

Abstracts

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« Jusqu'à la fin de tous les temps ou le souvenir d'enfance (*Satan Belhumeur* de Victor-Lévy Beaulieu) » (Anne Éleine Cliche)

Childhood, *infantia*, is lack of saying, misery that is not spoken. Victor-Lévy Beaulieu is the writer of this reality at the limit of oneself, and his novel continuously transmutes the abject into the divine, lack into overflow, helplessness into ecstasy. In his writing, the *infans* becomes something hideous and the causality of the book. *Satan Belhumeur* is at the centre of this "childhood itinerary" written like a memory: remembering, emasculation of the world and redemption.

« Avant, ailleurs, nulle part. Quelque chose comme l'enfance... » (Francine Belle-Isle)

The analysand learns it sooner or later: childhood cannot be told. There are no owned words to say it. The process of forgetting that conceals it is probably to be understood not so much as the result of censorship and repression but as the consequence of a fundamental lack of understanding, of a surrender of the memory in the face of what it cannot comprehend because there are no words for it, as words never belong to us completely, even when they are the words of the other in us. In all his writings, Julien Bigras confers to childhood its value of transference, making it the locus of a true cathexis, very similar to the amorous transports, and not the foundation of a convenient reference. Particularly in *Ma vie, ma folie* (1983), a two-voice autobiographic novel, he transforms the «sorrow of the child» in the unknown story of delirious signifiers, and it is around those that Docteur Bigras and Marie, his patient, compose their mirrored statement.

« L'abîme du rêve. Enfants de la folie et de l'écriture chez Michel Tremblay » (Jacques Cardinal)

Chroniques du Plateau Mont-Royal, Michel Tremblay's cycle of novels, ends with the narrative of Marcel's madness. Here, analysis focuses not only on the origins of this madness, but also on the imaginary fabric in which a child attempts to name the uncertainties of his identity anchoring.

**« L'enfant du *Torrent* ou le sujet de l'œuvre en puissance »
(Anne-Marie Picard)**

In exorcising or breaching the mother's omnipotence, the organisation of the writing of *Le torrent*, by Anne Hébert, gives account to the progression of the subject towards a necessary but impossible sublimation. In the paradoxical utterance of the story, the madness of a child is written, against all odds, on the uncertain edge of a deathly silence haunted by delirium. Analysis explains the redemptive dimension of writing as it seeks in vain to get rid of the maternal Law.

« Relire l'enfance : le fantasme intertextuel dans *L'amélanchier* de Jacques Ferron » (André Lamontagne)

Beneath the simple world of a 5-year old girl, Jacques Ferron's *L'amélanchier* stages a problematic representation of reality, sustained by a sophisticated intertextual device. This article deals with the apparent contradiction between erudition and childhood, with the narrative reliability of Tinamer's autobiographical account. Literary borrowings from children's literature — especially from *Alice au pays des merveilles* —, the Bible, mythology, as well as French and Québécois literature reveal a past and a legacy rooted in fantasy. In this context, where to recollect is to read, fantasy would not be seen as an escape mechanism but as another way to reconstruct one's own identity, maybe less veracious but more authentic.

**« Patrick Straram ou un détour par le détournement »
(Léon Ploegaerts et Marc Vachon)**

This article examines the works of Patrick Straram and his contribution to Montreal's counter-cultural movement of the 1960s. An analysis of one of Straram's unpublished manuscript, *La veuve blanche et noire un peu détournée*, which he based on Ramón Gómez de la Serna's novel *La veuve blanche et noire*, demonstrates that Straram's literary works can be read from a "situationist" perspective. A brief overview of his life and works indicates that, in spite of the failure of his journal *Cabier pour un paysage à inventer* to bring the International Situationist movement to Québec, Patrick Straram remained dedicated to the principles of this iconoclastic avant-garde and to his friend and correspondent Guy Debord. Straram's works indicate that he is the most important, if not the only representative of the International Situationist movement in Québec.

« Une promenade en Amérique » (Zilá Bernd)

Inspired by the possibility of developing a dialogue between American literatures – and particularly the literatures of Québec and Brazil

— as part of a research project intended to restore the status of inter-American literary comparatism, this article makes a connection between *Frontières ou tableaux d'Amérique* (1995), a novel by Québec writer Noël Audet, and *Macounaïma, le héros sans aucun caractère* (1928) by Brazilian author Mário de Andrade. The novels are similar in several ways: they are both fragmented, and their characters are engaged in a Utopian quest for happiness through journeying and an identity quest symbolised by their metamorphoses. For both writers, writing appears as a privileged tool to fill the inaugural lack created by cultural collision at the time of the Discovery.

« *Petit Homme Tornade de Roch Carrier : le métissage des mythes et des cultures* » (Gilles Dorion)

This article proposes an analysis of Roch Carrier's latest novel, *Petit Homme Tornade* (1996), from the point of view of the confrontation of (amer)Indian and American myths and culture. The clash of these two results in a blend of both. In order to arrive at this conclusion, one has but to examine the numerous references by the novelist to the French Canadians, Americans and Native people who must coexist on the same territory and thereby reach a compromise in their political, social and economic ambitions.