

Abstracts

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André Brochu

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[See table of contents](#)

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Abstracts

« Le roman d'apprentissage du critique littéraire » (Jacques Michon en collaboration avec Micheline Goulet)

In 1963, André Brochu held the position of literary critique at the journal *Parti pris*. He had a double mandate: renew the reading of texts and formulate the identity of Québec literature. This route was marked by questioning and a changing of directions. At the end of this period, during which various methods (thematic, semiotic, rhetorical and narratological) were put to the task of finding the hidden meaning of works, Brochu threw off the self-limitation of critical discourse in order to write.

« André Brochu, lecteur de Victor Hugo » (Robert Dion)

This article views André Brochu's *Hugo. Amour/Crime/Révolution* as both an extension of the author's critical work on Québec literature and an appropriation of French literature and the new French criticism. For Brochu, this text constitutes the outcome of his research on the «thematic and formal imagination» of texts and the realization of his theoretical ambitions (to link the study of thematic to poetic motifs, to ideological conceptions and to complex narrative structures). *Hugo* represents a key point in Brochu's critical trajectory, realizing the program which he has continued to set out for Québec literary criticism throughout the last thirty years.

« Adéodat I d'André Brochu ou comment écrire pour tous » (André Mercier)

Concentrating on André Brochu's first novel, *Adéodat I*, this article examines the question of the narratee and its subsequent construction. A double hypothesis will here be verified. First, the idea that the text's multiple forms support and manifest as much the search and construction of a totalizing narratee as the principal character, Adéodat. Second, the notion that both quests entertain links often closer to contradiction than to complementariness (the situation of enunciation, through the dimensions it assumes, collides with the birth of the main character). The reconstruction of the path of the narratee permits the

location of *Adéodat* with relation to the contextualisation of literature in the novels observed by André Belleau in his study, *Le Romancier fictif*.

« Le champ existentiel ou les avatars d'une construction identitaire. Sur *La Vie aux troussees* d'André Brochu » (Pascal Riendeau)

Several of André Brochu's recent books put in the forefront the question of identity: *La Grande langue. Éloge de l'anglais*, *Fièvres blanches* and *La Vie aux troussees*. This article examines the configuration of masculine identity contained in this last novel. In light of new theories of masculinity, Brochu's text oscillates between a traditional conception and a more constructivist one — itself at the origin of contemporary theories of masculinity — particularly with respect to the representation of homosexuality. In emphasizing the book's language and diverse rhetorical structures, we notice that the construction of the male being in *La Vie aux troussees* operates in a playful, ironic and often contradictory manner.

« L'infini et le temps. Représentations et formes-sens du temps dans la poésie d'André Brochu » (Lucie Bourassa)

For André Brochu, poetry is partly linked to the infinite and aims at the enlarging of the «framework of human experience», drawing on desire «above and beyond» the obvious. In other respects, time constitutes one of this poetry's privileged themes. This article aims to establish links between the «concrete infinite» spoken of by Brochu in an interview and the different manifestations of temporality in his poetry. It examines whether the broadening of the framework of experience passes through the imaginary, that is the thematic or narrative representation of another time or of an extra-temporality or rather through the tentative to *avoid* the story, to avoid the necessity to finish, conclude or finally, through an emphasis on rhythm, favoring renewal.

« Denise Bombardier, pamphlétaire » (Dominique Perron)

This study aims to identify the traits of the *pamphlet* or political tract such as they are found in Denise Bombardier's polemical essay, *La Déroute des sexes*, published in 1993. Marc Angenot's *La Parole pamphlétaire* (1982) provides a theoretical model for the analysis of the rhetorical and argumentative particularities of this type of literature of ideas. It appears that the discursive framework of Bombardier's text is replete with paradoxes and contradictions that find their resolution in a sort of mysticism; a mysticism that aims at nothing less than the

condemnation of the gains of contemporary feminism. A detailed analysis of the tract's discourse demonstrates its remarkable ideological correspondence with the «backlash» against the feminist movement as outlined in Susan Faludi's 1991 book of the same name.

« Organisation spatiale et organisation actoriale dans les avant-textes de "La maîtresse de mon père", nouvelle de Jean Pierre Girard » (André Carpentier, avec la participation d'Anne-Marie Gauthier et de Pascal Riendeau)

The challenge of genetic criticism lies in the ability to retrace the tendency towards organization, towards the synergy architectonic that develops through the process of production. Yet, the genesis of Jean Pierre Girard's «La maîtresse de mon père» lends access to the spectacle of the construction of the short story centering around two principal *topoi* (a chalet in ruins and a parisian space) and their corresponding episodes. These episodes, that imply diverging spacial and temporal coordinates, are assembled in a complementary way. A certain creative rule forces them to interact with such an insistence that the form carries the entire text though a signifying system of opposition. This principal of complementariness is here observed in its sudden appearance. The treatment of space governs the form of «La maîtresse de mon père», particularly its *actorial* organization.

« Les premières mères, *Le Premier Jardin* » (Lori Saint-Martin)

In the light of Freud's theory of female development and recent feminist re-readings thereof, the mother-daughter relationship has been discovered to be essential for female identity. Focusing on Anne Hébert's *Premier Jardin*, this article explores the notion that this relationship is a driving force behind women's writing, the point where psychic and narrative structures meet. The novel's temporal system, narrative structure, oscillation between past and present, closeness and flight, as well as the theory of artistic creation and the system of proper names that it contains are all solidly anchored in the mother-daughter relationship.