

ERÍN MOURE / A New Regard (Quebec and Acadia)

Pre-eminent experimental writer Nicole Brossard has recently remarked in interviews (e.g. *The Gazette*, February 26, 2013) that, following a heyday in the 70s and 80s, experimental writing had left French-language poetry in Quebec in favour of “what was called The New Readability.” For a while, I and other translators felt this dearth in Quebec poetry of the type of experiments with forms, sounds, effects, meanings that writers such as Brossard had introduced into the culture. There were still experiments, of course, but they were much quieter in their torquings.

In the last ten years, though, publishers such as the pioneering Le Quartanier, La Peuplade, and others have provided national (Quebec) and transnational forums for young writers who not only produce amazing risk-taking writing in French but collaborate across boundaries with Europeans, US Americans, and Canadians in English to produce further works, flows, excitements. Meanwhile, in L’Acadie in New Brunswick, across the Quebec border to the east, established writer France Daigle will soon see her monumental novel *Pour Sûr* appear in the English translation of Robert Majzels. I include her because what Quebec-Alberta writer Majzels chooses to translate is part of the endeavour of opening new possibilities in French, and thus in English. And one contributor, yes, is a ghost from where the past and future overlap: in the machine itself.

The writers and translators (and one commentator) in this section are all worth watching, the writers in their own right and as translators, and the translators for their own writing as well. I feel privileged to work among them, and to lend my hand as translator in their midst. I hope you enjoy these fomentations and new directions in words from Acadia and Quebec—not the avant-garde but a New Regard.

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