

## Abstracts

Volume 19, numéro 2 (56), hiver 1994

Anne-Marie Alonzo

URI : <https://id.erudit.org/iderudit/201109ar>

DOI : <https://doi.org/10.7202/201109ar>

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Éditeur(s)

Université du Québec à Montréal

ISSN

0318-9201 (imprimé)

1705-933X (numérique)

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Citer ce document

(1994). Abstracts. *Voix et Images*, 19(2), 449–451.

<https://doi.org/10.7202/201109ar>

## Abstracts

### « L'Autre à Tu-tête : la lettre de *L'Immobile* » (Anne-Marie Picard)

Silence/speech, death/life: such is the chiasmus that structures «Cuir-et-Chrome», the opening text of Anne-Marie Alonzo's *L'Immobile. Lettres*. Before being able to write a letter to another, the wounded subject must take up the painful task of self-exploration. With the help of Lacanian psychoanalysis, this article shows how it is in the articulation of three «instances» that the emerging subject is projected into writing: 1) a *desiring subject* (*sujet du désir*), fragile, initially portrayed as an object made passive by the Other, threatened by silence and prostration; 2) a *rejected-body* (*corps-déchet*), outside of the subject, seeking to prevent the desiring speech of the first instance; 3) a *symbolic body* (*corps symbolique*), signified, retotalized first by disguises, then by a proper name; the real name of the last instance being *I*, a subject having recovered the illusion of its totality and its communicability and thus capable of identifying and writing to other similar *Is* both loved and loving.

### « Aujourd'hui Schéhérazade a appris à écrire : Anne-Marie Alonzo et l'entreprise de vivre » (Maïr Verthuy)

This article establishes a parallel across the centuries between two female prisoners: one of a harem, Schéhérazade, and the other of a refractory body, Anne-Marie Alonzo. The two women use art and narrative to escape from their respective constraints, the former choosing speech in order to defeat death, the latter writing. The work of Alonzo, which will receive special attention here, is characterised by intertextuality and makes reference as much to *A Thousand and One Nights*, the Bible, the family novel and Egyptian History as personal memories and the spirit of Colette.

### « Muses et musées : l'effet "tableau" de l'écriture » (Claudine Potvin)

This article examines the textual/visual relationship in four collections of Anne-Marie Alonzo's texts; writings which are accompanied by photographs or constructed around one or many paintings. The

book becomes an image or art gallery in the way that it accumulates and shows the excess, «l'ex-centrique» of all attempts at representation. Writing/painting consists of finding the arrangement, the event, the movement, the permanent show. Alonzo's work thus recreates a «tableau» effect as the writer «exhibits» in a series of discontinuous galleries. Breaking the framework, the traditional continuum of perspective, Alonzo's writing deconstructs. Language, here defined as simulacrum and infinite reproduction, filters light, subverting meaning and interpretation, parodying the artistic and historic traditions which underlie the production and reception of creation. For this author painting is a form of escape to which she resorts, where suffering as well as the pleasure and seduction of writing begin.

**« Le paratexte chez Anne-Marie Alonzo: invitation à une lecture de la complicité » (Lucie Joubert)**

The writing of Anne-Marie Alonzo is reinforced by a number of paratextual references. *Geste*, her first collection of poems, functions as a sort of preface in which the poet has drawn the contours of her future work: this text in fact introduces many themes and stylistic elements which reoccur in her writing. We also notice throughout her publications a desire to belong which translates into a use of dedications, epigraphs and other such forms of expression. These constraints are also manifestations of the poet's willingness to connect with an ever changing world.

**« Du mot surgit l'écriture: Anne-Marie Alonzo, au pays des merveilles » (Lucie Lequin)**

The writing of Anne-Marie Alonzo is structured by a quest for the meaning of creation. Not only does Alonzo speak of immobility and exile, she attempts to understand why and how writing takes shape, inscribes movement and becomes a work of seduction and exploration of time. Despite their fragmentary nature, words can give birth to the self and draw a space of belonging.

**« De l'idolâtrie des formes. La poésie des exotiques » (Sylvain Campeau)**

The conceptions that «regionalists» and «exotics» had in 1918 of the future of Canadian Literature were irreconcilable. No agreement was possible between the position of the former, faithful to traditional values, catholic and rural mores, the providential mission of the

French-Canadians with their ancestral traditions and the French-Canadian language (Henri-Raymond Casgrain), and that of the latter which had leapt ahead in terms of its participation in French modernism (Lucie Robert). Nevertheless, the aggressive manner in which the «regionalists» disapproved of the «exotics» (whose publication survived only a year) seems surprising today. In this article the author seeks, after a study of the «exotic» aesthetic, to identify the cause of this exasperation.

**« *Beauté baroque* de Claude Gauvreau: les apories de l'esthétique exploréenne » (Michel Peterson)**

In order to understand the cognitive dimension of Claude Gauvreau's *Beauté Baroque*, the author suggests a new way of regrouping the *Œuvres créatrices complètes* which takes into consideration the ambiguous position of the text with regards to the «exploréen» aesthetic. The four elements of the title («beauty», «baroque», «novel» and «monistic») are analyzed in order to fully evaluate the fundamental polarisation that informs the possibilities; in other words, the insurmountable contradiction between the subject of writing and the absence of self. At the heart of this tension, the baroque is thus the site of the sublime where the subject is formed, simultaneously assuming both its unity and heterogeneity.

**« La rhétorique de la folie: métaphore et allégorie dans *Les Fous de Bassan* » (Scott Lee)**

Anne Hebert's *Les Fous de Bassan* emphasizes poetic language and calls for a closer examination of its referential or rhetorical status. Such an approach brings to the fore the use of two main rhetorical figures: metaphor (which postulates a coincidence between the desiring subject and the desired object) and allegory (which traces the impossibility of the fusion of metaphor, of the appropriation of the other). A close consideration of the complex relationships between the characters using this referential model shows us how the novel tells, in an allegorical form, of the protagonists' incapacity to realise their quest; to make of Olivia and of Nora the metaphor of their desire.