

## Abstracts

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Gilbert Langevin

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## Abstracts

### « Six notes à propos de l'onomastique langevinienne » (André Gervais)

This study is the outcome of a long work of consultation and investigation leading to the accurate recording of a wide range of facts, names dates and titles (e.g., “Gilbert Langevin/de l'Assemblée Nationale Amériquoise”), many of which had never previously been established. It is also the outcome of a rereading of all of Langevin's works, including, in particular, the *Écrits de Zéro Legel*. In six points, the author locates and provides a reading of the non-systematic “Langevinian system” and its accomplishments. “Overground” or “underground,” individual or collective, public or private, paratextual or textual, these accomplishments are located, in any case, at the place where the margins of living and writing break off.

### « La ferveur poétique de Gilbert Langevin » (Michel Biron)

Starting from an analysis of *Griefs. Poégrammes* (1975) and several other collections of poetry, Michel Biron shows how poetic fervour, in the work of Gilbert Langevin, becomes an incontrovertible force embodying the meaning of the word “revolt” in the aftermath of the *Révolution tranquille*. Langevin exalts poetry as the ultimate value providing shelter in a world made over to the cold cynicism of bureaucrats. With an uncertain talent, capable at times of a melancholy and lucid detachment, Langevin clings to poetry as to a basic, indisputable truth. Analysis suggests that this exaltation of the poem finds its social legitimacy outside poetry, in the cultural discourse of the 1970s.

### « L'intimité aux quatre vents : pratique de la forme brève chez Gilbert Langevin » (Pierre Nepveu)

From his early poems to the latest ones published in *Le cercle ouvert*, in 1993, Langevin's trademark was the very short poem, made of raw and often telegraphic statements. But Langevin's short poems are quite different from Jacques Brault's haikus. By pointing to that difference, this article wants to show that the short poem is not for Langevin a refuge in the intimacy of the self, but a way to expose, in the harshest and most dynamic form, the subjectivity as if its turmoils, its ups-and-downs, were witnessed by a “naive” spectator. Langevin's poems tell a series of sudden

and violent events, which often are presented like crimes: the paranoia of this point of view is however constantly redeemed by the naive hope that life can bloom again and that stars still shine. No intimacy, no links to the inner-self are possible through memory or autobiography: there is just this permanent and mythic battle between the forces of evil and the quest for light and salvation, a battle which the short poem as practiced by Langevin stages in a most dynamic and moving way.

« Gilbert Langevin : une poétique de la pudeur » (Jacques Paquin)

The laconism of Gilbert Langevin's poetry seems closely connected to a kind of modest discretion ("pudeur") that expresses itself on many levels. This modest discretion first manifests itself in the representation of the subject, which, in Langevin's work, tends to be contrasted with the word, thus affecting the way in which the poem is said. The article reviews the major bodily references which complete the representation of the subject and concludes by discussing the close relationship between "modest" writing and a certain idea of language in Langevin's work.

« Les confidences de Zéro Legel, ou la poésie à bas bruit de Gilbert Langevin » (Ginette Michaud)

A distinctive feature of Gilbert Langevin's universe is the creation of an enigmatic double, Zéro Legel, who (along with a whole procession of aliases) accompanies Langevin's poetic work from the very beginning right up to the end. The *Écrits de Zéro Legel* — fragments, aphorisms and prose writings of various kinds — have understandably caused a certain malaise in many of Langevin's readers. This study examines the first reception of these unclassifiable and iconoclastic texts, seeking to reassess their meaning and scope on the basis of the textual and philosophical issues that were at stake for the poet when he wrote them. Reconsidered from this point of view, Langevin's extensive use of onomastic investment, wordplay and other ways of changing the course of maxims and commonplaces testifies, above all, to his exemplary relationship with language. The ambiguous relationship between Zéro Legel's name and identity are part of the same movement through which the poet ceaselessly uses proverbs and aphorisms to confront the law of language.

« Les technologies de la voix : espace culturel et hybridation dans *Le mal de Vienne* de Rober Racine » (Jean-François Chassay)

Studd, the main character in Rober Racine's *Le mal de Vienne*, is obsessed by the writer Thomas Bernhard. But in fact, it is culture as a whole that haunts him. Through the "voice technologies" that recur throughout this novel (tape recorder, radio, telephone), Racine offers an

unusual reading of culture in a post-industrial universe where relativism occupies a central place.

« Fictionnalisation de l'histoire : *Le premier jardin* d'Anne Hébert »  
(Érick Falardeau)

*Le premier jardin*, by Anne Hébert, is partly constructed as a historical novel, with several passages fictionalizing a segment of the past. By studying the various markers of utterance in the novel — deictics, pragmatic processes, historical choices — it is possible to discover the ideology that influenced the author's writing and, specifically, her interpretation of history. Thus, the ideology encoded in the narrative controls the memory choices of the protagonist, Flora Fontanges, who reconstitutes certain sequences from her individual and collective past. Her historical choices and her interpretation of established facts are mainly derived from a modern representation of history, one that requires a meaningful reading in terms of the present in which the reading occurs.

« Les conflits idéologiques dans *Poussière sur la ville* » (Christine Tellier)

When André Langevin's *Poussière sur la ville* appeared in 1953, few critics made the connection between Macklin, the mining town at the heart of the narrative, and Asbestos, scene of the 1949 asbestos miners' strike. The omission is especially strange in that the novel is well suited to an ideological reading: its main character, Alain Dubois, defends new values in a restrictive, conformist environment. During this same period, Québécois society was dominated by a conservative discourse which was being challenged by the young intellectuals of Cité Libre. The study compares the values of Dubois and those of Cité Libre, showing that the novel shares the periodical's iconoclastic ideology while also revealing its hidden face, which is symbolized by Madeleine.

« La conquête de l'éloquence au Québec : la *Rhetorica in Seminario Quebecensi* (1774) de Charles-François Bailly de Messein » (Marc André Bernier)

Over the past few years, many studies have emphasized the militant nature of Québec letters in the last third of the eighteenth century. However, little attention has been paid so far to the theory of polemical discourse formulated during the same period. This article deals with Charles-François Bailly de Messein's manuscript course, *Rhetorica in Seminario Quebecensi* (1774). The *Rhetorica* should be seen as a "rhetoric of the mind," i.e., a rhetoric based on the oratorical ideal of a lively, erudite and concise prose. Such a rhetoric implies both a theory of the figure, which is closely tied to argumentation, and the practice of sententia, a minimum unit of persuasive discourse which, in French, means both "ingenious saying" and "figurative argument."