

## Abstracts

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Fernand Dumont

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# Abstracts

## « Seul ensemble. Au sujet du poème » (Pierre Ouellet)

The poetry of Fernand Dumont calls on our everyday concepts of subjectivity. The poem speaks in a voice that is neither singular nor collective, a pre-individual or transpersonal voice that locates us before the separation between *I* and *we*, at a moment when speech emerges from silence without yet being the speech of any specific person. Dumont's poetic voice remains inhabited or haunted by the collective "silence" that forms the background from which it emerges with some difficulty as it seeks, in fact, to reconnect with that silence as the place where it has its being, the native place that it brings to existence as a place of memory within itself. This poetry remembers the massive silence from which it comes and to which, far more than to a "country", it gives voice. Mute and silent people, deprived of language by every form of domination, find the place where they belong not in a territory — an individual or collective "property" to which one remains chained — but in the infinitely free and airy realm of speech where silence retains its original place, where the uncountable *we* of those who are without speech finds a resonant echo in the impersonal *I* that includes the voice of all within its own voice. From this relay of speech embodied by the plural voice of the poem arises a new form of sociality or community — a coexistence in the sharing of words and silences, in the solidarity of voices that give life and meaning to those who have no voice in anything.

## "Transcendance et avènement: l'œuvre de Fernand Dumont face au déclin" (François Paré)

As early as the 1950s, Fernand Dumont's writing appears to be rooted in a discourse on the sacred amidst a largely secular culture. In fact, Dumont suggests that only such a discourse would allow a society to understand its origins and predict its future. Dumont's writing falls within a logic of a time-before and a time-after in which the general decline of society can be interpreted. In this article, distinctions are made between the concepts of feast and decline, genesis and dawning, maternal and paternal spheres. Dumont's ambiguous relation with literature evolves out of these binary oppositions.

**« La blessure du temps: mémoire et culture pour Fernand Dumont »  
(Eric Méchoulan)**

Through an examination of the concepts of memory, tradition and culture, the purpose is to detect the emergence of Fernand Dumont's political view of time, for which a basis and correspondences can be found in the work of contemporary philosophers. The concept of the wound is a way of approaching this view of time.

**« Fernand Dumont face à la culture populaire. Écriture de la nostalgie et usages socioculturels » (Hans-Jürgen Lüsebrink)**

This article suggests a reading of Fernand Dumont's twofold relationship with popular culture and learned culture. Dumont's gaze, both personal and scientific, seems to embody an opposition between the warmth of a personal relationship and the cold gaze of the investigator, a passionate nostalgia for a rich but lost universe and the coldness of a scientific discourse focusing on the inevitable — since universal — transformations of the modern cultural world and its cultural practices and ways of communicating. Dumont describes his relationship to popular culture in seemingly contradictory terms: he uses words like “wrenching” and “nostalgia”, reflecting emotional ties, but also speaks of “distancing”, which implies a cooler, more remote relationship, an analytical gaze turned on the object, its culture of origin, its ways of communicating and its relations of sociability. The article studies Dumont's originality in this respect, which is based on a theoretical framework embodying a happy combination of sociological, anthropological and literary perspectives.

**« Stylisations de la culture chez Fernand Dumont et Réjean Ducharme » (Brigitte Faivre-Duboz and Karim Larose)**

Comparing Fernand Dumont's *Le lieu de l'homme* to Réjean Ducharme's *L'hiver de force* reveals that, beyond the generic and formal differences which separate these works, the two nonetheless share a certain view of culture, as foundation, memory and as an act of witnessing. This cross-reading, which forces the reader to consider each work in the light of the other, brings us to rearticulate both the sociologist's relationship to literature and the novelist's relationship to sociology, and to question the notion of “literary” stylisation which culture both calls for and implies.

**« Récit et non-récit. Architecture théorique et conception de la littérature » (Micheline Cambron)**

In *Le lieu de l'homme*, Fernand Dumont posits an antinomy between that which belongs to “storytelling” and that which, because it belongs to

another kind of logic, would not gain from being reconfigured as a story. Analysis shows that this opposition is a force that structures Dumont's work, determining both its theoretical and its rhetorical architecture. The story finds itself in a key position, representing both origins and horizon of culture and of the hermeneutist's work.

**« Entre mutinerie et désertion. Lecture des épigraphes de *L'hiver de force* et du *Nez qui voque* comme prises de position exemplaires de l'écrivain périphérique » (Marie-Andrée Beaudet)**

Beyond the playfulness of verbal inventions and deconstructions, Ducharme's art seems to set in motion a powerful machine designed to eradicate any literary *doxa*, beginning with the metropolitan *doxa*. Writing, for Ducharme, is an act of desperate hope whose only purpose may be, through the search for a form that eludes the desire for beautiful forms, to state our awareness that the discourse of the other holds us: we are possessed and inhabited by that which we oppose. Focusing on *Le nez qui voque* and *L'hiver de force*, this study analyses the problematic of the centre and the periphery.

**« Yves Thériault et les Éditions Jeunesse » (Françoise Lepage)**

The archives of Éditions Jeunesse, held by the Archives nationales du Québec in Sainte-Foy, include an interesting correspondence between the novelist Yves Thériault and Réal d'Anjou, director of Éditions Jeunesse. The letters, exchanged in the 1960s, shed light on the workings of the publishing house, Yves Thériault's view of writing for young readers, distinctive aspects of his personality as a writer, and the genesis of specific characters (Volpek) and works, including *Kuanuten, vent d'est* and, especially, *L'or de la felouque*. Careful attention is given to the sources of this novel, described by the novelist as "authentic".