

## Abstracts

---

Volume 27, Number 3 (81), Spring 2002

Daniel Poliquin

URI: <https://id.erudit.org/iderudit/013336ar>

DOI: <https://doi.org/10.7202/013336ar>

[See table of contents](#)

---

Publisher(s)

Université du Québec à Montréal

ISSN

0318-9201 (print)

1705-933X (digital)

[Explore this journal](#)

---

Cite this document

(2002). Abstracts. *Voix et Images*, 27(3), 597–599.

<https://doi.org/10.7202/013336ar>

# Abstracts

## « Déshérence et mémoire dans l'œuvre de Daniel Poliquin » (François Paré)

Daniel Poliquin's fiction suggests a profound questioning of the concepts of identity and memory. In Poliquin's characters, the past is a series of accommodations and desertions in which the truth and relevance of one's origin are undermined. However, the outcome of this process is not a trivialisation of memory. Instead, Poliquin's fiction relentlessly explores the material of each character's past history. This testimonial function of the narration is carried out by unlikely characters such as the recurring figure of *Professeur Pigeon*, whose peripheral role as mnemonic observer helps illuminate the fundamental link between identity, rupture, and memory.

## « Errance et enracinement dans *Visions de Jude* de Daniel Poliquin » (Lucie Hotte)

An analysis of Daniel Poliquin's novel *La Côte de Sable*, focusing on the characters' travels and the process by which they become sedentary, provides an approach to wandering and rootedness in the work of this Franco-Ontarian author. The novel's main character, Jude — sailor, explorer, discoverer and geographer — is the basis for a detailed analysis of Poliquin's symbolic use of space. The novel includes many nomads and sedentary characters. Two types of sedentary characters coexist: those who have never traveled and those who become sedentary after a period of wandering. In general, members of the first group lead a drab existence while those of the second type are able to attain a certain kind of wisdom. As for those who are perpetual wanderers, they are ceaselessly looking for a harmony that can only come from acceptance of their own specific identity. Because of their endless quest, these people are perpetually moving and can never find an anchor. Thus, only the sedentary characters, through their privileged position as observers, are capable of narrative.

## « *L'Obomsawin* ou l'impossible paternité » (François Ouellet)

This article questions the representations of father and mother figures in Daniel Poliquin's *L'Obomsawin*. By paying particular attention to repetition of the signifying elements that provide the structure of the

characters' trajectory, it shows how accession to symbolic fatherhood appears impossible from one generation to the next; more specifically, characters are called on to deconstruct the fatherhood that they had patiently constructed. Beyond transgression, what remains to be achieved is innocence.

**« Daniel Poliquin, critique littéraire ou Les obsessions d'un autobiographe » (Robert Yergeau)**

This article focuses on three simultaneous aspects of the novels and short stories of Daniel Poliquin: observations of all kinds on literature in general and Québec literature in particular; the unusual treatment of poetry embodied in picturesque characters; and recurring considerations on Parisian French, Québec French and "boreal Creole". None of these elements can be dissociated from the author's style with its blend of humour and irony.

**« Orbites elliptiques de la proto-science-fiction québécoise: Napoléon Aubin et Louis-Joseph Doucet dans les parages de Cyrano de Bergerac et de Jules Verne » (Richard Saint-Gelais)**

At the time when it was taking shape as a genre, science fiction patterned itself on a number of existing discursive forms: imaginary travel relations, philosophical fables, popularisation, etc. This interdiscursive effervescence of "proto-science-fiction" was also accompanied by intertextual relationships, as demonstrated by two forerunners of Québécois science fiction: Napoléon Aubin's "Mon voyage à la Lune" (1839) and Louis-Joseph Doucet's "Lettre écrite de la Lune" (1911), respectively inspired by Cyrano de Bergerac's *L'autre monde* and Jules Verne's *De la Terre à la Lune*. An examination of these texts, and the transformation of their relationship to their "models," shows the slow appearance of a generic space that is both crystallised and moving.

**« Hellman's Scrapbook de Robert Majzels : un autre regard sur la surconscience linguistique québécoise » (Catherine Leclerc)**

According to many critics, Québec literature is characterized by an extreme awareness of language. This awareness, however (and the multilingualism that often goes along with it), has been almost exclusively explored in the corpus of French Québec. This article attempts to show, through a reading of *Hellman's Scrapbook* by Robert Majzels, that such an awareness can also be found in certain texts of fiction written in English in Québec. *Hellman's Scrapbook* is a perfect example of what Lise Gauvin calls *surconscience linguistique*. The multilingual strategies that can be found in this book invite a reevaluation of the linguistic lines of division

that tend to define Québec literature. Indeed, they call for a more inclusive canon.

**« Le plagiat et la construction des Amériques : relecture de Maurevert et de Borges à partir de Claude Mathieu » (Patrick Imbert)**

A rereading of Claude Mathieu in parallel with Borges and Maurevert leads to a shift in meanings as they escape from the European canon and the search for “authenticity” to establish, playfully, a productivity of meaning for the Americas. Thus, the construction of plagiarism as impossible leads to decontextualisation and recontextualisation of texts which, in the postmodern/postcolonial contemporary world of the New Worlds, open onto unsuspected forms of creativity.

**« Interprétation et quête de la vérité par la fiction : *Scènes d'enfants* de Normand Chaurette » (Caroline Dupont)**

As both work of fiction and criticism of fiction, Normand Chaurette's novel *Scènes d'enfants* fictionalises the interpretive problematic to the point of making it the heart of its *diegesis*. Observing the literary hermeneutics at work in the novel, this article questions the specific view of literature arising from the interpretive activity of the various protagonists — a “hermeneutic making” placed under the sign of hybridization, jamming and undecidability.