

LOUISE-HELENE FILION

The Uses of German in Contemporary Québécois *Bildung* Narratives: Eric Dupont's *Bestiaire* and Diane-Monique Daviau's "Colères!"

Abstract

If true forms of fascination with German-language cultures have long been expressed by Québec intellectuals and writers, until recently, the expression of such a fascination had emphasized the idea of a radical distance separating these cultures from the Québécois cultural context of reception. In this article, I analyze two contemporary prose works, Eric Dupont's 2008 novel Bestiaire and Diane-Monique Daviau's 1993 short story "Colères": both are Bildung narratives in which the German language, or some of its dialects, appear as a theme. I argue that these works shed light on a symbolic shift in the representation of German-language cultures, in relation to the most developed forms of perception of these cultures in Québec fiction and Québec intellectual discourse of the preceding decades. Through contact with the German language or its dialects, protagonists develop a relationship with Germany and Austria marked by a genuine proximity. Rather than associating German-language cultures with remote worlds, Dupont and Daviau present protagonists who reflect on the most private subjects, precisely through their uses of German – a language enabling them to discover incapacitating family and cultural legacies, and then to turn away from them.

Résumé

Bien que de réelles formes de fascination à l'égard des cultures germanophones soient décelables depuis longtemps dans des écrits d'intellectuels et d'écrivains québécois, jusqu'à récemment, l'expression d'une telle fascination a le plus souvent mis l'accent sur l'idée d'une distance radicale séparant ces cultures du contexte culturel québécois de réception. Dans cet article, j'analyse deux œuvres en prose contemporaines, le roman Bestiaire d'Éric Dupont (2008) et la nouvelle « Colères » de Diane-Monique Daviau (1993) : ces deux œuvres littéraires constituent des textes de formation qui thématisent en particulier la langue allemande ou certains de ses dialectes. Je soutiens que ces œuvres témoignent d'un changement symbolique dans la représentation des cultures de langue allemande, par rapport aux formes de perception les plus développées de ces cultures au sein de la fiction et du discours intellectuel québécois des décennies précédentes. Par le biais du contact avec l'allemand ou ses dialectes, les protagonistes de

Dupont et Daviau développent une relation avec l'Allemagne ou l'Autriche caractérisée par une proximité véritable. Plutôt que d'associer les cultures germanophones à des mondes éloignés, Dupont et Daviau intègrent des personnages qui réfléchissent aux sujets les plus privés, précisément à travers leurs usages de l'allemand – une langue qui leur permet d'identifier des legs familiaux et culturels handicapants, puis de se détourner de ceux-ci.

Literary relations between Québec and the German-speaking world have remained, until recently, relatively uncharted territory as an object of scholarly research. Of course, critics have emphasized with good reason Québec's interest in German playwriting in the 1980s and 1990s, at a time when Québec theater was ready to turn towards other traditions after having asserted its actual existence in the preceding decades. Among other reasons, the attention attracted by the German repertoire was stimulated by the important critical scrutiny that Rainer Werner Fassbinder's cinematographic work enjoyed at that time (Borello 1994, 55). In the 1980s and 1990s, translators such as Alain Fournier, Gilbert Turp and especially Jean-Luc Denis, who translated into French or English texts by Fassbinder, Frank Wedekind, Franz Xaver Kroetz or Thomas Bernhard, and directors such as Denis Marleau (UBU) and Denis Maheu (Carbone 14) acted as genuine mediators, introducing audiences to the works of some of the most important German-language dramatic authors of the twentieth century (Borello 1994). In the *Cahiers de théâtre Jeu*, Diane Pavlovic went so far as to use the expression "*Allemagne québécoise*" to describe Québec's theatrical scene from 1982 to 1987 (Pavlovic 1987, 79); in fact, as of 1987, approximately 30 German-language playwrights had been staged in Québec theatres (Pavlovic 1987, 89). However, critical attempts to use this context to identify concrete similarities between the works of Québec and German playwrights have remained, apart from exceptional cases (see for instance Usmiani, 1990), very tentative. Until recently, background works devoted to literary perceptions of Germanic literatures and cultures have remained rare in Québec. Since 2000, two specialists of Québec literature have nonetheless described forms of cultural transfer between Germany and Québec: Hans-Jürgen Lüsebrink has published an annotated edition of Edmond de Nevers' *Lettres de Berlin et d'autres villes d'Europe* (2002), and Robert Dion's *L'Allemagne de Liberté: Sur la germanophilie des intellectuels québécois* (2007) is premised on the idea that from 1959 to 1998, some of the major collaborators of the important Québécois cultural journal *Liberté* expressed their fascination "at a distance" with German-language cultures. More recently, my dissertation also showed that the narrative prose and poetry works of Thomas Bernhard and Peter Handke have been major sources of inspiration for seven Québec contemporary novelists, short story writers and poets: Normand de Bellefeuille, Diane-Monique Daviau, Denise Desautels, Nicole Filion, Catherine Mavrikakis, Rober Racine and Yvon Rivard.

Far from proposing only vague intertextual encounters, the seven Québec authors have appropriated, in their own works published between 1989 and 2011, the works of these two major German-language authors in a very productive way, drawing on them to strengthen their own *signature d'auteur*, their authorship. Some of the most developed cases of appropriation include strong cross-cultural components—for example, Catherine Mavrikakis' pastiche of an *Anti-Heimatliteratur* (2002), specifically based on a description of the art world as Thomas Bernhard stages it in *Der Untergeher* (1983), *Holzfällen* (1984) and *Alte Meister* (1985), is clearly transferred to a Québec context in order to criticize the functioning of the Québec literary establishment. Another recent dissertation (Léger-Bélanger, 2019) sheds light on the representations and mediations of Germany in the Montreal press and Québec literature of the interwar period. And what of the most recent fictional attempts to represent the German-speaking world in Québec fiction—and by this, I mean not only its literature, but first and foremost its people, landscapes, language and dialects, etc.? The first writer that comes to mind is inevitably Eric Dupont. Born in Amqui in 1970, Dupont left his native Gaspésie at the age of sixteen to spend a year in Austria as a high school exchange student; later, he studied literature in Ottawa, Salzburg, Berlin and Montreal, and defended a dissertation on forgetfulness in creative writing in the works of Marguerite Duras, Christoph Hein, Milan Kundera and Christa Wolf (2001). Years before the publication of his bestseller *La fiancée américaine* (2012), Dupont's works already referred to a German realm. Integrating references to German popular culture and literature—such as the television series *Lindenstraße* (in *La logeuse. Roman tragique*, 2006) or the bestseller *Wir Kinder vom Bahnhof Zoo* (in *Voleurs de sucre*, 2004)—Dupont's novels also stage flamboyant German characters: the colourful Blondie and Nelly in *La logeuse*, strippers from the ex-GDR who perform erotic dances to the music of Nina Hagen at the *Nile* on Montreal's Saint-Laurent Boulevard, are not easily forgotten. In this paper, however, I will focus on *Bestiaire*, a novel published in 2008 in which the German language, through the adverb *vergeblich*, is associated with a *Bildung* or coming-of-age narrative. A parallel may be drawn between the treatment of the German language in Dupont's work and the uses of German (and German dialects) in the 1993 short story "Colères!" by Québec Germanist Diane-Monique Daviau. Several of Daviau's short stories give Germany a central place as a geographical entity, which is unusual in Québec contemporary fiction: her work depicts characters who travel to Germany or even live there for a number of years, sometimes in the most complete anonymity (cf. "Une femme s'en va", 1990). It is not surprising to find, in Daviau's fictional works, rich insights into the neuralgic value of language learning, the German language itself occupying at times an absolutely central role in the diegetic frame: Daviau, a translator from German to French and from French to German, a long-time lecturer in the fields of German language and literatures and translation, and a collaborator of *Liberté*, is one of the rare Francophone Québec writers who is an authentic Germanist. Like Dupont's *Bestiaire*, her short story "Colères!" is a *Bildung*

narrative thematizing the German language: both Daviau and Dupont depict adolescent protagonists who travel to Germany or Austria and learn German. Analysis of their works sheds light on a symbolic shift in the representation of German-language cultures, in relation to the most developed forms of perception of these cultures in Québec fiction and Québec intellectual discourse of the preceding decades. Through contact with the German language or its dialects, their protagonists develop a relationship with Germany or Austria marked by proximity, rather than perceiving these cultures as radically distant from their own; in this, they can be contrasted, for instance, with the narrator of Jean Forest's 1983 prose work *Le mur de Berlin, P.Q.* Forest's narrator, from a 1950s working-class background, is condemned to view German as an "*idiome fantasmatique*" (Simon, 1994, 112), a language that is appealing because it might help him overcome a deficiency in his own relationship with language: as a Francophone Montrealer, he grew up in a divided city, using an impoverished, deeply flawed language based on a mix of French and English—"*idiome si incertain qu'il ne sait jamais en fait si le mot qu'il utilise est en français ou en anglais*" (Simon 1994, 112). Sherry Simon, who analyzes Forest's narrative in her key work *Le trafic des langues. Traduction et culture dans la littérature québécoise*, associates the use of a mixed idiom in Forest's work to an "*esthétique de la faiblesse*" (112) arising when languages meet in a context in which one group is made into a minority, as was the case for French-speaking Quebecers in the 1950s. Simon draws on an engaging sequence in Forest's work in which the narrator mentions the difficulty of translating the expression "*Sehnsucht nach der Heimat*" into French—and, furthermore, the complexity of translating it to describe the Québec cultural context. According to Simon, the narrator, thinking about the only time he had left his native country (to spend a month in Old Orchard, Maine, with his convalescent mother), asks himself:

Est-il concevable que l'on puisse ressentir à l'égard du Québec (où le rosignol n'existe pas) la même émotion qu'ont ressentie les Romantiques allemands pour leur pays mythifié? Est-il possible d'éprouver quelque chose comme le *Sehnsucht nach der Heimat* quand on est à la plage d'Old Orchard et que l'on pense à sa maison de Montréal? (123)

For Simon, the cultural reality that is linked to the German language in Forest's work is incommensurate with that of Quebecers who grew up in the Montreal of the 1950s, in a sort of pre-modern world, a world characterized by cultural poverty: therefore, the German words point to a reality that cannot really be translated into the narrator's words. The fact that German and Germany are viewed as *distant* by Forest's protagonist recalls a common mode of perception of German-language authors in Québec, the latter having long been read according to cultural stereotypes, as if their texts were inseparable from a certain "depth", attributed to the language itself in which they were written. The very title of André Belleau's well-known

essay, “L’Allemagne comme lointain et comme profondeur,” designates such a reality: in this essay, of which a first version was presented at Ottawa’s Goethe-Institut in 1981 in the context of a series of reflections on the theme “Écrivains québécois et littératures des pays de langue allemande,” Belleau dwells on the seductive appeal of the German language and German-language literatures for his generation, that of Québec scholars and writers who were in their twenties in the 1950s. He describes German as a “*langue choisie*” (Belleau 1982, 35), and “*non [...] imposée par la naissance ou par les contraintes politiques et économiques*” (35). Belleau’s account also reveals that, although he took various courses and made several attempts, he was never really able to learn German and could only master “*des bribes*” (“snatches,” 35). Belleau states that a number of Québec scholars of his generation were true Germanophiles, but were in a sense condemned to remain Romanicists; according to him, for a French Canadian to enroll in a German program to become a Germanist was almost “*impensable*” (32) in 1950s Montreal. Members of Belleau’s generation, although they misunderstood Germany in many ways and their Germany remained to a certain degree inaccessible or mythical¹, saw German culture as “*porteuse des signes de la profondeur et de l’authenticité*” (33). They were particularly interested in German Romantic literature: as Robert Dion mentions in his analysis of the perception of the German-speaking world in *Liberté*, the reception of Romantic Germany in *Liberté*’s pages, first undertaken by the generation of Québec intellectuals centered around André Belleau and Fernand Ouellette, was important during the whole period covered by his research (1959–1998), although it reached its peak in the 1980s (Dion, 126)². Compared to Belleau’s account and Jean Forest’s narrative, the works of Eric Dupont and Diane-Monique Daviau reveal very different uses of German: the language is no longer associated with a remote world but has rather acquired an everyday value, enabling one character to achieve true assertiveness, and another

1 In his essay, Belleau evokes for example Fernand Ouellette’s at times naïve understanding of Novalis, in *Depuis Novalis* (1999): “Il me semble que bien peu souscriraient à la vision de Fernand Ouellette selon laquelle le poète est un *dépisteur des traces de la présence divine* tandis que le langage, lui, comporterait *quelque chose de sacré...*” (Belleau, 1982, 37). Speaking of his generation’s fascination for Germany, Belleau describes it as “quelque chose de candide et de touchant”, and at the beginning of his essay, he asks potential German readers to be merciful, warning them of his own “simplistic” reading of “*their*” literature (31).

2 Robert Dion’s recent article, “André Belleau à l’épreuve de l’étranger. L’exemple de l’Allemagne” (2017), draws on Belleau’s unpublished works and sheds light, on the basis of Dion’s archival work, on Belleau’s frequent neglect of the historical and political dimension of the German-language texts that he studied; rightly, Dion stresses this as surprising, given Belleau’s more general commitment to sociological literary criticism: “L’Allemagne de Belleau est l’Allemagne prussienne, celle des “*Dichter und Denker*” et non celle du nationalisme et du militarisme : la “bonne” Allemagne, dans la tradition de Madame de Staël.” (83) While Dion recognizes Belleau’s competence in his readings and analyses of German-language literatures, and his ability to establish relevant comparisons between different writers within German-language literary traditions, he also asserts that “il manque [à Belleau] une connaissance précise du contexte qui lui permettrait de dégager l’*institution de discours* dans laquelle s’inscrit l’œuvre.” (79)

to reflect on the most private and family subjects, as if this form of self-assertion *must* proceed through German rather than through his mother tongue. In this article, I will study the shift in the perception of German-language cultures embodied in two works of fiction by Dupont and Daviau, whose protagonists develop a truly personalized and even “intimate” relationship with the German language or its dialects. Since learning German is linked to a *Bildung* narrative in both works, I will also explore a certain inversion, in *Bestiaire* and “Colères!”, in the distribution of plot elements common to many classical examples of this sort of narrative.

Dupont: the issue of filiation

Bestiaire is a broad family fresco that takes place in outlying areas of Québec. The novel foregrounds a child-adolescent narrator, Eric Dupont, who is given the same name as the author of the book. The narrator relates his conflictual childhood within a dysfunctional family. The book is organized around the idea of the “*bestiaire*”, in English the “bestiary”: every chapter is placed under the auspices of an animal, with a total of four birds, two mammals and one marine animal being represented. The presence of these animals brings an element of magical realism to the novel, whose story takes place between 1976 and 1986 and refers to crucial events of the 1970s and 1980s in Québec such as the Olympic Games of 1976. *Bestiaire* tells the story of two children, Eric and his sister, whose parents separate and who are constantly forced to move—they live in Rivière-du-Loup, then in Gaspésie where they move several times in the space of a few years. To these spatial changes are added many changes in their father’s love life; the father is nicknamed Henri VIII because of his habit of “collecting” women, and his wives/lovers are given the names of the wives of the real Henri VIII. Eric and his sister spend a significant period of time with Anne Boleyn, and they are not allowed to mention the name of their mother, “*Micheline Raymond, cuisinière de métier*”, alias Catherine of Aragon, whom they truly miss. The children receive a rigid education from Anne Boleyn and the “King”; Eric is very interested in books but at his high school he is only given one to read every year, and it is barely discussed. Gaspésie, as described in the book, seems to have little exposure to cultural diversity, although Laotians are depicted. This is consistent with the fact that immigration from Laos to Canada became significant in the late 1970s, with Canada receiving almost 8000 Laotian nationals between 1979 and 1982, along with other refugees from the former Indochina (Lambert, 2018). Eric is bullied at school and called “*la tapette*” (“the fag”); but he discovers, with the arrival of the Laotians, that “*le monde existait et qu’une autre vie était possible*” (136). However, although the presence of Laotians in Saint-Ulric may be Eric’s first encounter with a genuine alterity, the reader will not find, in the depiction of the Laotian children, their customs, or even their language, a relationship of identification such as the one which arises when the German language is portrayed. Eric’s desire to leave Saint-Ulric, Matane, and more broadly Québec is repeated several times throughout the novel. At the end of the novel, he is sixteen years old and, like the author Eric

Dupont, he leaves Gaspésie to spend a year at an Austrian high school as an exchange student. The German language appears in the book with the use on many occasions of the same word, the adverb *vergeblich*, which the narrator considers difficult or impossible to translate into French, the equivalent being roughly, according to him, “*vainement*” (75) or “*en vain*” (304). This adverb is associated with many reflections in the novel and with decisive episodes of Eric Dupont’s family and private life that are examined through its prism. As mentioned above, Eric and his sister are not allowed to speak about memories related to their mother; when they desperately feel the need to do so, they hide at the village beach to make sure their conversation will not be overheard. The children very rarely communicate with their mother during the first years of their parents’ separation. In its first occurrence, the adverb *vergeblich* is used to describe the obstacles preventing the children from seeing their mother:

Un jour, on nous permit de lui rendre visite. Nous n’avions pas le loisir d’exiger de la voir. ‘Quelle paye.’ Voilà ce que le couple royal nous rétorquait quand nous osions demander une visite. Payer quoi? Les dix-sept dollars qu’aurait coûtés le déplacement en autobus. Le roi refusait de régler tout seul cette facture. Plus tard, des années plus tard, il y aurait les tentatives d’une reconstruction. Pour cette reconstruction de ma mère, la langue allemande possède un adverbe qui résiste à la traduction: *vergeblich*. Le mot français le plus rapproché serait, selon mon Larousse bilingue, *vainement*. Cette approximation, qui connote beaucoup trop fortement la vanité, ignore la racine germanique *geben*, qui signifie *donner*. *Vergeblich*, c’est ne pas se donner, ne pas pouvoir s’accorder par manque de moyens. Je n’ai éprouvé aucune difficulté, des années plus tard, à apprendre ce mot. Je le portais en moi depuis Matane. J’avais le contenu, il ne me manquait que le contenant. Je l’ai compris dès que je l’ai entendu. Allez, essayez... dites: *Faireguébliche*... Ça tombe comme un animal mort. J’envisage de le faire graver sur ma pierre tombale: ‘Ci-gît Eric Dupont, fils de Micheline Raymond, cuisinière de métier. *Vergeblich*’ À l’ordre: ‘Synthétisez votre vie en un seul mot’, je réponds: *vergeblich*. Je ne puis pas me le donner. C’est en vain. Faute de moyens. Depuis la côte gaspésienne, j’apprenais l’allemand à mon insu par la méthode communicative. (75–76)

The intuitive and spontaneous understanding of the German word is striking, especially if we take as point of comparison the relationship with German that was prevalent in Jean Forest’s *Le Mur de Berlin*, P.Q. or for the generation of Québec intellectuals and writers described by André Belleau. German, here, is seen as more useful than French to describe intimate concerns such as the filial bond with the mother; furthermore, the character is contemplating the idea of having *vergeblich* en-

graved on his tombstone, as if such an epitaph could place his whole existence under the sign of this adverb. In this fictional text published in 2008, German is no longer a distant language; the very categories of “here/home” (Gaspésie) and “there/elsewhere/abroad” (German language/Austria) interpenetrate in a way that seemed impossible in the 1980s Québec texts that we have mentioned. The reference to the “*méthode communicative*” should also be underlined; it is well known that one of the aims of the communicative approach in language teaching is to enable a productive awareness of the sociological or cultural rules that underlie an adequate use of the taught language in a given context, in specific, well-defined everyday situations such as conversing with a specific person in a foreign country: for instance, the ticket seller at the railway station from whom one wishes to buy a ticket. In *Bestiaire*, German is thus inscribed in a realm that designates the functional and performative aspects of language. German is used to express personal feelings and for concrete purposes related to the “needs” of the speaker. At the end of the chapter in which one finds this passage of *Bestiaire*, Eric evokes again his future burial, this time indicating his desire to be buried next to his mother in the Rivière-du-Loup cemetery with the previously mentioned epitaph (“*Ci-gît Eric Dupont, fils de Micheline Raymond, cuisinière de métier. Vergeblich*” [82]). This new projection into the future clearly shows the importance of German as a way of thinking about issues related to kinship and legacy. Finally, the adverb reappears at the very end of the novel, in the epilogue consisting of a letter from Eric to his sister written on September 22, 1986, and sent from Austria, where he is living with a host family and has started school. He describes, among other things, how different the family dynamics of his host family are from the dynamics of his own family, noticing for instance that family members do not yell at each other, even when they have had a little too much to drink; he finds this “*pas normal*” (303). Eric seems to appreciate the fact that Austrian teachers require students to read a great many works, including Shakespeare’s *The Taming of the Shrew*, which his host parents promise to take him to see in Vienna. He also describes how he is learning German, the letter—and the novel—ending with the following lines, a postscript: “P.-S. : J’ai toujours le nez dans le dictionnaire, je te jure. Aujourd’hui, j’ai appris que *en vain* se dit *vergeblich*. Drôle de langue, hein?” (304). *Bildung*, or apprenticeship in the wider sense, and learning German are here intertwined: the epilogue of the novel, describing Eric’s stay in Austria, is surely a *Bildung* trip, presenting the literary figure of a young man traveling.

In *The Way of the World. The Bildungsroman in European Culture*, Franco Moretti notes that, if one wishes to distinguish between different types of *Bildungsroman*, numerous criteria and angles of approach are possible; he, however, decided to center his study around “plot differences” (1987, 7). While some literary theorists have constantly tried to propose new definitions of the *Bildung* narrative that would take into consideration the early German idealistic examples of the genre and its many 19th-century European examples, as well as newer 20th century forms that

have emerged through “the expansion of its concerns and constituency in the eras of women’s liberation, civil rights struggles, decolonization, and globalization” (Slaughter 2011, 93), other theorists nonetheless suggest that many of the various definitions of the *Bildung* narrative may be brought together in broader, more encompassing categories. For instance, Joseph R. Slaughter suggests that the various critical standpoints could be classified “according to their emphasis on particular aspects of the *Bildungsroman*: its plot, humanist theme, or social function” (93). The question of the plot’s organization is the most relevant to a study of Dupont’s and Daviau’s works. In the case of Dupont, while the novel constantly prepares the “escape” to Austria, this escape is only very briefly shown at the very end, and occupies a small place in the novel, the rest of which is set in Québec. We do not have access to the full development of Eric’s character, because his adult-being is not represented in the novel, which ends when Eric is only sixteen; the narrator’s remarks on issues related to childhood and adolescence, and on “find[ing] himself, and attain[ing] certainty about his purpose in the world” (Dilthey 1985, 335), remain nonetheless so thorough and varied that one will undoubtedly recognize in this novel the description of a real *apprenticeship*, even if the epilogue is probably the sequence of the novel that carries the most prominent value in terms of *Bildung*. In this epilogue, Eric has left the—very relative—financial and emotional security provided by his family to live in a foreign country. Life nonetheless appears to have regained a meaning for the young Eric who writes from Austria; it seems that rediscovering harmony with society is something that can only take place abroad. The principle of *classification*, to mention here one of the two plot organization principles that Moretti attributes to the *Bildungsroman*, is not the dominant one in *Bestiaire*. In this novel, we do not learn,

as in the English ‘family romance’ and in the classical *Bildungsroman*— [that] narrative transformations have meaning in so far as they lead to a particularly marked ending: one that establishes a classification different from the initial one but nonetheless perfectly clear and stable—definitive, in both senses this term has in English. (7)

While Eric may recognize his identity and path in the world as those of a traveler, no real normativity or stability emanate from his choice to pursue his education abroad, comparable, for example, to what we find in the act of marriage that often ends the classical *Bildungsroman*, this event being “seen as the definitive and classifying act par excellence” (7). One should also note, however, that neither does Dupont’s novel fully endorse the second plot principle of the *Bildungsroman* identified by Moretti, that of *transformation*:

Under the transformation principle—as in the trend represented by Stendhal and Pushkin, or in that from Balzac to Flaubert—the opposite

is true: what makes a story meaningful is its narrativity, its being an open-ended process. Meaning is the result not of a fulfilled teleology, but rather, as for Darwin, of the total rejection of such a solution. The ending, the privileged narrative moment of taxonomic mentality, becomes the most *meaningless* one here: *Onegin's* destroyed last chapter, Stendhal's insolently arbitrary closures, or the *Comédie Humaine's* perennially postponed endings are instances of a narrative logic according to which a story's meaning resides precisely in the impossibility of 'fixing' it. (7)

Bestiaire's ending, however, is far from being meaningless, destructive, totally undefinable or elusive. The ending of Dupont's novel, open as it is, leaves us with something that was already announced in the form of a prolepsis early in the novel: the learning of the word *vergeblich*. The fact that the novel's very last sentences once again incorporate the word *vergeblich* in a *Bildung* epilogue indicates that the crux of the narrator's quest for meaning and confrontation with society, which is intrinsic to the apprenticeship narrative, has to do with the filial relationship with the mother that the adverb helps to designate. For the narrator, relating how he learned the word, and the very fact of naming it, embody his achieving peace with the past, as his mother no longer is (or needs to be) mentioned when this adverb is present. It is as if a former, problematic relationship with issues of filiation can be overcome, if not fully, at least in some ways. One of the main findings in Eric's undertaking of self-understanding in Austria is presented as something that was already known, but in a latent way; we may recall how Eric presented the adverb *vergeblich* earlier in the novel, underlining the fact that he had no difficulty in understanding it the first time he heard it, as if he had "carried it inside of him since Matane" (75). This unwitting knowledge points to an "easy" yet intimate relationship with the German language. At the novel's end, it appears that the stay abroad, and the confrontation with Austria, do not lead to the emergence of a fundamentally new form of knowledge for the protagonist, but rather unveil something that already exists. The contact with a German-language culture does not erect the latter as a radically different entity but emphasises the possibility of a proximity with this culture. Concerning the plot structure, one should however note that, despite the prolepsis, the major cause leading to the *Bildung* trip in *Bestiaire* is not explicitly presented as such in the beginning or in the first half of the novel, as it is often the case in traditional *Bildung* narratives that are also *Künstlerromane*, in which the hero's breach with his environment and the beginning of his travels are often presented early on in the novel as the direct result of a decisive event such as the loss of a loved one or the sudden acknowledgement of the necessity to break with the real father in order to go in search of a spiritual father. In Dupont's novel, the cause of the apprenticeship trip is revealed abroad, and at the very end of the novel. In this way, *Bestiaire* describes a form of mobility that is specific to the period in which it was written: a

mobility in which the categories of here and there, the Self and the Other, rooting and uprooting, merge far more than in some of the eras analyzed by Franco Moretti.

Daviau: overcoming the cultural legacy of the “*Grande noirceur*”

The short story “Colères!” (Daviau, 1993) takes place in a small village whose name is not mentioned, and more specifically in a fruit and vegetable market. The story suggests that there exists a tacit convention in Germany according to which, in markets, people buying fruits and vegetables are not allowed to touch products before buying them. In the story, a German fruit seller sharply rebukes customers who dare stretch out their hand to the produce: “*Nein! Nicht anfassen! Verboten!*” (123). The teenage narrator, who is also the main character, spends the summer in Germany with a group of young Quebecers of his age and feels particularly aggrieved by this German constraint that forbids buyers to properly choose their fruit: fruits take on a “*défendu*” aspect (121) for him, and he claims that he does not want to be yelled at anymore when he handles them (122). The shivering narrator and his young companions from Québec—they are fifteen or sixteen years old—miss the McIntosh apples of North America. In the first part of the story, the young Quebecers are presented as absolutely well-behaved and unassertive:

Mais on ne disait rien. On était très jeune et on était très doux. C’était un peu avant mai 68, on était venu voir ce qui se passait, on était plein de bonne foi, on était plein de douceur, on se demandait si on pourrait vivre dans une commune, on venait de loin et parfois on avait un peu peur. On se taisait sans arrêt, on se taisait depuis toujours, d’ailleurs, on en avait l’habitude, on était poli, on était timide, et quand on avait trop de peine ou quelque chose en soi qui ressemblait à de la rage, on prenait une guitare ou un stylo ou de l’aquarelle et on créait quelque chose. C’est ça qu’on faisait chaque fois, depuis toujours. Jamais un mot plus haut que l’autre. Tout en dedans. Et de la musique, des poèmes, des des-sins. (122–123)

While appearing to conceal their emotions, the teenagers in “Colères!” try to adjust to their new environment:

On regardait, on écoutait. On faisait des efforts furieux pour comprendre la vie, les gens, le sens des choses et là, chez les Allemands, cet été-là, on essayait aussi de saisir le sens des sons qu’on entendait et qui étaient censés être des mots. C’est tout ce qu’on pouvait faire, bien regarder, bien écouter, parce que les mots non plus, on n’arrivait pas à se les mettre en bouche, les mots qui n’étaient pas allemands, comme on s’y était attendu, mais bien plutôt bavarois, et puis, ailleurs, souabes, et puis berlinois, des mots étrangers terriblement étranges qui avaient bien peu

à voir avec ceux qu'on avait appris, des mots dont les angles, les longueurs, les aspérités et les accents n'arrivaient pas à se frayer un chemin jusque dans nos bouches, pourtant affamées, et souvent béantes. (123)

One day, McIntosh apples appear in the village. The narrator, who of course wants them, is told that he cannot touch them to choose the best ones; he nonetheless decides to buy some. As he starts to take a bite, he experiences bitter disappointment:

[...] au moment où mes dents touchèrent la pelure, je vis que le fruit, à cet endroit précis, était meurtri, et alors ça monta en moi, un épouvantable rugissement, et sans savoir d'où ça venait, d'où ça pouvait venir, tout ça, je me mis à rugir et à hurler des mots comme si je n'avais dit que ces mots-là toute ma vie, en trois secondes j'étais à nouveau devant le marchand de fruits et je hurlais: 'Du Schweinehund! Du Arschloch!' et je mordais dans les mots comme dans des fruits et je les lui recrachais au visage: 'Du Arschloch! Du Schweinehund! Du Scheißkerl!' ... (124)

The German language, this time genuinely incorporated into the speech of the Québec protagonist, allows him to give free rein to violence and anger. The insults he uses, foul and offensive, imply a good grasp of German, a command of the German language that is rooted, to a certain extent, in everyday life. Swear words are precisely what is taken up from the Other. Yet, if one compares the first long quotation that I gave from Daviau's story, which describes the "very young" and "very gentle" teenage Quebecers, and the passage I have just quoted, one will notice that a real transformation of the main character has taken place between the beginning and the end of the story. In fact, at the very end of the story, the character is no longer showing an almost puerile form of passivity, but is henceforth able to speak up, reaching self-affirmation. The story closes with the following lines:

[...] ce qui est important, c'est que depuis ce jour-là je fais des colères, je suis tout à fait capable de me mettre en colère et de hurler ma rage et ma peine, mais la colère, chaque fois, jaillit exclusivement en allemand, je connais tous les jurons, même les pires, et je ne sais pas d'où ça vient, tout ça, parce qu'il paraît que je jure et injurie les gens très précisément en dialecte brandebourgeois. Que je ne connais pas. (125)

The subject has become able to express all of his fury, to put it into words, no longer solely sublimating it; German and one of its dialects—*Brandenburgisch*—enable him to unleash his true emotions, to fully assert himself, in a sense to become a man. The protagonist's relationship with *Brandenburgisch* is particularly interesting because the narrator explains that he uses it without having learned it or

been exposed to it, as if he had fantastically appropriated the dialect completely without his own knowledge. The language of the Other—and, at the end of the story, a regional variant of it—leaves an indelible mark on the Québec subject, the young man being left with this idiom that is the only one allowing him to get properly angry. We might say that the subject has truly “become possessed”, as if he were haunted despite himself.

The typical outline of the Romantic *Bildung* narrative which is precisely focused on the coming-of-age of a future artistic figure includes the young protagonist’s severance from society. The family sphere that he rejects for the sake of his travels very often represents a practical or prosaic life that appears too common, apoeitic and uninspired for the adolescent or young adult who sees himself as fundamentally different from those who surround him; his deep sensitivity and his tendency to withdraw into the richness of his inner world confer upon him a greater destiny than that of a profoundly terrestrial existence (Montandon, 1986, 24-36). Daviau’s and Dupont’s narratives are particularly interesting from the perspective of the *Bildung*, because the crux of the protagonist’s quest is not clearly stated at the beginning of the story: rather, the essential severance or flaw that typically initiates the *Bildung* quest is acknowledged abroad. “Colères!” does not describe the departure for Germany; it is entirely set in Germany, not in Canada, and only at the very end of the story, when the narrator is finally able to express his anger, is a reference to the Québec context introduced:

Et plus je hurlais ces mots étrangers, plus j’avais un goût de sang dans la bouche qui me rappelait quelque chose comme une vie déjà vécue, une langue apprise dans la peine et les interdictions, une rage continuellement ravalée qui tout à coup me remontait dans la gorge, giclait et écla-boussait tout autour de moi, l’éventaire que je renversai comme une construction de légos, les pyramides de fruits qui s’effondraient, les fruits qui déboulaient dans toutes les directions et que j’écrasais et piétinais et écrabouillais... (124)

Since the story is said to take place “a little before” the events of May 1968 (122), and the protagonists are fifteen or sixteen years old, we can recognize in this passage allusions to the way a generation of Quebecers were schooled in the 1950s, at a time when the school system, and Québec society in general, were characterized by rigidity and a devotion to theology and religion, very often in place of science and knowledge. The “affliction” (“*peine*”), “prohibitions” (“*interdictions*”), and “continually swallowed rage” (“*rage continuellement ravalée*”) in this passage are most probably associated with the learning of French by the protagonist, rather than the learning of German. Indeed, while demand for a network of German Saturday schools increased in Canada in the 1950s, such schools—apart from denominational schools—did not exist in Québec until the late 1960s (Meune 2003, 115–117); the

narrator's "*vie déjà vécue*" is most likely a reference to his schooling during the so-called *Grande noirceur*, and to difficulties experienced in the context of the stranglehold of the Catholic Church on education during the period associated with the tenure of Maurice Duplessis as Premier of Québec (1936–1939; 1944–1959). Even though there is no complete consensus among historians on this period, the prevailing view on Duplessis' program stresses its truly retrograde aspects, insisting that his tenure was marked by a culture of fear in Québec, especially as far as intellectual life was concerned (movies, drama and books were censored by the Church), but also, of course, in other fields such as sexuality and reproduction, in which Church officials sought to exert very high levels of control. In "*Colères!*"; being confronted with German allows the main character to recognize that, to a great extent, the educational practices during the Duplessis era were problematic and deficient. The crux of the protagonist's quest or *Bildung* trajectory is clearly identified abroad, when he acknowledges for the first time, as he bursts into anger, his problematic relationship with language and his incapacity to assert himself, which he then associates with the punitive type of education and strict relationship with culture that were prevalent during the 1950s in Québec. The main character of Daviau's short story does not decide to travel to Germany, or begin his quest, because of a loss, as is often the case in traditional *Bildung* narratives, or because he has a deep sense that something is missing in the prosaic existence associated with his family realm; rather, it is while living in Germany, and after having tried to understand the dialects that are spoken in a specific village, that he recognizes how strongly he has been deprived of his means of expression³.

***Bestiaire* and "*Colères!*": self-reinvention through German**

In *Bestiaire*, one also finds a reflection on language issues that is clearly situated in a Québec context. Given that the novel draws on debates and events that were important in the 1970s and 1980s, it is not surprising that Dupont briefly touches on these issues, for linguistic crises led the Québec government to enact three different linguistic laws between 1969 and 1977: Bill 63, Bill 22 and Bill 101. Dupont's narrator

3 Given the reference to the events of "mai 1968", the protagonist's outburst could also be interpreted, at least to a certain extent, in a more universal perspective, in reference to the major social claims which have accompanied this period of civil unrest: for example, the assertion of the pre-eminence of personal subjectivity in relation to various forms of authority and hierarchies (here, the authority of the merchant/seller). Daviau's story reminds us of some of May 1968's most famous slogans such as "*Il est interdit d'interdire*". However, the fact that Diane-Monique Daviau's short story doesn't refer to the claims of the working class or those of middle managers, but focuses explicitly on the difficulties associated with a stay abroad, encourages me to interpret it first and foremost in the context of Canadian-German encounters, rather than emphasize the reference to the events of May 1968.

describes linguistic absurdities that appeared in the wake of the period's linguistic debates:

C'est aussi à cette époque qu'un peu partout, au Québec, le 'hood du char' commença de s'appeler 'le capot de la voiture' et qu'il devint de très mauvais goût de 'canceller' ses rendez-vous. Les 'annuler' était cependant correct. Les 'hamburgers' étaient désormais des 'hambourgeois' et les hot-dogs, des 'chiens chauds'. Au sommet de ce tas de décrets terminologiques grotesques trônait un innocent t-shirt devenu 'gaminet'. Il s'agissait de faire table rase du passé sous toutes ses formes. Des mots nouveaux pour un monde nouveau. (53)

The description of the linguistic oddities arising in Québec under the new language laws points to a relationship with language that is strongly "fabricated", so to speak, based on artifice without an ideal of transmission of the past, or without reflection about the past. German can thus be opposed, in the whole structure of the novel, to this type of relationship with language: the use of German directly evokes the idea of memory, since the German adverb allows Eric to think very clearly about his relationship with his mother and to view it from different moments in time, looking back to the past to re-appropriate the relationship, and then suddenly projecting himself into the future ("*plus tard*" being used up to three times to convey the future in the first occurrence of *vergeblich*, see p. 75). Of course, Eric's very desire to have the adverb written on his tombstone, as an eternal definition of himself, also refers to memory, to the upholding of both the past and the present in the future.

Another striking resemblance between "*Colères!*" and *Bestiaire* is that their protagonists are in some sense haunted by the German language. Of course, German is not properly dreadful; but the memory or the recollection of German certainly recurs, inhabiting or obsessing the subject. Literary theorists have pointed out that contemporary and extreme contemporary French-language literatures abound in characters who are visited by the ghost of human beings, ancestors or great literary figures from the past from whom these characters often feel disconnected, or by the persistent spectre of historical events. In an article published in 2009, Laurent Demanze suggested that possessed characters, in contemporary French narratives of filiation, are the symptom of a "*régime problématique de transmission*" (22). His assumptions are useful as we attempt to describe Daviau's and Dupont's fictions, which rely on subjects who are "inhabited" by the German language or its dialects, in order to underline the difficulty of making peace with questions of descent or lineage, and with the transmission of knowledge and of heritage. But the closeness with German or its dialects, arising from the Québécois subjects' obsession with them in "*Colères!*" and *Bestiaire*, leads to a certain loss of the language's foreign character for the protagonists. This is peculiar within the framework of a *Bildung* narrative; in such a framework, travelling through another culture is quite often

associated with an experience of difference. How can one understand Dupont's and Daviau's representations of questions of language, remembering that such representations, in a Québec context, are rarely trivial? Daviau's and Dupont's uses of German can be interpreted along the lines of Lise Gauvin's assessments in *La fabrique de la langue: de François Rabelais à Réjean Ducharme* (2004), especially her hypothesis of an alignment shift at the turn of the 1980s, with Québec fictional works focusing on language issues using a "*langue laboratoire et transgression*" rather than a "*langue symptôme et cicatrice*":

Si la menace d'un ' naufrage ' ou, plus exactement, d'une disparition de la langue française habite, à des degrés divers selon les générations, la conscience de l'écrivain québécois et l'oblige à un devoir de vigilance, le sentiment de la langue qui s'exprime à partir des années 1980 privilégie la notion de variance, c'est-à-dire d'invention. Bien que toujours marquée, la langue est désormais perçue comme une terre à défricher et à déchiffrer, un espace ouvert à tous les possibles, que ceux-ci soient ludiques ou subversifs. À la langue symptôme et cicatrice succède la langue laboratoire et transgression. L'intervention d'autres langues devient possible. Le plurilinguisme est moins vécu sous forme de tension que de polysémie verbale et textuelle. (271)

Rather than being at the center of the work as was the case in many pre-1980 Québec fictional texts that foregrounded linguistic issues, the Québec political context emerges in Daviau's and Dupont's works only in the two passages that we have studied. Moreover, neither Daviau nor Dupont seeks to present a truly degraded language to show that the Anglophone hegemony on Québec society has had harmful consequences; in this sense, a contrast may be drawn with many writers of the preceding decades, who, if we follow Lise Gauvin's observations on the idea of a "*langue symptôme et cicatrice*," "*perçoivent la dégradation de leur langue comme un effet de cette domination*" (Gauvin 2000, 210). Daviau's protagonist is of course alienated in his relationship with language or self-expression, but not a single clear reference to English can be detected in the representation of this alienation; the protagonist's difficulties in achieving self-expression seem much more closely connected to social conservatism under Duplessis. The relationship with German can at times be painful, but pain is never the dominant factor as was often the case in previous decades for many of the protagonists of Québec literature facing linguistic alterity. Eric Dupont even criticizes some of the linguistic choices that were made in Québec in the wake of the many linguistic crises of the 1970s, precisely to protect the French language; this in itself is significant evidence that in Québec's post-1980 fiction, the defense of the French language from a postcolonial perspective is no longer a key issue as it was in the previous era of the "*langue symptôme et cicatrice*". The use of German in Eric Dupont's epitaph suggests a genuine intention to achieve a "self-

naming" or self-designation that is similar to the form of self-reinvention permitted by German in Daviau's short story; but in both fictions, the relationship with German is more intimate than political. Rather than presenting linguistic alterity as a threat to Quebecers, who as French speakers are a minority in North America, Daviau's and Dupont's characters fully embrace this alterity, and even use it to reflect on personal matters. German has an unveiling function in both fictions; it helps the protagonist identify the nature of some of the difficulties he has experienced with regard to legacy transmission or issues of filiation. In these texts, also, German *can* be mastered, and we might add that it *must* be mastered in order for the protagonists to attain self-awareness or fulfillment, to reinvent themselves: thus, German is far from remaining a "fantasmatic idiom" as was the case in *Le Mur de Berlin, P.Q.* Gauvin's hypothesis of a "*langue laboratoire et transgression*" ("laboratory and transgression language") that became prevalent in the 1980s, of a true "*invention*" through language, is embodied to its extreme in Daviau's "*Colères!*"; whose protagonist becomes able to make himself heard while violating the rules associated with a respectful use of language and while being the "victim" of an appropriation of German (and a German dialect) that might be described as transgressive, unusual and unbelievable.

Might we say that this re-appropriation of an attentive form of self-examination of one's cultural or biological filiations is stimulated, to some degree, by specific characteristics of the German language? French-German author and translator Georges-Arthur Goldschmidt's essays abound in thoughtful insights about some of German's intrinsic properties. In *À l'insu de Babel* (2009), he draws on comparisons between French and German to recall that "*l'allemand donne [...] l'apparence d'un contact intime, direct avec la réalité*" (10), and "*La langue allemande, tout autrement que le français repose sur des stations très précises, sur des indications matérielles, sur des articulations qui impliquent le corps de façon élémentaire, comme s'il n'était pas possible de parler sans lui.*" (11) In Daviau's short story, when the main character shouts out his anger in the German *Brandenburgisch* dialect, he uses German compound words such as *Scheißkerl*; in his essay, Georges-Arthur Goldschmidt notes that the abundance of compound words in German contributes to this language's remarkable capacity of invention, but the *Komposita* are of course also immediately comprehensible, thus contributing to the language's closeness to reality. Apart from choosing to integrate German *Komposita*, Daviau links the young Quebecers' unexpected confrontation with German dialects to concrete corporeal behaviours: the protagonists not only manifest "*des efforts furieux*" (123) to understand the habits and customs of the local inhabitants of the small German village in which they have landed, but, referring to the dialectal words used in this village, the narrator mentions that his group would like to "*se les mettre en bouche*" (123). The desire to appropriate German dialects, to make these dialects theirs, is described a second time as a wish to ingest them: "*des mots dont les accents n'arrivaient pas à se frayer un chemin jusque dans nos bouches, pourtant affamées, et souvent béantes*" (123). The asso-

ciation between the confrontation with dialects and the act of eating may indicate Daviau's perception of German (and its dialects) as a language that always involves the body, as Goldschmidt demonstrates in his essay. Indeed, Daviau refers to a relationship with language thoroughly anchored in corporeal or spatial positions, which German, among others through its verbs and the multiple prefixes and suffixes that can be merged with them, permits, in a much more evident way than French. One should also recall that Eric Dupont's narrator even discusses the construction of German verbs or adverbs *per se*, as the analysis of the novel's first occurrence of the adverb *vergeblich* has shown. If Daviau is certainly interested in the creativity allowed by German, choosing to employ *Komposita*, German's impressive capacity to invent words, is also of interest to the writer of *Bestiaire*; indeed, the prefix "ver" is, among German inseparable prefixes, one of those that can be combined with words to create a very large number of different meanings. Commenting on the fact that *vergeblich* comes from the "*racine germanique geben*" ("Germanic verb root *geben*"), Dupont shows an interest in the abundance of possible verbal (and adverbial) compositions that the German language allows. When first discussing the word *vergeblich*, Eric mentions that the French translation of the term would be too approximate ("*cette approximation*", 75). He seems interested in German because "*il est certain qu'il y a quelque chose de plus péremptoire et de plus impérieux, qui sollicite davantage et contraint plus d'adhérer qu'en français, comme si la langue allemande mettait tout sur la table, faisait tout voir, là où le français se contente d'allusions*" (Goldschmidt, 45). It is generally accepted that French, unlike German, is a language of allusion and innuendo. We must not forget, however, that this has not always been the case, as Heinz Wismann's *Penser entre les langues* knowledgeably demonstrates, reminding us that French was transformed at the court during the 17th century, at a time when it was a sign of high distinction for courtiers to look as if they could read between the lines (Wismann 2014, 79). Dupont, much like Daviau who chooses to present *Komposita*, seems interested in German because it is so explicit. In the first sequence evoking *vergeblich*, his narrator specifically mentions: "*Je l'ai compris dès que je l'ai entendu*" (76), also indicating that German encourages a more straightforward access to meaning than French.

At a time when Québec literature seemed ready to move away, at least to a certain extent, from a nationalist approach to linguistic questions, and to present a full range of experimentations with language and *in* language, it comes as no surprise that Dupont's and Daviau's protagonists develop uses of German that focus on its potential for invention. In Dupont's work, through the epitaph, a form of chosen filiation—or affiliation—is even established with German, and hence with the Austrian culture to which this language is connected in *Bestiaire*. Of course, the same cannot be suggested for Daviau's work, because the protagonist does not specifically choose German to express his anger; however, in both works, German functions as a "support", as a "pillar", enabling protagonists to discover needs that they weren't truly aware of, but that their communication in German reveals to them; and it

sometimes helps protagonists to fill these needs, healing breaches. Since linguistic issues remain to this day particularly sensitive in Québec, it may make sense that narratives depicting the capacity to come out of oneself or to find one's place in the world turn on a rather unexpected support or pillar; unexpected, if one takes into account that, apart from the evident historical influences of French, British and American cultures on Québec's development, other communities such as the Italian, Vietnamese or Irish, to name only a few, have had, at specific times, a much more explicit presence in Québec society than the German or Austrian cultures. This is precisely where Daviau's and Dupont's works are fascinating; the representation of German-language cultures or the German language as distant entities never predominates in these texts. These cultures, and the German language (or its dialects), rather permit the protagonists' projection into the future, Daviau's teenage protagonist being destined to express his anger only in German and Eric Dupont's epitaph even pointing to eternity, to an everlasting definition of himself and his (af-)filiations. Through German, a more unequivocal language than French, Dupont's and Daviau's protagonists are able to overcome—or at least to turn away from—a state of uncertainty, as well as incapacitating cultural and family legacies.

References

- Belleau, André, 1982, "L'Allemagne comme lointain et comme profondeur", *Liberté*, vol. 24, no. 5, October, 30–39.
- Bernhard, Thomas, 1988 [1983], *Der Untergeher*, Frankfurt am Main: Suhrkamp Verlag.
- , 1986 [1984], *Holzfällen. Eine Erregung*, Frankfurt am Main: Suhrkamp Verlag.
- , 1985, *Alte Meister. Komödie*, Frankfurt am Main: Suhrkamp Verlag.
- Borello, Christine, 1994, "Un réservoir d'altérité. Le répertoire allemand dans le théâtre québécois", *Théâtre/Public*, no. 117, May–June, 55–63.
- Daviau, Diane-Monique, 1993, "Colères!", in: Diane-Monique Daviau, *La vie passe comme une étoile filante: faites un vœu*, Québec: L'instant même, 121–125.
- , 1990, "Une femme s'en va", in: Diane-Monique Daviau, *Dernier accrochage*, Montréal: XYZ Éditeur, 157–169.
- Demanze, Laurent, 2009, "Les possédés et les dépossédés", *Études françaises*, vol. 45, no. 3, October, 11–23.
- Dion, Robert, 2007, *L'Allemagne de Liberté: sur la germanophilie des intellectuels québécois*, Ottawa and Würzburg: Les Presses de l'Université d'Ottawa and Verlag Königshausen & Neumann.
- , 2017, "André Belleau à l'épreuve de l'étranger. L'exemple de l'Allemagne", *Voix et Images*, vol. 42, no. 2, Winter, 71–84.
- Dupont, Eric, 2008, *Bestiaire*, Montréal: Marchand de feuilles.
- , 2012, *La fiancée américaine*, Montréal: Marchand de feuilles.
- , 2006, *La logeuse. Roman tragique*, Montréal: Marchand de feuilles.
- , 2001, *L'oubli dans la création littéraire. L'exemple de Marguerite Duras, Christoph Hein, Milan Kundera et Christa Wolf*, University of Toronto, PhD dissertation.
- , 2004, *Voleurs de sucre*, Montréal: Marchand de feuilles.
- Filion, Louise-Hélène, 2017, *Les usages littéraires de Thomas Bernhard et de Peter Handke au Québec. Les modalités d'une affiliation interculturelle*, Université du Québec à Montréal & Universität des

- Saarlandes, PhD Dissertation (defended May 1, 2017; book manuscript under contract with Éditions Nota Bene in Montréal).
- Forest, Jean, 1983, *Le mur de Berlin, P.Q.*, Montréal: Les Quinze.
- Gauvin, Lise, 2004, *La fabrique de la langue: de François Rabelais à Réjean Ducharme*, Paris: Seuil.
- Gauvin, Lise, 2000, *Langagement. L'écrivain et la langue au Québec*, Montréal: Boréal.
- Goldschmidt, Georges-Arthur, 2009, *À l'insu de Babel*, Paris: CNRS éditions.
- Lambert, Maude-Emmanuelle, 2018, "Canadiens laotiens (Lao-Canadiens ou Canadiens d'origine laotienne)", in *L'Encyclopédie canadienne*, <https://www.thecanadianencyclopedia.ca/fr/article/lao-canadiens-canadiens-dorigine-laotienne> (accessed May 3, 2019).
- Léger-Bélanger, Ève, 2019, *Les représentations de l'Allemagne dans la littérature québécoise et la presse montréalaise de l'entre-deux-guerres*, Université de Montréal, PhD Dissertation (defended March 19, 2019).
- Lüsebrink, Hans-Jürgen (editor), 2002 [1888–1891], *Lettres de Berlin et d'autres villes d'Europe*, by Edmond de Nevers, Montréal: Éditions Nota bene.
- Makkreel, Rudolf A./Frithjof Rodi (eds), 1985 [1910], *Poetry and Experience. Vol. 5 of Selected Works*, by Wilhelm Dilthey, Princeton: Princeton UP.
- Mavrikakis, Catherine, 2002, *Ça va aller*, Montréal: Leméac.
- Meune, Manuel, 2003, *Les Allemands du Québec. Parcours et discours d'une communauté méconnue*, Montréal: Les Éditions du Méridien.
- Montandon, Alain, 1986, "Le roman romantique de la formation de l'artiste", *Romantisme*, no 54, 24–36. doi : <https://doi.org/10.3406/roman.1986.4841>.
- Moretti, Franco, 1987, *The Way of the World. The Bildungsroman in European Culture*, London: Verso.
- Ouellette, Fernand, 1999 [1973], *Depuis Novalis. Errance et gloses*, Montréal: Éditions du Noroît.
- Pavlovic, Diane, 1987, "Cartographie: l'Allemagne québécoise", *Cahiers de théâtre Jeu*, vol. 12, no. 43, 77–110.
- Simon, Sherry, 1994, *Le trafic des langues. Traduction et culture dans la littérature québécoise*, Montréal: Boréal.
- Slaughter, Joseph R., 2011, "Bildungsroman/Künstlerroman", in: Peter Melville Logan (ed.), *The Encyclopedia of the Novel*, Chichester: Blackwell Publishing Ltd, 93–97.
- Usmiani, Renate, 1990, *The Theatre of Frustration. Super Realism in the Dramatic Work of F. X. Kroetz and Michel Tremblay*, New York and London: Garland.
- Wismann, Heinz, 2014, *Penser entre les langues*, Paris: Flammarion.