

## Abstracts

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# Abstracts

## **« Scènes d'enfants, un roman sur l'art du théâtre » (Jean-Pierre Ryngaert)**

*Scènes d'enfants*, Normand Chaurette's only novel, is read here as a reflection on the art of contemporary theatre. The central character is an author in the middle of writing a play that he intends to direct on the stage while combining it with reality. The playwriting principles often humorously set out in the novel help define and illuminate aspects of Normand Chaurette's work for the theatre.

## **« La poétique de la détection dans *Provincetown Playhouse* » (Stéphanie Nutting)**

Can theories on the transmission and creation of meaning shed light on the vision of beauty (and its counterpart, ugliness) in Normand Chaurette's play *Provincetown Playhouse*, juillet 1919, j'avais 19 ans? Just as the process of detection works within a system based on relations of substitution, the play's aesthetic vision works through metaphoric thought. Thus, the creation of meaning and the creation of feeling would appear to be aspects of a single awe-inspiring process.

## **« Le *Stabat Mater II*, un oratorio de la douleur » (Denyse Noreau)**

An introduction to analysis of the use of musical forms as an architectural technique in the work of Normand Chaurette, this article begins with a historical presentation of the theme of the *Stabat Mater*, the image of the suffering mother in the Christian tradition. Musical works composed on this theme by Palestrina, Pergolesi, Schubert and Pärt are then analysed to demonstrate the kinship between their composition techniques and those used by Chaurette in his *Stabat Mater II*.

## **« De l'emprunt à l'empreinte : le plagiat dans *Le passage de l'Indiana* » (Marie-Christine Lesage)**

This article examines the theme of literary plagiarism in Normand Chaurette's play *Le passage de l'Indiana*, indicating how the play's dramatic structure, resembling that of a psychological thriller, is also a model for composition as dramatic form and theme continuously refer

back to each other in a game of mirrors based on repetition and return. The issue of plagiarism relates, in fact, to the issue of individual identity – an identity that is questioned through processes of marking and borrowing by which personalities eventually dissolve into simple reflections.

**« Ici comme ailleurs : le territoire de la traduction dans *Les reines* de Normand Chaurette » (Shawn Huffman)**

Normand Chaurette's unfinished attempt to translate Shakespeare's *Richard III* resulted in the creation of a new play, *Les reines*, in which the Québécois dramatist elaborates the world of the female characters introduced by Shakespeare. Chaurette's use of translation as a process of creation allows him to create tensions within the classic identity paradigm of Sameness and Otherness, thereby radicalizing concepts of origin and belonging, especially in terms of language and territory. This allows him to underscore feminine exile within language and space. Linda Gaboriau's subsequent translation of Chaurette's play, *The Queens*, allows us to further examine this hypothesis. Her translation of a play itself born out of translation also permits us to observe the ways in which she must reinvent the alterities elaborated in Chaurette's original play.

**« La nord-américanité en roman : *Le soleil des gouffres* de Louis Hamelin » (Jean-François Côté)**

Louis Hamelin's novel *Le soleil des gouffres* presents an interesting step forward for the problematic of "américanité" within Québec literature. Posited in the travel genre literature, the novel represents the crossing of North American borders, from Québec to Mexico and back, as such a crossing figures out the exploration of a North American identity at the time of political and cultural transformations occurring in the wake of NAFTA. This article analyzes how different aspects of the symbolic figuration of North American identity find a specific determination in Hamelin's novel.

**« De révolutions en circonvolutions. La répétition du récit et le temps de l'Histoire dans *Prochain épisode* » (Jean-François Hamel)**

*Prochain épisode* presents history in the process of becoming a museum exhibit, a process that is often read as a sign of the revolution's failure. However, the novel also raises questions on the relations between, on the one hand, collective memory and representations of history, and, on the other hand, the experience of the historical present. Analysis of the many examples of narrative repetition that structure the novel, and Aquin's remarks on Joyce's *Ulysse*, sheds light on Aquinian views of revolution, repetition and historical time in general.

**« Représentations du Brésil dans la littérature québécoise contemporaine » (Eurídice Figueiredo)**

To a certain extent, the social space described by a novel reveals the imaginary world of the author searching for a kind of exile in distant, known or dreamed-of spaces; it also indicates a desire to think differently. Marginal in relation to their own culture, strangers from the inside, writers travel – if only through their writing – to break the rules laid down by a national culture. Québec writers “travelling” in Brazil meet a different space allowing them to speak of a world where cultural issues and interdictions are different. As a Brazilian woman living in Rio, I make the same journey in the opposite direction. A privileged reader of Québec authors, I watch them looking at us and I hand them a mirror. The representation of Brazil that takes shape in this article is based on two interlocking glances. I don’t know if I will find naked truth at the bottom of a well, but I choose to initiate an intercultural dialogue, dealing with pitfalls as they appear along the way.