpoix). This article examines the beginnings and perspectives of Québec literature through a few *events* where poetry is active, or not, in working on language, speech, discourse. From a strong oral tradition and mythical figures of Poet to modern writings. Under the shadow and the light of prose, because poetry, if unique, is never alone in history.

## **« Décadence chez Nelligan : le cas du poème “[Je veux m’éluder]” » (Jacques Blais)**

Decadence is the long-ignored topic explored in this study. For over a century, the official line adopted by criticism of all tendencies concealed a fundamental aspect of Nelligan’s work, i.e., the specific point of view from which he learned both writing and existence. After recalling the basic elements of the decadent worldview, the study identifies traces of this worldview in the various anomalies of the octosyllabic sonnet “[Je veux m’éluder]”, seen as a typically decadent virtuoso piece.

## **« Jean-Aubert Loranger : contours de la conscience » (Pierre Nepveu)**

The “Moments” of Jean-Aubert Loranger, inspired by Eastern forms, can be read as experiments on the contours of conscience, on the states of a subjectivity more formal than substantial. A reading of these short poems brings to mind the possibility of a history of subjectivity through Québec texts. This subjectivity is random, fragmented and shaped by emptiness and silence, as opposed to the organic unity of the subject defined by the nationalist ideology of Loranger’s contemporary, Lionel Groulx.

## **« Lire, cette pratique... Lecture de “Un bon coup de guillotine” de Saint-Denys Garneau » (Robert Melançon)**

This article suggests a reading of a posthumous poem by Saint-Denys Garneau, in three stages: 1) a philological approach of the final text, 2) a genetic examination of the pre-texts, 3) a study of how the poem was

received by its first reader, Saint-Denys Garneau himself, in his *Journal*. Three methods, derived from three theories of the text, are summoned in this way. The conclusion focuses on the difference between the autobiography of the *Journal* and what might be called the “impersonalisation” of the poems.

**« Anne Hébert : “ Un bruit de soie ” » (Gilles Marcotte)**

Gilles Marcotte suggests a textual explanation of the second-to-last poem in Anne Hébert's *Tombeau des rois*. He argues that this poem, neglected by anthologists and rarely quoted, resists the received eschatological interpretation of *Tombeau des rois*.

**« Au-delà de la rupture : “ Bestiaire ” de Gilles Hénault » (Michel Biron)**

This article studies the place of Gilles Hénault's poem “Bestiaire” (1959) in literary history. Although Hénault was one of the first Québécois writers to acknowledge the influence of surrealism (and particularly Éluard), “Bestiaire” is not a provocative text like those of Gauvreau or the young Paul-Marie Lapointe. Read by critics as an *ars poetica*, the poem attempts not so much to carry out a “revolution of poetic language” as to integrate several registers and to align the negativity of modern poetry with a desire to communicate that was specific to the local context. In this context, three reading elements are given privileged status: the issue of the reader, the social function of poetry and the concepts of time and history.

**« Les “ parnasses houleux ” de Rina Lasnier » (Élisabeth Nardout-Lafarge)**

An analysis of the fragment “Naissance obscure du poème”, from “La malemer”, shows the text associating poetic creation not with a voluntary action on the part of the poet, but with the poet's capacity to submit to an experience of loss of meaning at the edge of language. Childbirth is a metaphor for this experience. The ethical requirements of this concept of poetry, as expressed in the poem and “L'avant-dire”, from *Œuvres complètes*, are then located in their historical context.

**« Hélène Dorion, hors champ » (François Paré)**

The poetry of Hélène Dorion raises the issue of literary history at the point of impact in a certain past/present in which it is constituted, for us, as both story and corpus of works. Dorion's work, marked by negativity, is not yet part of Québec literary history, even though (as shown by an excerpt from *Un visage appuyé contre le monde*) it questions the absent gaze of the cultural subject before the ruins of his/her history.

**« Découvrir, fonder, survivre : les romans historiques de Laure Conan » (Katherine Roberts)**

This article proposes both a feminist and narratological analysis of Laure Conan's three historical novels: *À l'œuvre et à l'épreuve* (1891), *L'oublié* (1905) and *La sève immortelle* (1925). These three texts offer a feminist perspective of the epic of French-Canadian colonisation. Indeed, from the first to the third novel, the "masculinizing" narrative of the conquest is slowly erased as the sublimated feminine essence (the Virgin) is replaced by actual female figures, both historic and fictive. In reconfiguring the notions of courage and heroism, Laure Conan manages to nuance the established and accepted history of New France.

**« Fatalisme et merveilleux chez Michel Tremblay. Une lecture des Chroniques du Plateau Mont-Royal » (François Rochon)**

Fatalism, present throughout the works of Michel Tremblay, and particularly in the *Chroniques du Plateau Mont-Royal*, is considered here as both a philosophical and a religious attitude whose discursive figures and effects will be identified and analysed. Based on supernatural that the renewal of Moires myth develops throughout the narrative cycle, fatalism in Tremblay's novels does not present character's fate as necessity, fixed forever as it is the case for the Greeks, but rather as contingency and chance that is impossible to know or to predict. Furthermore, the idea of fate is not confined to the realm of the individual but it has a collective dimension that refers to the characters' ethnical and national allegiance. Appearing allegorically as knitting goddesses, the idea of fate also operates on a religious dimension, that overlays a cult of femininity. Finally, fatalism infers a certain conception of writing, in which the writer applies the rule of destiny to that which he narrates, thus assuming himself the fatality that the Moires converted to knitters are the literary figures in Tremblay's novels.