

Abstracts

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Gilles Hénault

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Abstracts

“La longue phrase de *Voyage au pays de mémoire*” (Paul Chamberland)

In this work consisting of nine prose pieces, Gilles Hénault creates a cosmogonic story, using archaic and elementary symbols to develop a new image of the world. This beginning is the beginning of the poem itself, the “naked cry of man asserting his singular and gregarious existence.” The richness and strength of these figures result from the rigorous work of a “poetic syntax” (Hermann Broch) in which the logic of discourse and the dark power of dreams are closely entwined. Through the demanding anamnesis of this “journey to the land of memory,” the subject experiences himself; casting off the bonds of a dead past, he seeks to assert himself freely in a world that is truly his.

“Je n’aime pas les longs discours” (Philippe Haeck)

Summary. A series of simple questions arising from a rereading of Gilles Hénault. 1. Who is he. 2. What is his importance for me in the history of our poetry. 3. Who reads poems. 4. Why does he say that “words are nothing.” 5. His struggle against an “unhappy knowledge.” 6. A poet without style. 7. How does he write his poems, and my preferences. 8. The importance of “L’invention de la roue.” 9. Why read and write poems. 10. My reasons for caring about him. 11. Creators worried by the future of life. 12. Whom to talk with.

“Gilles Hénault, poète, et le champ artistique québécois” (Jocelyne Connolly)

The poet Gilles Hénault is active in the field of the visual arts in Québec in a number of ways, as museologist, as art critic, and as communicator (for the Société Radio-Canada). He has also frequently asked visual artists to illustrate his poetry collections. The article attempts to define the specific contribution of the poet to the field of the visual arts. The museological contribution of Gilles Hénault is analyzed according from the theoretical perspectives of Howard S. Becker and Pierre Bourdieu — the former locates the individual in the structure of a “cooperative network,” while the latter considers Hénault’s socioprofessional “position.” Hénault’s work as an art critic is approached through an analysis of the content of his texts, particularly those published in *Vie des arts*. Radio-

Canada archives provide information on the poet as interviewer and guest.

**“Transports du signe : rime et allégorie dans ‘Sémaphore’”
(Lucie Bourassa)**

The phonetic richness of Gilles Hénault's poetry, which has often been noted, has yet to be analyzed in terms of its operation and value in the organization of meaning. This study provides an analysis of “phono-semantic interaction” in the poem “Sémaphore,” which displays several features characteristic of Hénault's work: combination of thought and “oneiric prospecting,” dense images controlled by the use of extended metaphor, completion of the poem and the series as they move towards denouement. It is argued that “Sémaphore” explores the relation between meaning, language, the world and the subject, while attempting at the same time to cause this relation to exist in a new form, in particular through *signifiance*.

“D'une lucidité, d'une ironie et d'une tendresse” (Michel van Schendel)

In relating the circumstances of a friendship, the author pays homage to the numerous and varied activities of a man, Gilles Hénault, who throughout his lifetime was deeply committed to activities that expanded the boundaries of union struggles, art, artistic direction, publishing, journalism, and poetry, which transmutes them all. The article examines several poems in an attempt to verify the value of the testimony by scrutinizing the text. Thus, *distanciation* and a new way of approaching the problems of *indifférence* are received and shaped by the way in which Hénault welcomes Chinese poetry, by the reflection for which this becomes the basis, and by the transformation of his poetry. These developments were prefigured by the poetic art of “Bestiaire.”

“L'ekphrasis fantastique. Descriptif d'étrangeté et modalités du savoir dans ‘La Bouquinerie d'Outre-Temps’ d'André Carpentier” (Michel Lord)

This study deals with the complex forms of *ekphrasis*—descriptive discourse—in a fantastic story by André Carpentier, “La Bouquinerie d'Outre-Temps” (*Rue Saint-Denis*). Far from being static, ekphrasis tends to present the subject and object of discourse in detail and in a changing light, but this concise discourse, typical of short-story writing, seeks to represent a complex form of knowledge/non-knowledge engaged in a process of reversal. Thus, Carpentier's text is an illustration of oxymoronic cotextualization, displaying, in its predicative system, a discourse in which actor(s) and chronotope(s) are continually being transformed by antithetical figures linked to the progression of the isotopies of seeing, doing and

reading, and ultimately, to the issue of the knowledge and power of the actorial subject.

“Yves Navarre et le processus de quête identitaire dans ses écrits québécois” (Sylvie Lannegrand)

Yves Navarre has devoted his life and his writing career to a double quest for self and Other. This article considers the shapes taken on by these two aspects of the identitary quest in the writer's “Québécois” writings, *La Terrasse des audiences au moment de l'adieu*, *Ce sont amis que vent emporte* and *La Vie dans l'âme*. The analysis focuses on the concepts of wandering and heterogeneity, which shed light on the novelist's conception of identity. A study of representations of the Other brings out the ambivalence of the literary figures and forms used by the author. In Yves Navarre's work, the theme of the identitary quest takes on varied and often contradictory aspects, which the article attempts to elucidate.