

## Abstracts

Rupture et critique chez F. Nietzsche et H. Bouraoui  
by Abderrahman Beggar

The objective of this paper is to explore the phenomenon of rupture in the works of the German philosopher F. Nietzsche and the Franco-Ontarian (Tunisian-born) author Hédi Bouraoui. The conflictive relationship between these two men and their respective societies is behind their philosophy of creation. For both, thinking is related to a utopian territory, out of reach of social constraints and the usual constructs. This need of free thinking is behind their radical critique of man and the world. Such a critique is embodied by the ideal figure of the Nietzschean «Superman» and the Bouraouian «Nomadic».

*L'Acadie de 1605 à 1957, un parcours géo-littéraire*  
by Denis Bourque and James de Finney Abstract

This article examines the evolution of writing in and about Acadia from 1605 to 1957 from a geo-literary perspective. Acadia was first described as an arcadian paradise, a land of plenty and of peaceful people. The deportation and exile of the Acadian population (1755-62) — retold by Longfellow's *Evangeline* — gave birth to images of destruction, lost homeland, and wanderings in search of safe havens. Since the mid-nineteenth century however, the

return from exile and the slow reconstruction of Acadia in the Maritimes has produced a nationalistic/biblical epic of a paradise lost and rebuilt.

«Text and illustration in the social discourse of Quebec during the Thirties: *La vie inspirée de Jeanne Mance* — Pierre Benoit»,  
by Klaus-Dieter Ertler

Social discourses of the Thirties are generally characterized by a vivid expression of ideological figures. This tendency can be observed in a very explicit manner in different kinds of artistic representation, like visual arts, literature and institutional forms of expression. In the following contribution we will analyse the dialogical functions of two media in the novel of Pierre Benoit, *La vie inspirée de Jeanne Mance*, in order to establish a discursive link between the systems of narration and of figurative representation. The interaction between text and picture as well as the editorial interventions reveal the explicit construction of a discourse promoting an umbrella of values fostering a francophone nation of Canada.

La latinoaméricanité de la littérature québécoise  
by Peter Klaus

The title could surprise at first sight when you think of Voltaire's famous «quelques arpents de neige» which he associates with Canada. But the development of literature in Canada and particularly in Québec since the 1980ies tends to prove that those «voices having come from elsewhere», from Haiti, Chili, or from Brazil, Mexico or Uruguay have become the trademark of a new polyphony, at least in literature.

Fleeing from dictatorships or civil wars, thousands of Haitians and Latin-Americans have found shelter in Canada. Thanks to the works of Émile Ollivier (Haiti), Dany Laferrière (Haiti), Gérard Étienne (Haiti), Marilú Mallet (Chili) or Sergio Kokis (Brazil), Québec and its literature are strongly influenced by new tendencies which undermine first of all a certain tranquillity, a certain homogeneity and tend to overcome this particular Québécois syndrome of self-imposed isolation («enfermement») or «rétrécissement provincial» typical for Québec over a long period of time. Those writers — we mentioned above — who consider themselves as being «agents of cultural subversion» contribute also in undermining from the interior the basis of the «national» and in opening the imagination to other horizons.

Just one example: the «magical realisme» which is usually associated with Alejo Carpentier's Caribbean or Gabriel Garcia Marquez' Latin-America brings its magic to readers of the North thanks to those new voices in literature.

Montréal becomes a crossroad of new literary tendencies and becomes also an important center for Haitian literature of the diaspora (literature from the outside). We could say that Canada and above all Québec are approaching mentally the imaginary world of the South thanks to the immigrants and their works. At least in Québec and in its literature the opening towards the world and towards the «Other», towards alterity in general, is due to those influences.

#### The *Lettres chinoises* written in French

Delia Georgescu

Based on the analysis of the letters composing the novel "Lettres chinoises", written by Ying Chen, a Chinese-born Montreal writer, this study examines how the identity of the migrant is transformed through the process of migration. The narrators' voices and actions in the text raise questions about origin and personal projects, about forgetting and accepting, about living between spaces, between languages and playing roles in different stories of the same ME. The dilemma of self-definition reflects the difficulty of living, which immigrant faces when he realizes his alterity and his visibility. In this novel, the immigrant chooses to accept the hybridization, to reinvent himself by accepting to be mirrored in the vision of the others.

#### Figure network of *the shadow* in the work of Pascal Quignard

Elena Ghiță

*Shadow(s)* is a theme frequently tackled in French literature. A connection with the myth of the Cavern is quite necessary. The traditional approach to Plato's dialogue defames obscurity and delusive shadows which are keeping us far from the Idea. But during the 20th century the paradoxical thought brings our shadowiness as an Idea into our reflection. So, the shadow improves the object by lending an amazing enlightenment to it. Such polysemanticity of the term and a continuous de-definition (postmodern technique) generate figurative expressions: figures of thought and classic French *tours*, characteristic of the style in *Les Ombres errantes*.

Contagious excess and resilience. Violence in the work of Marie-Célie Agnant, Nelly Arcan, Abla Farhoud and Aki Shimazaki

by Lucie Lequin

This article analyses the representation of violence in four recent Québécois novels. *Un Alligator nommé Rosa* by Marie-Célie Agnant, *À ciel ouvert* by Nelly Arcand, *Le Fou d'Omar* by Abla Farhoud and *Mitsuba* by Aki Shimazaki. Forms of violence which are represented here emanate from political insanity, human forfeiture, alienation or abusive authority. Starting from the postulate that multiform violence is inherent in any society and that it dehumanizes when the human being consents to it, this article studies both submission to this dehumanization and resistance to it, and how through resilience a new quest for humanization may occur. This return towards the human, however fragile or tenuous, is offered by the authors both as a strategy of writing and a partial and fragmented answer to the question of evil.

Yves Thériault's Indian and Eskimo Facing the Alterity

by Mariana Ionescu

The dialectic of the Same and the Other allows Yves Thériault's reader to understand the complexity of his characters, especially those of the Indian and the Eskimo. These literary figures define themselves either by taking the distance from the Other, seen as a source of negativity and destruction (*Ashini*, *N'tsuk*, *Agaguk*, *Tayaout*), or by subordinating the alterity to the identity (*Contes pour un homme seul*, *La rose de pierre*, *La Quête de l'ourse*).

In all these narratives the presence of the Other menaces the subject, especially when the Other is a newcomer: an intruder against whom Thériault's main characters have only their words with which to defend themselves.

On the bilinguisme of Self

Fictionalisation of the acts of writing and translating

by Georgiana Lungu-Badea

In the present paper, the author analyses Dumitru Tsepeneag's book *Le Mot sablier*, — written in Romanian and French, it was published in French in 1984 (Paris, P.O.L.), and in Romanian in 1994 and 2005 — and the reasons for the self-translation. The author shall make several general scope conside-

rations on mental (intrapersonal) and interlingual (allograph and auctorial) translation in order to illustrate the link that is established between the act of thinking and creation on the one hand, and between the act of reproducing thoughts and re-creation, i.e. the act of translation, on the other hand.

La métalepse du traducteur: Tsepeneag, Paruit, *Le Mot sablier*  
by Richard Saint-Gelais

Traditional conceptions of translation see it as a go-between, more or less faithful but distinct from the work proper. But among the intriguing properties of texts is their capacity to absorb what seems outside or beside them. Dumitru Tsepeneag gives a striking example of this process with *Le mot sablier*, a novel that involves in its writing its own partial translation by Alain Paruit. This article analyses what is at stake in this strange scriptural and fictional loop.

Michel's Red Summer: *Le dernier été des Indiens* by Robert Lalonde  
by Voichita SASU

Robert Lalonde's case is a very interesting one: due to his half-métis blood, the writer is sensitive to issues related to the world he belongs to (through his Mohawk roots) but he does not build his work only on them. The Amerindian-related topics as well as the powerful presence of nature, very much sensually present in his style, are certainly there but Robert Lalonde does not openly claim his origins. In *Le dernier été des Indiens* (1982), the Métis and First Nations of North America heritage subtly supports his writing, enriching it with some specific qualities such as: a certain ardour, an 'inner rage', sensual images, and a despair which does not come only from Michel's brutal separation from his Indian friend Kanak, who initiated him, that last summer, in the 'innocent' and scandalous pleasures of sex, nature and freedom. More vivid than Michel's relationship with Kanak is the physical and moral portrait of the Indian, who becomes a symbol of pride and tenacity through the life lessons he teaches Michel, helping him to discover the beauty of the man and the natural environment, the Indian beliefs, the bad things white men did to him, and to reject the false ideas regarding the Indian and feel the need of understanding the Other.

Un cri d'alarme contre et l'islamisme et le nazisme: Le village de l'Allemand de Boualem Sansal

by Brândusa Steiciuc

The article deals with an important aspect of Boualem Sansal's work, French expression Algerian writer: the denunciation of crimes committed for religious or ideological reasons. The author has published several novels in which he criticizes contemporary Algeria, Islamism, violence and corruption, like other Algerian intellectuals: Rachid Boudjedra, Rachid Mimouni, Tahar Djaout. In *Le village de l'Allemand* Boualem Sansal takes a stand against all the humiliations that human beings have endured during the XXth century, especially as victims of Nazism and Islamism.