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of readers, read and studied in greatest detail. Some of the thirty-two articles present the results of recent studies while others provide comments on ongoing studies, but most articles reflect the prime interests of their authors. It seems evident that many contributors made a great effort to express the essence of their thought in a short article. This is another reason why *Les Mélanges* is not an ordinary anthology.

Among the articles worth mentioning is the one by Robert Bouthillier about the song "La bergère en pleurs dans un lieu solitaire." The article illustrates the structural approach Professor Bouthillier takes to the study of traditional songs. The article by Professor Elli Köngäs Maranda explores the basic patterns present in different types of folk arts, both oral and material. The very lucid way in which the author approaches this question makes the article a very thought-provoking one. Another article worth noting is that of Professor Nancy Schmitz, in which the influence of Gaelic narratives on French-Canadian folktales is analyzed. This article is one of the few published on the subject of cross-cultural influences in French-Canadian folklore.

Apart from the contributions by folklore scholars, the articles written by scholars from such disciplines as geography, history, linguistics, archaeology and anthropology have a great importance in the work, as they broaden the range of topics included and given an insight into the role folklore studies have played in the development of other disciplines.

It is only unfortunate that a few articles are disappointing to the reader because of their lack of substance. Catherine Jolicoeur, for example, in her article entitled "Une recherche légendaire," only gleans very rapidly through a subject matter that deserves a much more detailed "exposé." Her article provides the reader with hardly any information at all about the extensive study of Acadian legends the author has undertaken. Another disappointing article is that of Georges Gauthier-Larouche, which provides a thorough but seemingly

pointless description of a 17th-century Québec house.

A final aspect of *Les Mélanges* worth mentioning is the important contribution from scholars outside of French Canada. The articles by Gerald Thomas, by Herbert and Violetta Halpert, by Elizabeth Brandon, by Roger Piñon and by Marie-Louise Ténèze illustrate the impact Professor Lacourcière's work has had on folklore scholarship in such areas as Newfoundland, the United States and France.

In my opinion, *Mélanges en l'honneur de Luc Lacourcière* is the most significant French-language folklore publication of 1978. One can safely say that its publication marks an important event in the history of Canadian folklore studies.

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Contes de bûcherons

Par Jean-Claude Dupont
(Montréal: Les Éditions Quinze, 1976.
215 pp. Présentation, notes, glossaire,
photos, illustrations. \$9.95)

Menteries drôles et merveilleuses

Contes traditionnels du Saguenay recueillis
et présentés par Conrad Laforce
(Montréal: Les Éditions Quinze, 1978.
Pp. 287, préface, présentation, notes,
glossaire, illustrations. \$10.00)

Contes populaires de la Mauricie

Narrés par Béatrice Morin-Guimond,
recueillis par Carolle Richard et Yves
Boisvert, présentés par Clément Legaré
(Montréal: Fides, 1978. Pp. 299, préface,
photo, carte, illustrations. \$11.00)

Within the last two years, three French-Canadian folktale collections have appeared in which the emphasis is on a reper-

toire rather than a monographic approach. They have also been done by folklore or linguistic specialists. Jean-Claude Dupont and Conrad Laforte are folklorists at the CELAT (*Centre d'études sur la langue, les arts et les traditions populaires des francophones en Amérique du nord*) of Laval University in Québec. Clément Legaré is professor of linguistics at the University of Québec at Trois-Rivières. While the largest portion of each book is dedicated to the texts of the tales themselves, there is in each, to a different degree, an effort towards the presentation of the storyteller. Two of the books, *Contes de bûcherons* and *Contes populaires de la Mauricie*, concentrate on the partial repertoire of a single storyteller, while *Menteries drôles et merveilleuses* divides the limelight between four storytellers, one woman and three men.

Another aspect of each book is the presentation of transcribed field material which gives rise to a normalized text. The types of transcription range from a standard French text (Dupont and Laforte) incorporating dialectal turns of speech and vocabulary, to a text using dialectical spelling (Legaré) without going as far toward a phonetic text as has Germain Lemieux in the *Les Vieux m'ont conté* series. The lack of uniformity here, as in all texts published previously, is due to the presence of several schools of thought on the principles of transcription of French-Canadian oral material, which have not been resolved to anyone's satisfaction at the present time. In each of these books, the problem is treated in the preface, and the rules for the text of the tales are set out by each author according to the principles of the specialists involved. Clément Legaré brings his linguist's point of view to bear in a text with phoneticized spelling, while Laforte's (and seemingly Dupont's) book follows the principles of Jean-Pierre Pichette, which emphasize regularized spelling while retaining dialectal syntactic variations and vocabulary. This problem is one which is capturing the attention of specialists at the present time and will be

the subject of discussion by several scholars at the CELAT in the months to come.

Text apart, the three books contain material to gladden the heart of the folk-tale specialist who wishes to see as much oral material available to the general public as possible. At the same time, some weaknesses inherent in the popular approach make themselves felt to varying degrees. For example, in none of the three cases is anything beyond a cursory typing and general information furnished for the tales. While a list of archival accession numbers is given in *Contes de bûcherons*, no listing of tale-types is given, and *Contes... de la Mauricie* lacks both, each book being content to give the tale types in a footnote at the beginning of each tale. Only Laforte's book furnishes a list and index of the tale types represented.

Contes de bûcherons (Lumberjack Tales) deals with the partial (eleven tales) repertoire of Isaïe Jolin (sometimes spelt Jaulin) of Saint-Gédéon de Beauce, to the south of Québec City. These tales were recorded by Jean-Claude Dupont in 1965, when the storyteller was 84 years old. The same storyteller gave about the same number of tales, although not the same ones necessarily, to Denise Rodrigue and Lucille Bergeron the same year. The author does not tell us when Jolin died (the biographical material being somewhat uneven), but according to other sources he appears to have died in 1966. From his own account, his total repertoire consisted of some fifty tales. He maintained that his father knew about a hundred tales. His grandson, who lives in the paternal home and who, according to family tradition, should be the one to carry on the storytelling tradition, knows only a tale or two of the ancestral repertoire. The biographical material about Jolin analyses the lumberjack tradition as well, and photos of Jolin and lumber camps where tales were learned and exchanged add to the interest of the book.

The tales in this collection all fall within the AaTh. types 300-750, Ordinary folktales (*contes merveilleux*). Unfortunately

for the specialist, little beyond general and descriptive material is given for the tales in the short introduction which precedes each tale. This may be due to the popular approach which is given precedence in both Dupont's book and Laforte's as well.

Dupont presents several aspects of what may characterize the "style" of Jolin as a storyteller, among which he emphasizes geometric progression: something is done the first time seven times, the second, fourteen times and the third, twenty-one times. One wonders if the storyteller applied this same convention to the description of his own and his father's repertoire, though there is no way at present to verify this. Another interesting aspect of Jolin's delivery is his use, fairly uncommon in French-Canadian tradition, of a run as an opening formula:

"Une bonne fois, je vais vous conter, vous raconter, tant de vérités, tant de menteries, plus je mens, plus je veux mentir"

("Once upon a time I shall tell you, tell to you, so many truths, so many lies that the more I lie, the more I want to lie.")

A glossary of common dialectal words accompanies the collection, which is also made interesting by Vivian Labrie's captivating illustrations.

Menteries drôles et merveilleuses (Funny and Marvellous Lies) follows much the same format as that of the Dupont book, although the material about each storyteller is much reduced. This is not quite a repertoire study in the same way the other two are, but the emphasis is on repertoire rather than on other factors, which is why it is included here. A rather complete essay by Jean-Pierre Pichette explains the rules of transcription used for the texts (which also seem to have been used by Dupont). Laforte's book also includes an index of the AaTh. types of the tales presented, although the classifications do not always take into account the revisions in the catalogue of the French folktale in North America, still to be published by Luc La-courcière and Margaret Low.

The four storytellers all come from the same region around the Saguenay River on the north shore of the Saint Lawrence, northeast of Québec City. Mélanie Houde (Madame Grégoire Côté) has furnished one animal tale and two *contes merveilleux*. Johnny Lavoie is represented by five *contes merveilleux*, while only two of Joseph Boudreault's tales, one animal and one humorous, are given. The largest repertoire is that of Ernest Gagné, with 7 tales, covering over a hundred pages, all of which fall into the category of the stupid ogre and humorous anecdotes. Each of these storytellers' repertoire is much larger, and the content is briefly described in the biographical material which precedes each section, itself, as was already mentioned, quite brief.

Contes populaires de la Mauricie (Folktales from La Mauricie) has a somewhat different format from the other two books. It has been published in a series devised by Fides to insure the appearance of scientific studies which might otherwise go unpublished because of their limited appeal. This book is not directed towards a popular audience, although it is as interesting in itself as the preceding two. The introductory section is in print, while the transcribed material, interview and tales, is done in offset typescript. The illustrations are more in the nature of sketches and do not refer to specific sections of tales as do those in the Dupont and Laforte books.

The first section is devoted to a theoretical discussion of the semiotic analysis of folktales according to the methodology evolved in the *Centre de recherches semio-linguistiques* in Paris under the direction of A.J. Greimas. This book is to be the first publication in a series corresponding to the research being done by Legaré. He proposes a model which places the research on different hierarchical levels: the semiotic model, analysing narrative structures, and the semantic model, discursive structures. This two-fold analysis is meant to eventually discover a basis for separating the universal, typological elements

from the local (in this case *québécois*) tradition, and to point up the differences which may be attributed to socio-cultural changes among *québécois* storytellers. The author goes no further at this point, since the research is presently under way at the University of Québec at Trois-Rivières, and no conclusions are available at the moment. The preface goes on to present the field situation and the collectors, Carolle Richard and Yves Boisvert, graduate students in linguistics, of the tales. The final section of the preface introduces the rationale behind Madame Guimond's biographical presentation, and gives the principles underlying the type of transcription used in the texts.

Madame Béatrice Morin-Guimond is next presented in the form of an interview with the collectors, in which her biography and philosophy of storytelling are in her own words (in transcription). This type of life-history approach gives us the attitude of the storyteller to her own art and the circumstances which brought her ability into focus in her milieu. This is the value of the book for the folklorist and would only have been enhanced by the addition of a short biographical text in which the elements could have been presented in more chronological detail. This interview approach is used to advantage by radio and television researchers, but is fairly unusual in a folktale repertoire study from Québec. It is to be strongly recommended, with the addition of relevant material.

As for the tales themselves, apart from the tale-type (not indexed), given in a footnote at the beginning of the tale, there is no analysis at all in relation to their insertion in the general tradition. This may have been deliberate, according to the principles expressed in the preface, but while waiting for the results of the research, it may have been à propos to furnish the existing analysis. This was apparently available from M. Low, who is mentioned at the beginning of the work as having served as consultant. Except for this aspect, however, this book is more interesting for the folklorist concerned

with repertoire studies, as the rôle of the storyteller and her Weltanschauung are made available and should serve as a guide for future studies.

While these three collections have their shortcomings, they represent a major step forward in the treatment of the French-Canadian folktale. Biographical material has often been available in works dedicated to other aspects of the folktale, such as in *Folktales Told Around the World*, separate folktale studies done by Luc Lacourcière, and in monographs such as *La fille aux mains coupées* by Hélène Bernier, but no collections have concentrated, even partially, on the repertoire of a single person as do the works here. In spite of their shortcomings, *Contes de bûcherons* and *Contes... de la Mauricie*, and in a lesser way, *Menteries drôles...*, give us a glimpse of what sort of studies may be possible, and more complete efforts in this direction should be encouraged.

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Héritage d'Acadie

Par Jean-Claude Dupont

Préface d'Antonine Maillet

(Montréal: Leméac, 1977. 376 pp. illus., cartes. \$12.95)

Jean-Claude Dupont semble sur la voie de communication du folklore. Outre ses nombreuses conférences, émissions radio-phoniques et télévisées, ses communications et causeries, il a publié des articles dans des revues; et une série de livres dont *l'Héritage d'Acadie*. Le second tome de cet ouvrage est déjà en voie de parution.

La préface d'Antonine Maillet ajoute à la saveur de ce livre qui en contient déjà une bonne dose. La romancière acadienne perçoit, dans cette publication, la décou-