

## Abstracts

---

La littérature québécoise sous le regard de l'autre  
Volume 24, numéro 3 (72), printemps 1999

URI : <https://id.erudit.org/iderudit/201456ar>

DOI : <https://doi.org/10.7202/201456ar>

[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

(1999). Abstracts. *Voix et Images*, 24(3), 613–615.  
<https://doi.org/10.7202/201456ar>

# Abstracts

## **« Le Canada anglais : une invention québécoise ? » (Annette Hayward et André Lamontagne)**

This article gives a glimpse of some of the results coming out of a quasi exhaustive study undertaken on the Anglo-Canadian reception of Québécois literature, and discusses several of the theoretical questions raised by this research. Is there such a thing as an English-Canadian canon of Québécois literature, and is it possible to observe significant differences in their critical approach? Given the growing complexity of the Canadian identity and the increase in institutional interaction in recent years, that appears to have somewhat reduced the distance separating the “two solitudes”, is it still legitimate to assume the existence of an English-Canadian literary institution, homogeneous in its interpretive and evaluative discourse, autonomous in its reception of Québécois literature? Centered around two key periods (1900-1939 and 1965-1989), the present study also offers some statistical data drawn from this research project, including a list of the Québécois authors who have been studied the most in English Canada.

## **« Axes de comparaison entre deux littératures » (Réjean Beaudoin)**

This article reviews a selection of representative works on Comparative Canadian literatures. Among the criteria of selection are facts related to the comparative study of Québécois and Canadian literatures, the development of this field and its predictable future. The main reason for comparing Canadian literatures seems to be that French and English literary works in Canada first developed separately. The issues discussed here concern the definition and the status of literatures in Canada, their potential conflict and their shared institutions in a country where at least two founding languages, cultures and traditions are living together, linked by the reasonable challenge of a power trying to balance national unity with regional plurality in terms of religion, language and culture.

## **« Une littérature en devenir : la réécriture textuelle et le dynamisme du champ littéraire. Les écrivaines québécoises au Canada anglais » (Barbara Godard)**

Working with Bourdieu's theorizing of the violence of the internal stratification of the literary field and Lefevre's theorization of the

hegemonic mediation of patronage in the manipulation of literary fame, this essay examines the rewriting of Québec literature in English Canada through the selective processes of translation and criticism, both journalistic and academic. The «three sisters», Gabrielle Roy, Anne Hébert and Marie-Claire Blais, most translated among Québec writers, are those who have received the most objective signs of legitimation in the English-Canadian literary field. However, this has been achieved through a dehistoricization of their work to focus on thematic archetypes of a struggle against the constraints of a universal human condition. Rewritten as socio-realist, their novels are privileged in the field of restricted production as pseudononfiction.

**« John Talon Lesperance et la littérature canadienne-française »  
(David M. Hayne)**

Born and educated in a French-speaking community in the United States, John Lesperance (1835-1891) arrived in Canada in 1865 and quickly rose to prominence as a poet, novelist and essayist in anglophone Montréal. As editor of, or a contributor to, various English-language newspapers and magazines, he devoted himself to informing his Anglo-Canadian readers about the principal francophone writers of Québec. A cultivated and polyglot lover of books, Lesperance took pleasure in recording the progress of the two literatures of his adopted country.

**« L'androgynie, la peur de l'autre et les impasses de l'amour : La tournée d'automne de Jacques Poulin » (Lori Saint-Martin)**

Unlike Jacques Poulin's other novels, *La tournée d'automne* seems to offer a successful love affair and a happy ending. However, as a close reading of the novel's metaphors and of its silences, tensions and impossibilities reveals, the love relationship is undermined by a network of spatial images which suggest distance rather than closeness and by the spectre of incest, both of which jeopardize its very existence. The characters' androgynous natures give rise to another paradox in that, while they make it possible for the male protagonist to experience intimacy and tenderness with a woman-other almost like himself, they also destroy sexual desire. The novel can therefore be read as a clear-sighted meditation on Poulin's heros' fear of women and on the difficulty they have in truly recognizing gender difference, no matter how well-disposed they may be.

**« Draguer l'identité : le *camp* dans 26<sup>bis</sup>, impasse du Colonel Foisly et Ne blâmez jamais les Bédouins de René-Daniel Dubois » (Shawn Huffman)**

This article examines *camp* discourse in two plays by René-Daniel Dubois. Studied as discursive production (oral and textual), *camp*, as a

«technology of the self», participates in the construction of gay male desire and gay male bodies. Unabashedly ludic, the technic is destabilizing as well, which allows a rich interrogation of the identitary processes circulating between this discursive strategy and the bodies on which they are played out.

**« La liberté niche-t-elle ailleurs ? L'École littéraire de Montréal, *Le Terroir* de 1909 et le régionalisme » (François Couture)**

For 40 years, historians of Québec literature focused their interest in the École littéraire de Montréal solely on its first period (1895-1900), when Émile Nelligan's star was shining. Free spirited at first, we are told the École then turned itself to regionalism and, in the words of Maurice Lemire, « liberty so sought after went somewhere else ». Nevertheless, in *Le Terroir*, a review published in 1909 by the École, appears a group of poets and writers of various literary allegiances, some more adventurous than others, and where regionalism is only one of many voices expressed. Even more, the members' participation in Gustave Comte's journal *La Semaine* in 1909, which lead to the surprise resignation of Albert Ferland, the most important regionalist poet of this time, and the fact that Guy Delahaye applies to become a member of the École tell us that these « scholars » might have been a lot more daring then we used to think.