

## Abstracts

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## Abstracts

### « Lieu de plaisir, lieu de pouvoir : le bavardage comme contre-discours dans le roman féministe québécois » (Estelle Dansereau)

Chattering and gossiping have long been activities associated with women's speech, with a pointless verbal exchange which, since the rise of a feminist consciousness, came to confirm women's lack of power and control over their lives. Both Suzanne Lamy and Luce Irigaray have theorized such devalued forms of women's speech as chatter in order to reinscribe them in a transgressive discourse. Examples of this language practice are found especially in novels aiming to subvert the linguistic and political structures of Québécois society, such as Marie-Claire Blais's *Les Nuits de l'Underground*, Louky Bersianik's *Le Pique-nique sur l'Acropole* and France Théoret's *Nous parlerons comme on écrit*, whereas Francine Noël's *Nous avons tous découvert l'Amérique*, published ten years after Théoret's novel, shows that chatter is a necessary social instrument in a complex pluralistic society in which women are present as fully constituted subjects. In all these feminist novels, chatter becomes a verbal practice valued for its power to construct a voice for the historically muted and marginalized voices of women.

### « Trou de mémoire : pour une poétique du recommencement » (Anthony Wall)

In an effort to study literary chatter as a type of discourse in action, it is appropriate to take Hubert Aquin's novel *Trou de mémoire* as a provocative example. Literary chatter is a type of meta-discourse that speaks about language, i.e. itself, not as an inert object, but rather along with its very unfolding. Aquin's novel reveals its own dynamics by constantly obliging us to begin anew. Chatter thereby becomes not only a discourse that never stops because of permanent renewals but also a formidable discursive force that turns against its very producers by never letting them stop. Caught up in forgetfulness and aggressiveness, Aquin's chatter is just as much a matter of producing prolific speech as it is a question of making victims of those who speak.

### « La tension vers l'absolu total » (Jean-François Chassay)

Much has been said about the negative dimension of everything André Ferron says in Réjean Ducharme's *L'Hiver de force*. However, this

dimension has never been considered in relation to chatter. By combining the voices of André et Nicole Ferron, Ducharme's novel projects a narrative "we" which can never be lifted out of collective chatter. This "we" is spoken by an entire nation making chatty comments about itself, to the point of saturation. Despite the vacuousness of what it says, it hastens to impose its own speech and, as the novel stresses linguistic alienation, there ensues a porous narrative embodying just about anyone's or everyone's chatter. By attempting to impose a single ideology, these words ricochet back upon the person who pronounces them, thereby uncovering a vulnerable subjectivity. Due to this endlessly repetitious ranting and raving, Ducharme's "we" does everything but affirm a subject's existence. It is rather a speechless object, the pure product of communication, one drenched in all the multiple discourses and chatter of a consumer society that refuses to establish any priorities in its own talk and prefers to unleash a chaos of voices likely to provoke the very worst of political reactions. Because of its *nonsensical* chatter, *L'Hiver de force* seems to put reason itself on trial.

« Dire ce que l'on sait : la "docte ignorance" dans le théâtre de Marie Laberge » (Dominique Perron)

The present study aims at gaining a clearer understanding of chatter as it appears in several plays written by Marie Laberge: *C'était avant la guerre à l'Anse à Gilles*, *Deux Tangos pour toute une vie*, *Oublier, Le Banc*, *Jocelyne Trudelle trouvée morte dans ses larmes*, and *L'Homme gris*. Adopting a perspective based on Bourdieu's thinking, we can see chatter as a thoughtless form of social discourse, the form through which discursive power is expressed *in absentia* either by denunciations pronounced in the name of reigning practices or by a paradoxical confirmation achieved through vacuous content. In other words, since Laberge's theatre is replete with many different social discourses, and indeed because it seems to contain too much talking, it expresses the fact that any attempt to liberate the individual is doomed to failure. This is because social discourses absorb every bit of subjectivity and transform it into the passive object of a type of tautological speech that has been reified, totally imprisoned by what Angenot calls discursive allegoresis.

« Note provisoire sur une loquèle inachevée (*L'Homme rapaillé* de Gaston Miron) » (Pierre Popovic)

Oratory interpellation is one of the most spectacular characteristics belonging to the discursive stance of Miron's *L'Homme rapaillé*. This stance provides the basic weapon for an *exterior* or *open monologue*, one which can be studied with a view to understanding its social nature. By relating this stance first of all to certain paradoxes inherent in the lyric tradition and then to the latter's esthetic aporias, and in taking stock of

the main addressees implicated by the various component texts of Miron's work, the present analysis engages in a close examination of those fragments included in the section called "L'amour et le militant." We come to see four dimensions underlying the social nature of Miron's soliloquy: the way it represents social space, its cognitive value, its institutional quality, and finally its interdiscursive character.

**« L'oreille enchantée. Le corps imaginaire de la parole chez Claude Gauvreau » (Jacques Cardinal)**

The author starts from a psychoanalytical theory of language and name to analyze the poetics of Gauvreau's texts. He finds a connection between a textuality of the destruction and reinvention of language and an imaginary representation of the chimerical body.

**« Polyphonie, plurilinguisme et vision carnavalesque du monde dans *D'Amour, P.Q.* de Jacques Godbout » (Brigitte Seyfrid)**

Readers continue to be interested in *D'Amour, P.Q.*, a novel that directly raises the question of the production and reception of literary texts. Critics initially responded to the ideological aspects of Godbout's novel, written in the aftermath of October 1970. This new reading, which is based on Bakhtinian theory, attempts to identify the work's aesthetics of shock and dispersion. *D'Amour, P.Q.* is still read some twenty years after its publication because it is a fundamentally plural text marked by multiplicity, discontinuity and heterogeneity; the novel's dynamics and value derive from Godbout's skillful juxtaposition of voices, genres, styles and ideas.

**« Une écriture de la familiarité : *La Guerre de Foglia* » (Philippe Marion and Philippe Sohet)**

The columns of Pierre Foglia have become an institution in Québec's media landscape. Focusing on the 1991 war journals (*Foglia dans le Golfe*), the authors seek to identify some of the techniques organizing the communicational perspective that is the basis for this type of writing. The apparent simplicity of a column by Foglia actually conceals a carefully constructed text — highly self-reflective, focusing on interaction with the receiver, playing on complementary time frames and creating a variety of scripts and characters. The issues raised by this "writing of familiarity" need to be addressed.