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Author(s): Julie Rodgers

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# FRENCH CANADIAN LITERATURE

JULIE RODGERS, *Maynooth University*

## 1. GENERAL REFERENCE TEXTS

Ceri Morgan, *Mindscales of Montréal: Québec's Urban Novel, 1960–2005*, Cardiff, Univ. of Wales Press, 2012, xiv + 221 pp., focuses on a genre that is now acknowledged as a sub-category of sorts of Québécois literature, namely the Montreal novel. M. commences with the Quiet Revolution of the 1960s, a period of Quebec history that the author considers to be concurrent with an increased and more pronounced presence of the city of Montreal in Quebec literature. M. continues as far as the middle of the first decade of the 21st c., thus bringing the discussion of key trends in the francophone Montreal novel well up to date. As the text unfolds, the reader is brought on a geographical, historical and literary journey through the various neighbourhoods of Montreal, discovering their unique qualities but also their points of conflict. M. includes a diverse range of both canonical writers and lesser-known authors in her study and does not neglect to reflect on the experiences and identities that have been overlooked in the Montreal novel. Rosemary Chapman, *What is Québécois Literature? Reflections on the Literary History of Francophone Writing in Canada*, Liverpool U.P., 2013, ix + 292 pp., tackles the question of what constitutes a national literature with specific reference to the case of Quebec. Drawing on a broad range of examples from across the 20th c. and the first decade of the 21st c., C. organises her argument around four main axes: How has the literary history of Francophone Canada been narrated; how has literary history featured in the curriculum; what role is played by the literary anthology in the recording of literary history; and, finally, what does a nation-shaped literary history exclude from within and beyond Quebec? C. demonstrates the close relationship between literary history and cultural identity and queries the future of a national French-Canadian literary history in an era of increased globalisation and hybridisation of identity. Évelyne Ledoux-Beaugrand, *Imaginaires de la filiation. Héritage et mélancolie dans la littérature contemporaine des femmes*, Montreal, XYZ, 2013, 327 pp., analyses, from the perspective of feminist theory, selected texts by contemporary Québécois women writers alongside works by women writers from other Francophone nations. The common thread running throughout all of the authors' work, and which serves as the framework for the study, is that of female lineage, most notably between mother and daughter, and with considerable discussion of corporeal transmission.

Dominique Garand, Philippe Archambault and Laurence Daigneault Desrosiers, *Un Québec polémique*, Montreal, Hurtubise, 452 pp., examines the particularities of the relationship between Quebecers and public debate. It considers the various ways that the self interacts in the public domain with the group and the roles played by affect, self-image, personal dignity, and intersubjectivity in shaping discourse. Prominent public debates in Quebec (1990–2000) from a range of media genres are meticulously analysed in a bid to trace the features of what can be termed an ethic of communication. The text is useful in pinpointing issues that have been to the forefront of public debate in Quebec in recent years, subsequently leading to a better understanding of Quebec culture and identity. Mira Faladeau, *Femmes et humour*, Quebec, Laval U.P., 290 pp., reflects on the larger issue of the under-representation of women across a range of humorous genres. F's treatment of women and humour ranges from the beginning of the 20th

c. to more contemporary manifestations. The geographical scope of the text is global but more specifically it contains a chapter dedicated to Canadian and Quebec female humorists.

*La Politique québécoise et canadienne: Une approche pluraliste*, ed. Alain-G. Gagnon, Quebec U.P., 726 pp., is a detailed reference text for scholars offering a panoramic understanding of Quebec's social, political and cultural structures. Its 24 individual chapters are grouped into four distinct sections: Approaches, Traditions and Culture; Institutions; Political Parties, Movements and Groups; and, finally, Public/Governmental Politics. The various contributions examine popular waves of contemporary political, social and cultural thought in Quebec in recent years, for example, the student movement, feminism and the indigenous movement. G. reflects on concepts such as multiculturalism and interculturalism that are key to understanding the complex demography of Quebec. As the title of the book suggests, it is also concerned with investigating Quebec-Canadian relations. Such reference texts as this one, while not directly grounded in French-Canadian literary studies, constitute, nonetheless, vital reading for any scholar hoping to appreciate the specificities of the themes and issues that are contained within the gamut of French-Canadian literature. The same is true of *L'interculturel au Québec: rencontres historiques et enjeux politiques*, ed. Lomomba Emongo and Bob W. White, Montreal U.P., 258 pp., a text that is essentially sociological in its outlook but which provides in-depth discussion of many of the issues inherent to Quebec literature. This book examines the way in which Montreal is both a leading light in interculturalism, given the diversity of its population and the integration of its immigrant communities, but also a city where identity politics are fraught, often where the question of the survival of the French language is concerned. As identity struggles are often at the centre of Quebec literature, a sound understanding of their political and social roots is necessary to appreciate their fictional manifestations.

*Littérature québécoise et acadienne contemporaines. Au prisme de la ville*, ed. Anne-Yvonne Julien, Rennes U.P., 530 pp. is an ambitious and thorough exploration of the representation of the urban space in Québécois and Acadian literature from 1950 to 2000 in a range of genres including the novel, poetry, and theatre and with an equal balance of male and female writers. The city is posited as a place for social, political, and cultural reflection and reinvention. This collection of over 30 contributions opens with a discussion of how to write the city, and, more specifically, a diachronic study of the literary depictions of Montreal. It then proceeds to develop its investigation of the urban along three principal axes. The first of these is entitled 'Valeurs en tension' and focuses on conflict in the urban space, for example, the clash between the traditional and the modern, the rural and the cosmopolitan, but also the rivalry between the different literary capitals of Francophone North America. The second section discusses the variations of what the editor refers to as *le lexique urbain*. This involves looking not only at language in the urban setting but also innovative linguistic configurations for new urban surroundings, such as the 'non-lieu', and the experiences that these new spaces entail. The final area for discussion is the urban and its relationship with the migrant experience, most notably in terms of the dislocation and uprootedness suffered by those in this situation. The work of an impressive range of writers is covered in this collection with some of the names with which the reader might be most familiar including Monique Proulx, Ying Chen, Dany Laferrière, Michel Tremblay, Nicole Brossard, Marie-Claire Blais, Jacques Poulin, Catherine Mavrikakis, Anne Hébert, and Réjean Ducharme.

Chantal Savoie, *Les femmes de lettres canadiennes-françaises au tournant du vingtième siècle*, Montreal, Nota Bene, 243 pp., pays homage to the efforts of women writers in the early decades of the 20th c. in Quebec in challenging the parameters of a literature that was, at that time, largely conservative and patriarchal in tone. S. highlights, in particular, the writings of Jovette Bernier, Éva Circe-Côté, and Léonise Valois in paving the way for a more modern and progressive

female voice to emerge. She points out the importance of such women's contributions to the political and cultural arena in advance of the second wave of feminism in the 1960s. *De Groulx à Laferrière. Un parcours de la race dans la littérature québécoise*, Corinne Scott, Montreal, XYZ, 248 pp. is a welcome addition to studies of racial identity in Quebec literature. Over the course of six chapters, S. takes the reader from the early days of the first European plantations in French-Canada and the era of 'appel de la race' in the early 20th c. through to issues of race and postcolonial discourse during the *Révolution Tranquille* and as far as the quasi erasure of race in some 21st-c. texts. Scott considers race to be one of the most defining themes of Quebec literature since its inception but laments the fact that it has largely been overlooked by literary scholars, in part due to an anxiety surrounding the term itself. S.'s study is thoughtful and comprehensive, examining what race means from a range of differing perspectives including the coloniser, the colonized, and the immigrant in Quebec. S. also reflects on the questions that often underlie the race issue, for example, cultural and linguistic survival, particularly for the French language in Quebec. A carefully selected corpus of texts is interrogated, from writings by Felix-Antoine Savard and Lionel Groulx, passing through Michèle Lalonde and Pierre Vallières and concluding with Dany Laferrière and Ying Chen.

François Ouellet, *Grandeurs et misères de l'écrivain national. Victor Lévy-Beaulieu et Jacques Ferron*, Montreal, Nota Bene, 388 pp., discusses the difficulties in defining a national literature and projecting oneself as a national writer in a country haunted by collective isolation and whose identity is in constant fluctuation and, thereby, essentially incomplete. O. takes Ferron (1921–1985) and Beaulieu (b. 1945) as examples of 'national writers' and examines the literary lineage between the two, which, he posits, resembles a father-son relationship, with the elder (F.) bestowing ideas and the younger (B.) incorporating these influences into his own work. However, O., while demonstrating the commonalities between the works of both writers, does not neglect to pinpoint the differences between the two. Such divergences in vision are probably most manifest in the writers' attitude to religion and Quebec's relationship with Europe. Catherine Morency, *Poétique de l'émergence et des commencements. Les premiers écrits de Miron, Lefrançois, Gauvreau, Giguère et Hébert*, Montreal, Nota Bene, 170 pp., stems from a doctoral thesis and considers the concept of poetic voice in relation to the five writers mentioned. M. concentrates on the early poetic works of these writers and employs an impressive range of theoretical approaches such as linguistics, philosophy and psychoanalysis to shape her definition of poetic voice. In addition, M. offers a re-reading of these canonical Québécois authors by concentrating on aspects of their work that are often overlooked, namely, conflict and betrayal. Furthermore, M. examines the various obstacles faced by these writers in carving out their poetic trajectory among an established poetic elite in Quebec. M. demonstrates how these writers, now considered to be pillars of Quebec literature, in the beginning actually challenged its foundations and gave rise to a rethinking of Quebec literary history. Mélissa Thériault, 'Documentaire et jeux de la fiction. Le cas du cinéma québécois', *Globe*, 17:131–53, explores the relationship between fiction and non-fiction in examples from Quebec cinema taken from the last 50 years. The article argues that moving between the two genres has been a persistent trend in Quebec cinema and that this, subsequently, leads to problems of demarcation between fictional film and social documentary. This is a useful article for scholars with a general interest in Quebec cinematic history and representations of Quebec on screen.

Patricia Smart, *De Marie de l'Incarnation à Nelly Arcan. Se dire, se faire par l'écriture intime*, Boréal, Montreal, 430 pp., traces female experiences, both individual and collective, as depicted in their personal writings, in conjunction with the unfolding of major events in Quebec history. S.'s text unfolds chronologically, commencing with the founding texts of the first female pioneers to French Canada through to the rebellious female voices of the Quiet Revolution and continuing

as far as the early 21st c. with the emergence of autofiction. There are four distinct sections in this book that encompass religious writings, correspondence, diaries/journals and autobiography and fluctuate between writing for the self and writing for the other. The work of a diverse range of female authors is examined in detail and accompanied by extracts. These authors include, in addition to those mentioned in the title of the book and others, Elisabeth Bégon, Julie Papineau, Henriette Dessaulle, Joséphine Marchand, Claire Denis, Denise Bombardier, and France Théoret. Emphasis is placed on the importance of the first-person narrative and the private elements of the writings considered, but always within a wider cultural, political, and sociological framework. This, in turn, produces a text that could be considered as an intimate history of Quebec narrated from an exclusively female perspective. S.'s study constitutes a major contribution to the scholarship on women's writing in Quebec, and, more specifically, the oft-neglected genre of female autobiographical writing

VI, 39.2, is a special issue entitled *Voix de femmes des années 1930*, ed. Lori Saint-Martin. The issue sets out to correct the erroneous widespread assumption that this decade was insignificant in terms of the women's writing in Quebec. On the contrary, as this special issue demonstrates, there were many important publications in the domains of poetry, the novel and other genres, but which have been largely overlooked by literary history. Saint-Martin launches the issue with a comprehensive introduction (9–15) establishing the aims of the volume, and follows this with a careful selection of extracts from the openings of seven forgotten novels by Québécois women writers from this era (17–23) which merit attention. Manon Auger, 'Une pratique féminine? Sur la trace de quelques journaux de femmes dans l'entre-deux-guerres' (25–42) traces the evolution of women's journal practices in Quebec, both at a personal and institutional level, with specific reference to the journals of Marie-Claire Tremblay and Léonise Valois. Patricia Smart, 'Être écrivaine et reine du foyer dans les années 1920 et 1930. Les journaux intimes de Michelle Le Normand' (43–56) examines the conflict between the demands made by conservative ideology on women and the need to find a voice of one's own, as represented in the journals of Michelle Le Normand. Chantal Savoie, 'Femmes, chroniques et billets dans les années 1930' (57–67) demonstrates how newspaper columns served as an access point for aspiring women writers in Quebec to the literary scene. Daniel Chartier, 'Désirer un Sauvage. La figure de l'Amérindien dans le roman *Mon Sauvage* (1938) de Laure Berthiaume-Denault' (69–84) highlights the extent to which this novel reverses cultural stereotypes of the figure of the 'Savage' and pinpoints the conflict between the desire for and fear of the Other. Véronique Lord, *Dans les ombres* d'Éva Senécal, lieu d'agentivité, d'écriture et de désir féminin' (85–99) focuses on a text that breaks with the conservative cultural ideology regulating femininity at that time by presenting the reader with a character who subverts the norms and asserts her own agency. Finally, Adrien Rannaud, 'Dire la ferveur de la sensation. Le discours de la sensualité dans *La chair décevante* et *Les masques déchirés* de Jovette-Alice Bernier (101–13) reveals how B. challenges the strict social and aesthetic codes of her age through what was considered on publication as a scandalous glorification of the senses.

## 2. INDIVIDUAL AUTHORS

ARCAN. Valeria Sperti, 'L'émoi douloureux du regard dirigeant chez Nelly Arcan de *Putain à Burqua de chair*', *Francofonia*, 66:39–53, embarks on a discussion of A.'s autobiographical writing in conjunction with her first novel. The article explores the act of story-telling, subjectivity and narrative perspective in Arcan with specific reference to the feminine condition.

CHEN. Sophie Beaulé, 'Le corps en devenir et la machine de guerre: Bérard, Chen,

Darrieussecq et Dufour', *Recherches Féministes*, 27.1:129–44, analyses Ying Chen's novel *Espèces* alongside selected texts by three other contemporary Francophone women writers (Sylvie Bérard, Marie Darrieussecq, and Catherine Dufour). The article employs nomadic theory as defined by Deleuze, Guattari, and, later, Braidotti, to offer an interpretation of the female body that is subversive in that it is continually undergoing a process of 'becoming'. In the case of *Espèces*, the 'becoming' that is probed is the protagonist's 'becoming-animal' through the use of magic realism in the novel.

Valérie Hastings, 'Je mange donc je suis: le dédoublement du "je" dans *Le Mangeur* de Ying Chen', pp. 180–92 of *Protean Selves: First-Person Voices in Twenty-First-Century French and Francophone Narratives*, ed. Adrienne Angela and Erika Fülöp, Newcastle, Cambridge Scholars, ix + 212pp., exposes the complex nature of the first-person narrative in this particular novel by Ying Chen. The article focuses on the ways that C. problematizes fixed identity by fragmenting and layering her 'Je' so that it no longer refers to a unified self.

Gabrielle Parker, 'Writing an Immaterial World: The Cases of Ying Chen's Fiction', pp. 71–86 of *Women Matter/Femmes Matière*, ed. Maggie Allison and Imogen Long, Berne, Lang, 2013, xi + 253 pp., posits that Chen's writing has increasingly become detached from the conventions of the realist novel and the material world, thus giving rise to a loss of the self as embodied by C.'s recurring female protagonist.

Julie Rodgers, 'Comment peut-on être *moi* quand on est *mère*: une étude de la maternité dans *Un enfant à ma porte* de Ying Chen', *IJCS*, 45–46, 2012:403–16, dissects the impact of the institution of motherhood, with its impossible ideals and standards, on authentic maternal identity. In particular, R. examines maternal ambivalence and how this is negotiated by the mother who is made to feel that she should 'naturally' and unproblematically bond with her child and be willing to sacrifice her own subjectivity.

*IJFS*, 16.3, 2013, ed. Gabrielle Parker, is a special issue on contemporary Francophone Asian writing. The issue contains several comparative articles that are of interest to scholars of Ying Chen. Béatrice Bouvier Lafitte, 'Francophonie chinoise: Langues et identités en tension dans les œuvres de Dai Sijie, Gao Xingjian et Ying Chen' (263–80) argues that the decentring of the mother tongue in the work of these authors could be interpreted as a bid for linguistic emancipation. The article also discusses multilingual identities and creativity in relation to these three writers. Pamela Sing, 'Migrance, sensorium et translocalité chez Ying Chen et Kim Thúy' (281–301) departs from the usual tropes of exile and dislocation in Francophone Canadian writing to focus instead on what might be termed an intercultural and empowered emplacement through poetic discourse in the migrant novel. Gabrielle Parker, 'Poétique de la distance: deux approches contrastées, Ying Chen et Aki Shimazaki' (303–27) contrasts C.'s deliberate distancing of her writing from her Chinese origins with Shimazaki's direct cultural and sociological references. This, in turn, gives rise to two very distinct aesthetic visions in the novels of both writers. Ziyang Yang, 'La figure de réincarnation, la sinité pulvérisée et l'identité hybride dans la 'série fantôme' de Ying Chen (329–52) highlights the recurrence of the ghostly, fragmented narrator across C.'s novels and points to the author's use of the trope of reincarnation in a bid to problematize cultural identity, or, rather, hybridity.

*Traits chinois/lignes francophones*, ed. Rosalind Silvester and Guillaume Thouroude, Montreal U.P., 2012, 312 pp. contains a section devoted to Ying Chen comprising three contributions. Gabrielle Parker, 'Ying Chen: un écart indicible' (141–58), examines the tropes of distancing and dislocation as a deliberate aesthetic choice on the part of C. that is closely linked to her perception of identity and ancestry. Rosalind Silvester, 'De l'individuel à l'universel: *Un enfant à ma porte* de Ying Chen' (159–75), offers a reading of this novel not simply as a treatise on motherhood, but,

rather, a broader reflection on the future of the human race in the 21st century. Marie-Christine Lambert-Perrault, 'Rhétorique culinaire dans *Le mangeur* de Ying Chen' (176–92), probes the fraught relationship with eating in Chen and establishes a link between food and the migrant experience.

COLLIN. Marie-Blanche Tahon, *Françoise Collin: anthologie québécoise 1977–2000*, Montreal, Remue-Ménage, 267 pp., is a collection of Collin's feminist texts written for and in Quebec. Of Belgian origin, this feminist philosopher, founder of the *Cahiers du Grif*, who died in 2012, contributed to a large number of feminist publications in Quebec and thus helped shape the direction of feminist thought in this province. T.'s anthology provides rich insights into the various layers of C.'s feminist thinking as well as those elements that are specific to Quebec.

FRÉCHETTE. Jean-Claude Germain, *La double vie de Louis Fréchette*, Montreal, Hurtubise, 160 pp., examines an author whose name has become firmly imprinted in Quebec's collective cultural history but whose actual contributions to Quebec literature have been largely forgotten. The title of the book alludes to both the double literary identity of Fréchette whose publications enjoyed as much success in France as they did in Quebec, thus positioning him as a writer of both nations. The term *double* also refers to F.'s style which was at once traditionalist and innovative: the former in terms of his profile as a classic writer and the latter with regard to his incorporation of *joual* into his characters' speech, long before such usage was rendered popular in 1960s Quebec literature. G. is also keen to highlight F.'s literary legacy and dedicates the second half of his study to a consideration of those who have succeeded F. in the genre of the *conte*.

GAGNON. Michèle Côté, *Énigme du 'Je'. Lecture plurielle de textes et récits majeurs de Madeleine Gagnon*, Montreal, XYZ, 374 pp., is the first monograph dedicated to the oeuvre of Madeleine Gagnon. The text comprises four distinct sections as well as an introduction and conclusion. The contents of the four sections can be summarised as follows: Tracing the Self; The Birth of the Self; The Voice of the Subject; The Positioning of the Subject. Commencing with the assertion that the first-person narrative in Gagnon is never singular but always multiple, C. proceeds to discuss the tropes of memory, reflections, silence, layerings, and loss in the depiction of the self in Gagnon. C. does not reduce the use of 'Je' to representing G. alone, but, rather demonstrates how it is simultaneously infused with elements of autobiographical reality and fiction and refers to both the reader and the writer at the same time.

GODBOUT. Jacques Godbout and Mathieu Bock-Côté, *Le Tour du jardin: entretiens avec Mathieu Bock-Côté sur les livres, la politique, la culture, la religion, le Québec et la saisine*, Montreal, Boréal, 240 pp., is a collection of interviews with sociologist Bock-Côté, during which G. discusses his trajectory as a writer and film-maker and shares his ideas on Quebec culture. The interviews provide interesting reflections on the part of G. regarding his own work and open up new points of entry to his oeuvre.

HÉBERT. Adela Gligor, *Mythes et intertextes bibliques dans l'œuvre d'Anne Hébert*, Quebec, L'instant même, 336 pp., analyses the incorporation of the Scriptures into H.'s writing, not in a bid to glorify Judeo-Christian beliefs, but rather, to challenge and denounce them, particularly their patriarchal foundations. G.'s text is divided in three sections along with an introduction, preliminary reflection and a conclusion. Within these three sections, G. examines the range of allusions to Judeo-Christianity across H.'s oeuvre in terms of citations, symbols, themes, narrative form, and overt references to familiar biblical figures such as Eve and the Virgin Mary. G. argues that H.'s reappropriation and parody of the Scriptures derails a number of religious beliefs from their original premise or meaning, instead producing a transgressive and more emancipatory version of the Bible that could, in fact, be termed as feminist.

Elodie Rousselot, *Re-writing Women into Canadian History: Margaret Atwood and Anne*

Hébert, Quebec, *L'Instant Même*, 2013, 215 pp., draws together two prominent Canadian women writers whose work is more generally treated as pertaining to two separate literary traditions, one Anglophone and one Francophone. R. dedicates three chapters to Anne Hébert and considers the way that H's female characters challenge received histories of French-Canada by carving a space for the figure of the oppressed woman and voicing a feminine 'herstory', with particular reference to *Kamouraska*, *La Cage*, *L'Île de la Demoiselle* and *Le Premier Jardin*.

CAH, 13, is entitled *Legs d'Anne Hébert: lecture, intertextualité et transmission* and contains seven articles which each establish their own individual case of intertextuality in Hébert's writing. Jean-François Plamondon, 'La poétique de l'imitation de Jésus-Christ dans 'Le Torrent' d'Anne Hébert et le *Journal* de Saint-Denys Garneau: un élément dissonant' (9–13) compares and contrasts the influence of this 16th-c. religious text in two examples of contemporary Québécois writing. Anne-Renée Caillé, 'Présences du Cantique des Cantiques dans *Le tombeau des rois* d'Anne Hébert: incorporation et déplacements' (24–36) presents a study of motifs from the Old Testament in this collection of poetry by H. Carmen Mata Barreiro, 'De la lecture au dialogue: García Lorca dans *Un habit de lumière*, explores the traces of Spanish culture in H.'s writing and, in particular, demonstrates how a reading of Lorca can enrich one's interpretation. Annie Tanguay, '*L'enfant chargé de songes* et de lecture' (55–70) charts the allusions in this novel to literature consumed during the H.'s childhood, for example, the poetry of Rimbaud and Baudelaire. Andréa King, 'Théâtre des disparues: *Le premier jardin*' (71–86) discusses the role of female creation and story-telling as a means of escaping patriarchal culture and as embodied by the character of Flora. Stéphane Inkel, 'Cet autre qui me regarde. Phénoménologie de la mémoire et du temps eschatologique dans *Le premier jardin* et *Oh les beaux jours*, (87–102) scrutinizes the relationship between temporality and memory in Anne Hébert and Samuel Beckett. Aleksandra Grzybowska, 'La fugueuse chez Anne Hébert et Suzanne Jacob' (103–19) considers the female characters in flight of the former as a source of inspiration for the writing of the latter.

DE L'INCARNATION. Alessandra Ferraro, 'Les récits personnels de Marie de l'Incarnation ou de l'écriture autobiographique détournée', *Francofonia*, 66:177–91, analyses a lengthy letter penned by Marie de l'Incarnation in 1652 following the death of her companion Marie de Saint-Joseph and addressed to her fellow sisters in Tours. The article examines the intertwining of hagiography and the feminine epistolary form that gives rise to a text that is at once public and private, objective and subjective.

LAFERRIÈRE. Karen Yaworski, 'Ghostwriting: Pedagogy, Perspective and Performativity in Dany Laferrière's *Comment faire l'amour avec un nègre sans se fatiguer*', *Ivorian Journal of Comparative Studies*, 1.1:101–13, offers a reading of L.'s first novel as a parodic pedagogy of identity stereotypes. The article focuses on the ways in which L. employs racial, sexual and gender clichés to expose the extent to which identity is either taught and then reiterated or absorbed passively and accepted as a cultural norm. The article also explores relations of power and identity in the novel.

LALONDE. Jasmina Bolfek-Radovani, 'From a Politic to a Poetics of Memory: Fracture, Return and Renewal in Robert Lalonde's *Sept lacs plus au Nord*', *BJCS*, 27.2:229–49, adopts a sociological and anthropological approach to investigate the representation of memory in L.'s text. In particular, the article draws attention to the specificities of the language of memory and the tropes of fracture and absence that accompany it.

MAVRIKAKIS. Eva Pich Ponce, 'Les paradoxes de l'héritage. La mémoire et sa transmission dans *Fleurs de crachat* de Catherine Mavrikakis', *Çédille*, 10:319–32, assesses the various modes of transmitting the past through communication, memory, space and imagination and the tension experienced by younger generations of Quebecers in endeavouring to preserve the culture of their ancestors and needing to carve out a distinct identity of their own.

ROY. Julie Rodgers, 'In Defence of Shopping: A Consideration of the Pleasurable, Playful and Empowering Potential of Consumerism in Selected Works by Gabrielle Roy', *NFS*, 52.1, 2013:97–112, argues that shopping is depicted by R. as an activity that has the capacity to liberate women from their everyday domestic existences by allowing them to dream, explore the city and, most importantly, construct positive female friendships.

TREMBLAY. Jean-Marc Barrette and Serge Bergeron, *L'Univers de Michel Tremblay. Dictionnaire de ses personnages*, Montreal, Leméac, 816 pp., is an indispensable reference text for scholars of Tremblay. The dictionary provides entries on over 5,000 characters from T.'s universe, from all aspects of his writing (novels, plays, chronicles), and including both fictional and real characters. This fully comprehensive text comments on each individual character as well as explaining the links and relations between different characters.

Olivia Jones Choplin, 'Staging the Structure of Traumatic Experience in Michel Tremblay's *À toi, pour toujours, ta Marie-Lou*', *ARCS*, 44.1:1–14, employs a psychoanalytical approach to the psychic effects of trauma in one of T.'s earliest plays. The article pays particular attention to the theatrical structure of the play (scenic, spatial, and temporal) and how this is intertwined with T.'s representation of trauma.