

## Abstracts

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La sociabilité littéraire

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## Abstracts

### **« La sociabilité littéraire au Québec : de l'usage public de la raison à la reconnaissance d'une légitimité fondée sur un principe de compétence » (Pierre Rajotte)**

This article deals with the relationship between the sphere of political power and the literary sphere as illustrated by practices of public association in Quebec from the eighteenth to the early twentieth century. The idea is to shed light on the internal workings and, especially, internal shifts leading to the succession of structures of sociability, themselves influenced by relationships of power specific to the constitution of Quebec's public literary space. Three moments are of particular interest: the public use of reason and the high value assigned to the intellectual sphere immediately after the Conquest; the shaping of public opinion and the high value assigned to the literary sphere in the second half of the nineteenth century; finally, the recognition of a type of legitimacy based on the competence principle at the end of the nineteenth century.

### **« Prolégomènes à une méthodologie d'analyse des réseaux littéraires. Le cas de la correspondance de Henri-Raymond Casgrain » (Manon Brunet)**

Analysis of literary networks has specific features. Yet literary studies have not yet developed an overall methodology of analysis that would answer the specific socio-historic questions raised by literary networks in relation to literary institutions or groups. Henri-Raymond Casgrain, leader of Quebec's literary network in the second half of the nineteenth century, is the author of a correspondence that is extremely rich from the quantitative and qualitative points of view: 5,000 letters exchanged with 850 correspondents belonging to an active international network of intellectuals. The study of this correspondence can help us lay the foundations of a methodology of analysis as we begin to understand how to define the geographical, ideological, spatial and temporal boundaries of a network, its zones of power and action, the activities of leaders and members, and ultimately how to begin to see the "literary" sphere within a network that is necessarily multifunctional.

**« Des salons aux annales : les réseaux et associations des femmes de lettres à Montréal au tournant du xx<sup>e</sup> siècle » (Chantal Savoie)**

At the turn of the twentieth century, the convergence of urban, economic and media development fostered a significant increase in the number of French Canadian women of letters and provided favourable conditions for them to make a breakthrough into the public sphere. These social mutations had a significant effect on associative practices in general and, especially, on those of women of letters. While it is clear that the great majority of the period's formal and public organisations were resistant to the participation of women, it is also clear that women of letters demanded to be heard within major associations and became familiar with public associative practices by forming their own networks of solidarity and influence. The study of the activities of women of letters within the Canadian National Council of Women, the Fédération nationale Saint-Jean-Baptiste and, at a later date, study circles for young girls, reveals the importance of networks and solidarity in the development of the period's women writers.

**« Faire voir pour faire (re)connaître : le travail de promotion de la Société des écrivains canadiens, de 1936 à 1960 » (Josée Vincent)**

In this article, the author focuses on the promotional activities carried out by the Société des écrivains canadiens from its inception to the dawn of the Quiet Revolution. While exhibitions and the yearly *Bulletin bibliographique* were intended to disseminate production, other activities such as the organisation of commemorative events, the publication of directories and the establishment of new organisations (Office de linguistique, Académie canadienne-française) brought about greater recognition for writers. Thus, around this professional organisation there appeared a network of men and women working to establish French Canadian literature.

**« “ Au plus dru ! ” L'influence de la Route sur les petites revues précédant l'Hexagone » (Christine Tellier)**

In the early 1950s Gaston Miron and Olivier Marchand, two of the founders of l'Hexagone, belonged to the Routiers du Clan Saint-Jacques. Their experience in this scouts' association was crucial for both poets who learned the basics of publishing through the Clan's newsletter, *Le Godillot*. At the same time Miron and Marchand joined the youth movement of the Ordre de Bon Temps and contributed to its magazine, *La Galette*. In this movement they met other young people who were interested in publishing, and these friendships gave birth to the idea of publishing *Deux sangs*, the first volume put out by the Éditions de l'Hexagone.

**« Transferts et interférences des pratiques associatives entre le Québec et l'Acadie (1859-1908) » (James de Finney, Jean Morency and Denis Bourque)**

The creation of associative ties between Quebec and Acadia in the nineteenth century is part of a specific historical and social context in which the profound differences between the two communities are particularly apparent. In Acadia, attempts to reproduce associative practices common in Quebec were not always successful. Acadians, as a consequence, developed original practices adapted to the geographical and socio-cultural reality of the Maritime provinces, such as national conventions and networks of correspondence. Journals soon became the privileged vehicle of associative life in Acadia. The example of Pascal Poirier illustrates the problematic incorporation of an Acadian intellectual into the literary milieu of Quebec and French Canada, at a time when associative practices were rapidly moving towards modernity and a greater autonomy of the literary sphere.

**« Les origines de l'écriture migrante. L'immigration littéraire au Québec au cours des deux derniers siècles » (Daniel Chartier)**

Throughout the past two centuries, over five hundred writers have emigrated to Quebec under a variety of conditions and circumstances. The contribution of these writers to Quebec literary life has been considerable: the proportion of foreigners among writers is twice as large as among the general population. At the edge of literary movements or at the heart of the construction of national imaginary systems, émigré writers have different trajectories depending on their time of arrival, origin, language and professional status. From the revolutionary intellectuals and ultramontane priests of the nineteenth century (Napoléon Aubin, Jules-Paul Tardivel) to the great travelers and exiles of the early twentieth (Marie Le Franc, Louis Hémon), from the first wave of European immigration after World War II (Monique Bosco, Marco Micone) to the continental diversification of the end of the century (Ying Chen, Sergio Kokis, Tacia Werbowski), the history of literary immigration impels us to reread the boundaries and elements of Quebec's cultural history.

**« Pratique des signes et fascination de l'informe dans les romans d'Anne Hébert » (Daniel Marcheix)**

One of the most unusual aspects of Anne Hébert's novels is her propensity to test her characters' identity in their relationship to the forms of discursive practice. This conflict between the Hébertian subject and cultural signs, related to a devastating resurgence of the original separation as savage and archaic drama, opens the space of the novel to the inexpressible that only an aesthetic speech, concerned with reconciling the body and the Word, can shape into signifying forms.