

## Abstracts

---

Volume 25, Number 2 (74), Winter 2000

Le champ littéraire de la jeunesse au carrefour de la recherche universitaire

URI: <https://id.erudit.org/iderudit/201490ar>

DOI: <https://doi.org/10.7202/201490ar>

[See table of contents](#)

---

### Publisher(s)

Université du Québec à Montréal

### ISSN

0318-9201 (print)

1705-933X (digital)

[Explore this journal](#)

---

### Cite this document

(2000). Abstracts. *Voix et Images*, 25(2), 403–405.

<https://doi.org/10.7202/201490ar>

## Abstracts

### **« Le concept d'adolescence : évolution et représentation dans la littérature québécoise pour la jeunesse » (Françoise Lepage)**

Unlike adult literature, which presents childhood or adolescence as seen by adults, children's literature is a valuable corpus through which to study the evolution of the concept of adolescence. Although the word adolescence has existed for a long time, only in the twentieth century have teenagers been recognised as a specific social group. The Depression of the thirties, the new postwar social order and the demonstrations of the sixties were moments of challenge to established structures that enabled teenagers to establish themselves as a social group with a distinct culture. The evolution of the concept of adolescence has led to major shifts in the themes of books written for this age group. In establishing a parallel between the history of the concept and the content of literature for teenagers, the article provides ways of understanding the most recent aspects of this literature.

### **« Langue et idéologie dans les textes de Gabrielle Roy publiés pour les enfants » (Claude Romney)**

This article studies the language of four stories by Gabrielle Roy that were published, though not written, for children. Lexical analysis indicates that the first text conveys, more subjectively than the others, an ideology reflecting both the society to which Roy belonged as a child and her adult outlook on this period of her life. The three other stories express a more personal vision, explicitly urging reconciliation and harmony between animals as well as human beings and extolling the benefits of freedom. This message, which underlies all of the novelist's work, seems particularly suited to young readers.

### **« Chronotopes du roman québécois pour adolescents » (Claire Le Brun)**

This study applies the Bakhtinian concept of *chronotope* (unit of time and space) to a homogeneous publishing corpus, the "Roman Plus" collection of novels for teenagers published by La courte échelle. Significantly, most of the stories that move away from the dominant chronotope (i.e., generally speaking, the school year in an urban environment) share certain features: greater importance given to the existential aspect of time and a more complex narrative and enunciation.

**« Discours de l'adolescente dans le récit de jeunesse contemporain : l'exemple de Marie-Francine Hébert » (Lucie Guillemette)**

The author examines the discourse of the teenage girl in Marie-Francine Hébert's trilogy of novels for young readers. Specifically, the article focuses on the discursive practices of a young protagonist who tries to free herself from authoritarian discourse marked by the domination of masculine over feminine (male over female). Throughout the three books that make up the series, the young female shifts the traditional categories of masculine and feminine in order to express her development outside the patriarchal realm. The article analyses the emergence of a female subjectivity actualising "loss of the paternal fiction" in the context of a postmodern culture.

**« Le jeu de l'intertexte dans *Le trésor de Brion* » (Jacques La Mothe)**

This study deals with the concept of intertextuality in a story for young readers, *Le trésor de Brion* by Jean Lemieux. Literary objects defined as being for young audiences often present a discourse simultaneously aimed at the avowed recipient and a hidden addressee: the adult reader. Might intertextuality, given its dependence on reading — since it suggests meanings that are individually actualised by each reader — be a way of separating the two strands of this twofold discourse? Jean Lemieux's novel, developing a *mise en abyme* of reading beneath the surface of an adventure story, offers an original answer to this question.

**« Œuvre alchimique et œuvre littéraire dans *L'antiphonaire* d'Hubert Aquin » (Christian Milat)**

*L'antiphonaire* mobilizes in the weaving of its diegetic content numerous forms of non-literary knowledge. Through an epistemocritical approach, this article studies one of them: the alchemical knowledge. Not only does it spot the principal hermetic references in the novel, but it also analyses how the borrowing of theories from alchemical philosophy influences Aquin's diegesis and writing. It shows primarily how the novel's epigraph, taken from an alchemical treatise attributed to Mary the Copt, structures the whole network of characters who, far from being distinct individuals, appear as the various metamorphoses of a unique entity divided between the poles of the conscious and of the unconscious. In that case, *L'antiphonaire* represents the attempt to reunite both of these elements through a process in which the literary work coincides with the Great Work.

**« L'histoire dans les romans de Laure Conan. Lecture sémiotique de l'idéologie de la langue gardienne de la foi » (Fernand Roy)**

Contrary to the thesis regarding the abusive influence of abbé Henri-Raymond Casgrain on Laure Conan, at the level of enunciation, *Angéline de Montbrun* is already spontaneously oriented towards an emphasis on the value of history. Based on a semiotic analysis of narration and enunciation in the historical novels of Québec's first female novelist, this article offers the following hypothesis: a novel attempts to induce the reader to add value to the fact of telling a story in writing. The enunciative strategy is to emphasise the value of history — related to writing — by establishing a fictitious verbal interaction. In conclusion, it is asserted that if, as liberal ideology has contended since 1960, these historical novels belong to our prehistory, the reason is that they establish an equation of identity between literarity and historicity. From a literature constituting the “the sacred heritage of the French language” to a literature that becomes modern through the wager of a “country to be invented” (initially in words), the shift would imply no more than becoming aware of the fact that history remains to be made — and is a matter of writing. Conversely, it would be pointless to try and establish an equation of identity between historicity and literarity.

**« L'écriture d'Alexandre Chenevert: ironie et idylle » (Yannick Roy)**

The central panel of a triptych that includes *Bonheur d'occasion* and *La petite poule d'eau*, *Alexandre Chenevert* is a hybrid novel, half-realistic, half-idyllic. On the basis of five short stories (some unpublished), this article suggests a reading of Gabrielle Roy in which Roy appears torn between condemning her characters and viewing them with compassion. The genesis and ultimate shape of the eponymous character, Alexandre Chenevert, already exist in latent form in these stories.