

## Abstracts

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# Abstracts

## **«Les têtes à Patriote : une figure retorse au XIX<sup>e</sup> siècle » (Daniel Vaillancourt)**

The genealogy of the Patriot is a complex one in that the figure of the Patriot has two heads. In this article, we will use a variety of discursive objects to analyse the figure's two major faces: the tribune and the peasant. In focusing on the historical and discursive foundations of the tribune—whose emblem is Papineau—we see that this aspect of the figure was constructed during the Patriot party's fortunate period, then reduced to silence in the following decades. In discourse as it subsequently developed, through the historical writings of François-Xavier Garneau, novels of the earth and the illustrations of Henri Julien, the Patriot was transfigured, becoming the "habitant". Taking into consideration the figure's evolution and the various discursive models arising from it, we offer a serial examination of these texts and images, showing how the new patterns take up and maintain features that originally belonged to the figure's other face.

## **« D'une mère partie à la patrie canadienne : archéologie du patriote au XVIII<sup>e</sup> siècle » (Bernard Andrès)**

The purpose here is to trace the first forms taken on by the French Canadian "Patriot", from the Seven Years' War to the end of the eighteenth century. By studying discursive reinvestments in concepts such as "patrie" ("fatherland"), "matrîe" ("motherland") and "fratrie" (roughly "sibling system", with connotations of "brotherhood"), it is possible to follow the development of a feeling of collective belonging among *Canadiens* after the Conquest. The corpus includes private and public archives as well as the first Canadian printed documents and the constitutional texts of the period. This archaeology of the Patriot deals with both male and female *Canadiens* and *Canadiennes*, and also with a feeling that might be defined as "proto-national" among the British and Americans, during a period in which our southern neighbours went through a war of Independence and the overall fate of North America was decided.

**«Patriotes et orateurs : de la classe de rhétorique à l'invention d'une parole rebelle » (Marc André Bernier)**

The discursive arts played a key role in Québec colleges during the eighteenth and nineteenth centuries. In 1765, the Séminaire de Québec adopted an educational plan which, following the Jesuits' *Ratio studiorum*, made rhetoric the crowning moment of the curriculum. This model became an example for later colleges, and, in these young institutions, teaching remained indissolubly linked to the figure of a revered professor whose influence touched several generations of disciples. This is illustrated by the great popularity of Joseph-Octave Plessis's *Rhetorica* in Québec City and Antoine-Jacques Houdet's *Rhétorique* in Montréal. A study of these treatises shows how their lessons were subsequently illustrated by two of the most brilliant speakers of the insurrectionary period: Louis-Joseph Papineau and Édouard-Étienne Rodier. The tradition of rhetoric is shown to be continuously present in every speech, with all of the words, concepts and articulations learned in class being used to sustain the invention of a discourse that was both new and rebellious.

**« Plus patriote que ça... Fictions du Patriote 1847-1981 » (Marilyn Randall)**

Based on the study of four works of fiction produced between 1847 and 1981, we attempt to define the main characteristics of the Patriot as a novelistic figure. This study confirms Maurice Lemire's analysis of a reluctance to represent the Rebellions and their actors and a hesitation to take a position on the events. Our reading of a restricted corpus also reveals a number of constant elements in the presentation of the historical Patriot: located on the margins of official political and military history, the "real" Patriot is often *not a Patriot*. His commitment, while focused on the well-being of his family or parish, transcends family and parish limits to reach the universal well-being of humanity. At the same time, attachment to country and family is not inherited directly from the father: in every case, the "real" Patriot has a problem of paternity or filiation, so that the descendance of the race of Patriots follows a forking path.

**« Le patriote pathétique (Le patriote de la Révolution tranquille) » (Robert Major)**

This article examines some narratives of the 1960s depicting a revolutionary patriot. Paradoxically, during the years of the Quiet Revolution, while poems, manifestoes and song loudly proclaimed the progress of the Revolution, no work of fiction presented a lively attachment to the homeland in its conquering and triumphant aspect. The novelistic character is a pathetic, whimpering patriot, in love with his own little locality, wanting

to stay there in the cozy warmth of love and to live there in quiet peace, forgetting the world. This may be related to the nature of the patriotic feeling itself with its strong attachment to the soil, to the *motherland*: an earthy passion, irrational and resistant to doctrines. The revolutionary patriot may want to be a warrior, but he is already living in the aftermath: like Ulysses, he aspires to nothing else but his native land and final rest, i.e., to a euphemism for death.

**« Le bonheur autrement. L'héritage décrié de Robinson Crusoe dans *Les grandes marées* de Jacques Poulin » (Mario Leduc)**

Woven of borrowings from, and allusions to, Daniel Defoe's *Robinson Crusoe*, Jacques Poulin's novel *Les grandes marées* belongs to the category of myths of new beginnings. However, behind an apparently classic Robinson-type narrative, Poulin's novel is intended to denounce a way of life, a way of thinking and a set of values that have been inherited from Robinson Crusoe and are embodied in modern capitalist philosophy. Thus, through a resolutely anti-Robinsonian world view and character, *Les grandes marées* explores the possibility of a new beginning—a new Genesis based on deeper and more human values.

**« "Je n'écris que pour écrire..." Lettres de Jacques Ferron à ses soeurs (1933-1945) » (Sophie Marcotte)**

Jacques Ferron's letters to his sisters, collected in *Laisse courir ta plume*, predate his genuine birth as a writer. However, the image that the young college student gives of himself in this correspondence suggests that he is already caught up in the game of fiction. As the correspondence evolves, Ferron successively constructs for himself a letter-writing *persona* and a writer's *persona*. His readings quickly become triggering factors, enabling him to discover his own conception of the writer's work and to find his style. Gradually, Ferron becomes capable of imposing his own style and personality through a discourse that has become more and more free of conventional constraints.

**« Henri-Raymond Casgrain, Gédéon Ouimet et les prix donnés dans les écoles de 1876 à 1886 » (Jean-Paul Hudon)**

This article assesses the role of Abbé Henri-Raymond Casgrain in selling Canadian books offered as prizes in schools from 1876 to 1886. In the first part, it is clearly demonstrated that the Abbé delivered to the Department of Public Instruction not 175,000 volumes, as literary textbooks continue to suggest, but 80,000. Moreover, a careful reading of the Department's financial records shows that only a portion of the sums spent on school prizes was attributed to Casgrain. While the Abbé profited by selling books to the Department, it must be acknowledged

that these profits were much smaller than what has been believed until now. This study establishes the facts of the situation by presenting new elements that give a better overall view of Casgrain's role in this affair.