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Littératures mineures en langue majeure:
Québec/Wallonie-Bruxelles (review)

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Beaux-Arts movement, and François Dufaux underlines the high proportion of rental accommodation in the shape of multi-family tenement-type buildings to be found in both cities, but notes a number of differences in their architectural conceptions. Alena Prochazka discusses the extent to which major new buildings in Montreal conform to the established character of the city's built environment. Iain Stevenson studies the Canadian Pacific service of passenger liners that linked the two cities for much of the twentieth century, illustrating the chapter with several stunning poster images. The Scottish presence in Montreal is explored in two chapters by Gillian Leitch and Paul-André Linteau, and Harold Bérubé compares major commemorations of their history, during the crises of depression or war, by the two cities as well as by Toronto. The fine arts are represented by Alexandria Pierce's study of Lord Strathcona's art collection in nineteenth-century Montreal. Sébastien Socqué highlights the importance of the writer and politician, André Laurendeau, in integrating Montreal's cosmopolitan and exceptional character into a coherent notion of French Canada. As for literature, Maureen E. Waters explores the Gothic in the urban landscape of the two cities, although her text reads like the synopsis of a much longer work. Jacques Cardinal provides a dense interpretation of Jacques Ferron's novel, *Les Confitures de coings*, highlighting the political dimension of the work. Jean-François Chassay compares Gaétan Soucy's *L'Immaculée Conception* (1994) and Andrew O'Hagan's *Our Fathers* (1999), but the two novels seem too distant, in every sense, to lead to significant insights. Bill Findlay demonstrates how Glasgow audiences were particularly receptive to translations into vernacular Scots, by Martin Bowman and Findlay himself, of plays by Michel Tremblay, because of the continuing tradition of variety theatre in the city. David Hutchison studies the manner in which television drama with a Glasgow context portrays working-class, but rarely middle-class, experience and hence in some sense betrays the complexity of modern Scottish, especially Glaswegian, life. Pierre Véronneau, in a notably well-written text, contrasts the approaches to Montreal of two of French Canada's most significant film directors, Denys Arcand and Charles Binamé, and Bill Marshall's contribution is a well-realized comparison of the work for the cinema of Marc-André Forcier and Peter Mullan. The book concludes with Mark Rowbotham's study of Prestwick's Freeport and Montreal-Mirabel's foreign trade zone, a feature of the two cities likely to be little known outside business circles, and Michel Sarra-Bournet's overview of Montreal's cultural institutions, their history and probable future directions. This is, all in all, a varied and stimulating volume.

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Littératures mineures en langue majeure: Québec/Wallonie-Bruxelles. Textes réunis par JEAN-PIERRE BERTRAND et LISE GAUVIN. (Documents pour l'histoire des francophonies/Théorie, 1) Brussels, P.I.E. — Oxford, Peter Lang — Montreal, Presses de l'Université de Montréal, 2003. 320 pp. Pb £19.00.

The concept of 'littérature mineure' elaborated by Deleuze and Guattari in their 1975 text on Kafka has proved a far less productive notion for the theorization of instances of postcoloniality than might have been expected, even with the gift of hindsight, given the omnipresence of the 'rhizomatic' and the 'nomadic' as key

conceptual tools of postcolonial analysis ever since the publication of *Mille Plateaux* five years later. In the earlier text, Deleuze–Guattari remind readers that a ‘littérature mineure n’est pas celle d’une langue mineure, plutôt celle qu’une minorité fait dans une langue majeure’ (p. 29) and go on to identify three characteristics of such literature: ‘la déterritorialisation de la langue, le branchement de l’individuel sur l’immédiat-politique, l’agencement collectif d’énonciation’ (p. 33). The conception of ‘minor literature’ that emerges from the case study of Kafka is not one of any simple hierarchical configuration expressed as a binary (major/minor), but rather as a transversal revolutionary principle inhabiting the practice of literature and the interplay of plurilingualism within specific socio-political contexts.

As the title of Bertrand and Gauvin’s volume makes clear, the Deleuze–Guattari text provided the starting point from which they sought to extrapolate when organizing the Liège conference of 2001 comparing francophone literary production from Québec and Belgium. Quite naturally, individual contributions engage with the preoccupations and insights of Deleuze–Guattari in a more or less spasmodic manner and with varying degrees of intensity. Nor is there any *a priori* reason why engagement with their work on Kafka should be considered as a criterion for judging the quality of the texts in this book. Indeed, Gauvin’s own contribution begins with a critique of the way Deleuze and Guattari rather selectively exploited translations of Kafka when elaborating their own conceptual base. She goes on, through a series of ‘variations’ on the theme of literary minority, to provide telling insights into aspects of the ‘scénographie québécoise’, in particular, the pervasiveness of linguistic insecurity and the notion of ‘surconscience linguistique’. Equally impressive, this time as an introduction to the Belgian literary scene, is Jean-Marie Klinkenberg’s analysis of the centrifugal and centripetal strategies, which he argues are the common modes of response to the situation of linguistic dependency in which francophone Belgium finds itself. As one might expect of a volume originating from a conference, this is, in many ways, an uneven book. Numerically, far more contributions address the Quebec literary scene than the Belgian, and in terms of analytical quality there are a few pieces that disappoint. On the other hand, there are excellent contributions from, among others, Michel Biron on ‘l’écrivain liminaire’ and Pierre Halen who argues (through a critique of Godbout, Munro and Confiant) that many francophone writers ‘stage’ the periphery’s conflictual relationship with the centre within their narratives. Overall, this volume has a great deal to commend it: the vibrancy of the Quebec literary scene shines through and the invitation to approach francophone texts through the Deleuze–Guattari concept of linguistic deterritorialization is far from exhausted by the collective efforts of the contributors.

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Censure, autocensure et art d’écrire: de l’Antiquité à nos jours. Sous la direction de JACQUES DOMENECH. (Interventions). Brussels, Complexe, 2005. 376 pp. Pb €39.90

Censorship has created its own canon, and many of the usual suspects line up here: Sade, Diderot, Voltaire and Rousseau, *Lolita* and *Emmanuelle*. Other