

Abstracts

Volume 23, numéro 1 (67), automne 1997

Madeleine Ouellette-Michalska

URI : <https://id.erudit.org/iderudit/201357ar>

DOI : <https://doi.org/10.7202/201357ar>

[Aller au sommaire du numéro](#)

Éditeur(s)

Université du Québec à Montréal

ISSN

0318-9201 (imprimé)

1705-933X (numérique)

[Découvrir la revue](#)

Citer ce document

(1997). Abstracts. *Voix et Images*, 23(1), 199–201.

<https://doi.org/10.7202/201357ar>

Abstracts

« Aimer et raconter dans *La fête du désir* » (Gérald Gaudet)

Novelists of the 80s and 90s moved away from the national issue as they turned to more intimate subjects. Characters often confront the other within themselves, going back to the origins in an attempt to reappropriate what may have been wrongly understood, lived or named. *La fête du désir*, by Madeleine Ouellette-Michalska, is a novel that embodies the characteristics of this period. With her lover, the narrator deconstructs traditional forms of logic. From poetry and the language of the unconscious she borrows ways of attempting the impossible: to free herself from the limits of age, gender and education. How can one become, once again, a child of desire? How can one accept another legitimacy? With these questions, anchored in psychoanalysis, the author points the way to a new reading of the history of the Québécois novel, sustained by the question of gender.

« L'itinéraire d'une écriture au féminin : une lecture féministe de Madeleine Ouellette-Michalska » (Mary Jean Green)

From the beginning of her writing career, Madeleine Ouellette-Michalska has worked to deconstruct the exclusively masculine vision of woman, or what she calls "discourses of the eye." In her theoretical writings, she dreams of an absent maternal language that would allow the expression of a woman's reality concealed behind patriarchal myths. This "feminist reading" of her work analyzes the links between her theoretical texts and her own literary practice, especially her major works of the eighties (*La tentation de dire* and *La maison Trestler*), which seem to embody the complete fulfillment of her theoretical project.

« L'inscription du savoir historique dans l'énoncé au féminin : la genèse de l'Amérique dans *La maison Trestler* » (Lucie Guillemette)

My purpose is to demonstrate that the historical knowledge transmitted through female utterance in *La maison Trestler* relates a contraction of space-time through the process of the story within a story established by the memory of the writing *I*. Specifically, it is a question of seeing in what terms the narrator views the genesis of America,

undertaken, in her narration, outside the limits imposed by the chronological limits of the patriarchy. I will examine the relativist foundations of a female memory which partly escapes the male logic of space-time and lets an eighth day occur, the day of America, identified as a female coded imaginary realm. Thus, in this article, I will be focusing on the element of gynesis historicized as knowledge in the fictional work.

« Saint-Denys Garneau et le don épistolaire. La lettre du 30 décembre 1932 » (Geneviève Lafrance)

That all epistolary exchange is based on a pragmatic form of giving, on a gesture which, because there is no guarantee of any return, creates a permanent debt between the partners of the exchange – this is what is suggested by Saint-Denys Garneau in the letter written at Sainte-Catherine-de-Portneuf on December 30, 1932. The letter writer undertakes an intense accounting activity which confers a priceless quality on his offering. This article attempts to locate this practice of epistolary giving in the discursive context of Québec in the thirties, at a time when the gift system appeared to major doxographers as an alternative to the utilitarian morality and market economy that had pushed Québec into the Depression. Deeply engaged with the ideology of his time, Saint-Denys Garneau also appears as an epistolary usurer, speculating on the corporatist logic of the gift in order to launch his own writing career.

« Histoire, roman et texte national : comment lire *L'été de l'île de Grâce* » (Marilyn Randall)

This reading of *L'été de l'île de Grâce* attempts to confront its function as a historical novel with the project, expressed in *La maison Trestler*, of a rewriting of official History from the point of view of the commonplace, the “banal.” It is important to analyze both the historical foundations of the narrative as well as its function as a “national text” which, according to Jacques Pelletier, is to provide information about the individual and the world in order to effect the transformation of both. The reference to historical events and documents in *L'été de l'île de Grâce* provokes a reading of this novel through historical accounts of the typhoid epidemic of 1847. This confrontation between fiction and history enables us to uncover the mechanisms of the historical novel as genre, as well as to identify this particular novel as a “national text.” With respect to the official History that it evokes, *L'été de l'île de Grâce* performs a double function: first of all, the History of Grosse Ile is largely absent from Québécois history manuals, such the novel proposes less a rewriting of this History than its writing, but it is a history written through the everyday. *L'été de l'île de Grâce* both informs the reader about the historical event, and transforms this History into the mythical dimensions of the national text.

« *La route d'Altamont* de Gabrielle Roy, épave de *La Saga d'Éveline* ? »
(Christine Robinson)

The purpose of this article is to locate *La route d'Altamont*, published in 1966, in relation to *La Saga d'Éveline*, an unfinished and unpublished novel composed by Gabrielle Roy between 1945 and 1965. This unpublished work starts with the migration of a Québécois family to Manitoba, an episode mentioned several times in *La route d'Altamont*. Should the latter work therefore be seen as remnant of *La Saga d'Éveline*? Intertextual connections can be made between the two works on several levels. However, *La Saga d'Éveline* and *La route d'Altamont* appear to be two autonomous works, distinguished, among other things, by their subject-matter: the first focuses on the theme of marriage and motherhood, while the second deals with the mother-daughter relationship. *La route d'Altamont* can be seen as a remnant of the unfinished novel, and may be read as a tale of mourning in which Gabrielle Roy bids farewell to her projected saga.

« L'éloquence ferronienne. Étude rhétorique des discours et des sermons dans *Le ciel de Québec* » (Brigitte Seyfrid)

Le Ciel de Québec expresses Jacques Ferron's interest in rhetoric and the art of speaking. This vast fictional chronicle presents a series of orations and chronicles that embody two distinct types of eloquence. The speeches and sermons of Québécois churchmen, scattered throughout the novel, all take their inspiration from religious eloquence, while the aboriginal harangues occurring at the village of Chiquettes derive from native American eloquence. These oratorical pieces are among the high points of the novel; a rhetorical approach assesses the way they work and how effective they are. These pungent pieces of eloquence combining humour and tenderness, the sublime and the burlesque, invite the reader to meditate on the powers – and limits – of speech.

« Madeleine Ouellette-Michalska, essayiste : une écriture qui se cherche » (Robert Vigneault)

Two major essays by Madeleine Ouellette-Michalska, *L'échappée des discours de l'œil* and *L'amour de la carte postale. Impérialisme culturel et différence*, are still intensely relevant today. The moderate feminism of the first essay is enriched, in the second, by several other key manifestations of the centre's supremacy over the periphery. However, the author of this article has sought to focus on essay-writing in these two books. The writing retains something cerebral, cold, even stuffy at times — a certain distance, in short, which prevents the speaker from fully becoming the subject of her own texts. On the other hand, in another essay disguised as a journal, she succeeds in finding the right tone as she yields to the “temptation of saying” (*La tentation de dire*).