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Abstracts

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« Du *Pays sans parole* à l'âge de la *Parole tenue* » (Paul Chanel Malenfant)

In the opening of *Parole tenue,* Yves Préfontaine designates his work as both a monolith and a lyrical chorus in which books gather in unison. The motif of the block, and the fear of pulverulent dynamisms that acquires textual form in the poem, validate the formal program on a thematic level. In this article, faithful to the poet's invitation, Paul Chanel Malenfant proposes a reading, structured by chronology, of the work as a block. He shows that this poetry, located under the sign of disasters (cosmic, national, existential, etc.), enacts its dramatic tension through a double material operation: linguistic decorum and verbal breach. These mechanisms, simultaneous or even reversible, obliterate or trace the discontinuity of the devastated universe. They also exhibit the haunting sense of emptiness that Préfontaine shares with Mallarmé, whose work seems to have irrigated the path of *Parole tenue* through intertextual effect. For Préfontaine, the obsessive incantation of nothingness is a form of resistance to the "word of nothingness" that is the native language of the "country without speech".

« "Le verbe, encore à incarner". Lyrisme et temporalité dans *Pays sans parole* » (Lucie Bourassa)

Préfontaine's early work expresses a desire to embody speech in the "flesh of the world", to reach the rhythmic genesis of matter in the "anhumanity of the word". While *Pays sans parole* marks a return to man by naming the geographic spaces of a people broken by aphasia, its author is extremely reticent with regard to his own theme of the country. Between this reserve and a "religious" disillusion, the poet seems caught in a "non-place". Thus, *Pays sans parole* will be studied not in relation to nationalist discourse, but with regard to the poetics of the early Préfontaine, the Préfontaine of incarnation. The analyse of "Sous l'éclair d'homme", will permit to examine how the poet shapes the writing of the voice as it organises an experience of time, and will argue that this experience motivates the dream of having the word made flesh.

« Du haut-lieu au non-lieu : l'espace du *même* et de l'*autre* » (Pierre Ouellet)

There is, in language and literature, an intimate correlation between the forms used to designate "place" and those used to denote "person", as if the representation of subjectivity, and consequently of intersubjectivity, was closely tied to the representation of spatiality. The poetry of Yves Préfontaine, from *Boréal* to *Le désert maintenant*, abounds with lexical expressions (nouns, verbs, adjectives) or morpho-syntaxical expressions (demonstrative pronouns, adverbs) referring to place and space, and serving as a substratum to the presentation of the Self and the Other or of identity (i.e. here, *ego*) and alterity (elsewhere, *alter*). As we follow the poet's itinerary from the first to the last texts, from the late 1950s to the late 1980s, we recognise a mutation of the author's poetic awareness, shifting from a nominal representation of place as "land" or "country" to a deictic representation of space as an insoluble tension between "here" and "elsewhere", closely tied to the instances of statement and perception. The result is another image of subjectivity, not so much dependent on its anchoring in the "named place" as indefinitely changing according to the specific movement of the enunciative deixis.

« L'éclipse du verbe (être) » (Paul Chamberland)

Viewed in its development, the poetic work of Yves Préfontaine displays, in a manner at first latent and finally explicit, a crisis of language and, as a consequence, a crisis of the author's poetics. The first works are based on a metaphysics of the word as originator and demiurge. Later, the poet breaks with this conception, and the break is carried out in two stages: in *Pays sans parole*, a mythical humanity is replaced by the historical humanity of a people; in *Le désert maintenant*, the poet acknowledges the lack of a founding speech. In the end, the poet assumes responsibility for the radical ethical demand of the naked, precarious word addressed to the other. A recent poem, "Non-lieu", clearly suggests such a retrospective reading of the work and is therefore the object of a careful analysis.

« De la résonance à la parole » (Michel van Schendel)

After recalling the elements of the cultural history surrounding the early poetic work of Yves Préfontaine, the article proposes to trace the evolution of this work as its mutations become reversals. It is first approached as a dynamic reading, i.e., as a form of writing producing an intertext that transforms one or several texts that have been read. Amplification, a category of this production, is observed through parallels established between several textual series from the work of Préfontaine and others, including Alain Grandbois. Amplification finds its space in the

art of the verset; the aesthetic of this form is relatively recent in French-language poetry, although its relation to a certain (Christian) rite of repetition, delegation and equivalence is part of an older tradition. A reflection on the metamorphoses of the coordinating conjunction "et" sheds light on the discursive positions of a certain logic of identity. However, as a writing of oralized speech, Préfontaine's poetry becomes speech in the full sense of the word when it succeeds in doubting itself, in making itself the object of the test of negation. This is played out in a work from the poet's mature period, *Le désert maintenant.*

« Embrayage et modalisation dans l'incipit de la fiction fantastique brève » (André Carpentier)

This text deals with a double characteristic peculiar to the opening of certain fantastic texts: the motifs of rationality and the supernatural. Starting from the first pages of a story by Marie José Thériault, "Les cyclopes du jardin public", and using a conception of the fantastic inspired by Roger Caillois and Louis Vax, along with the work of Charles Grivel, the analysis focuses on what is known as the incipit, in the non-restrictive sense of the opening of the fantastic text.

« Au seuil de la mémoire : le récit de naissance dans *La créance* de Jacques Ferron» (Geneviève Lafrance)

In the light of recent Ferronian scholarship dealing with the complexity of origins and the convoluted ways of filiation, this reading explores the equivocal nature of autobiographical memory as evidenced in *La créance.* A tale of birth, in which one might expect to find consolidation of the subject's foundation, turns out to be ruled by a discourse of ambiguity, inversion and flight. Starting from certain places (abandoned cemeteries and the Notary's house), and around certain emblematic figures (the village midwife and the ghostly mother), a pattern of images is established combining mourning, transgression, deception and exile. Thus the writing, reversing the movement of history as it seeks to push back the limits of memory, actually unveils memory's fissures and lapses: ultimately, identity is woven from forgetfulness.

« Le progrès en question. Beaugrand et Simon face aux États-Unis » (Jean-François Chassay)

For over a century, communications have been widely associated with machines used to carry information and individuals: trains and cars, but also the expansion of the media, from telephone and television set to radio, computer and the development of newspapers. These "communicating machines", which have now invaded the planet as a whole, have always occupied a particularly significant place in the

formation and evolution of American society. This article attempts to show how, in two Québécois novels (*Jeanne la fileuse* by Honoré Beaugrand, published in 1878, and *L'écrin disparu* by Jean-François Simon, published in 1927), the idea of progress, related to the development of these machines (particularly the train and the car), is used by the authors to define themselves ideologically in relation to the United States.