

Abstracts

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Science et fiction au Québec : L'émergence d'un savoir

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« L'influence des livres : figures du savoir médical chez Pierre de Sales Laterrière et Philippe Aubert de Gaspé fils » (Bernard Andrès)

How do the first texts of 19th century Quebec literature, *L'Influence d'un livre* by Philippe-Aubert de Gaspé fils (1837) and the *Mémoires de Pierre de Sales Laterrière* (written around 1812 and published in 1873) make the shifts between medical knowledge and fictional narration? The present article will attempt to answer this question through a study of the characters as intellectual figures (alchemists, magicians, students, doctors and charlatans), the symbolic and narratological importance of the Book, knowledge and popular literature and finally the connection between the history of medicine and autobiography in Laterrière's writing.

« D'un usage politique de la science : la prose de Napoléon Aubin » (Micheline Cambron)

Napoléon Aubin was a surprising figure in 19th century Quebec. Not having received a formal education, his active interest in science has left its mark on his diverse texts published in his newspaper, *Le Fantasque*. Aubin's use of scientific material is less anecdotal than structural and reveals a conception of science as a methodical discourse. A study of Aubin's work thus allows us to better understand the nature of the scientific discourse in circulation in the first half of 19th century Quebec.

« Sciences et techniques au Québec : Robert Lozé face au progrès » (Jean-François Chassay)

At the turn of the century, economist Errol Bouchette published a novel that contained Quebec literature's first positive portrayal of an industrialist or self-made man; one of the only ones for several decades. Advocate of progress in his non-fiction work (*Emparons-nous de l'industrie, L'Évolution économique du Canada français, L'Indépendance économique du Canada français*), Bouchette was part of an intellectual trend dominant in Quebec's corporate milieu which had its counterpart in the literary world. As much in terms of its ideas as its

structure, this novel differentiates itself from most others published at that time. A diverse array of *idéologèmes* allows the text to reflect the notion of progress.

However, in *Robert Lozé* this selfsame notion finds expression in a series of ambiguities and paradoxes: the novel hesitates between progress and tradition, the United States and Quebec, science and mysticism, thus bringing to light the contradictions inherent in Bouchette's social utopia.

« Les médecins de *Charles Guérin* face au choléra » (Raymond Rouleau)

P.-J.-O. Chaveau's *Charles Guérin*, which takes place in 1830, contains several medical figures. Making use of a juxtaposition of a fictional text and the history of Quebec medicine, the author examines science, the Book, medical practice and particularly the feeling of helplessness shared by those physicians faced with the cholera epidemic that ravaged Canada in 1832.

« Automobile — auto — voiture — *char*: les techniques modernes dans les textes narratifs du Québec des années trente » (Klaus-Dieter Ertler)

In Quebec narrative literature after the crash, modern techniques are, perhaps contrary to what one might assume, well represented. However, such techniques do not fail to fulfil an ambiguous function as the dominant values of the era tend to stigmatize if not exclude them entirely. In order to better observe these ideological mechanisms at work in several narrative texts of the 1930's, certain elements of German Systems Theory have been used. The «car» thus appears as a central, catalytic factor diffusing — as a code of communication — many vectors which stabilize and/or subvert official discourse.

« Aux frontières du littéraire : récits de voyageurs canadiens-français au XIX^e siècle » (Pierre Rajotte)

Travelogues of many foreign visitors to Canada have received much attention from scholars. The opposite could be said for travelogues of Canadians abroad, particularly during the 19th century. However, this period is critical not only on account of the genre's extraordinary popularity but also because it allows, perhaps more than any other, to observe the genre's subsequent «fictionalization». This article describes, using diaries of travel in Italy, the Orient and l'île d'Orléans,

how French-Canadian travellers made use of intertextual references in order to mark their writing in such a way that established an explicit link between their genre and that of literature.

« Écriture et interlocution chez Jacques Brault » (Jacques Paquin)

The figure of the Other will here be studied in three texts belonging to different stylistic levels in order to examine its function and to analyze, more generally, the status of poetic enunciation. Taking into consideration that otherness is at the heart of Jacques Brault's work, the reference to the Other will thus have its implications for the conception of language, of writing and of love. Yet this « parole » that we have qualified as « fraternal » and that favors the epistolary style, has perhaps as its true object the absence of the Other.

« L'imagination créatrice dans *Le Désert mauve*: transfiguration de la réalité dans le projet féministe » (Catherine Perry)

Written by a radical feminist, Nicole Brossard's *Le Désert Mauve* is difficult to categorize, oscillating between fiction and theory. Through the use of diverse expressions and multiple female voices, it presents a series of reflections on women confronted by a harrowing « reality » which they attempt to overcome. In drawing attention to its fictional construction, the novel also develops the problem of translation, figure designating, in part, the process of artistic writing itself. A careful reading of these aspects brings to the fore the notion that as a result of its semantic transformations, creative imagination affords women a possible avenue with which to transform « reality. »

« L'éducation contradictoire : une lecture européenne des romans d'Yves Beauchemin » (Fritz Peter Kirsch)

There is nothing more American et first glance than Yves Beauchemin's *Le Matou*, an urban novel that tells the story of one young Quebecois's capitalist initiation. However, a closer look at the character of Ratablavsky allows us to recognize the persistent presence in Beauchemin's work of not only certain French traditions (Rabelais, La Fontaine), but also a distinctly Quebec cultural tradition showing an attachment to « spiritual » values as well as a fear mixed with fascination towards foreigners. Taking into consideration other texts by the same author (*L'Enfirouapé*, *Juliette Pomerleau*), one observes a gradual ideological clarification, at the end of which the former « theocracy » is replaced by charity and a new Quebec identity crystallizing around the communal powerlessness of minority groups. Such an

analysis gives rise to more global considerations concerning the evolution during which a given society can elaborate certain norms and values subject to a permanent process of questioning and renewal.