

Part VI
Twenty-First-Century Natural Limits

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Writing (on) Environmental Catastrophes: The End of the World in Éric Chevillard's *Sans l'orang-outan* and Michel Houellebecq's *La Possibilité d'une île*

Abstract: As a result of industrialisation and modern ways of living, today's world has seen many changes. According to geologists, such changes are so significant that our current geological epoch, the Holocene, has given way to another one, the Anthropocene. This scientific hypothesis gives rise to the sense that the world has entered the last stage of a global disease, with human activity threatening the very survival of the planet. As the world faces overwhelming environmental issues, western literature addresses the possibility of the end of the world through the description of catastrophes. The idea that our planet has reached its limits is a trait of apocalyptic and post-apocalyptic genres that have become mainstream in North American literature. Arising from an eschatological anxiety related to an era of ecological phenomena, this literature, which is read by the general public as much as academics, invokes images of natural and urban destruction, human misery and loneliness. This chapter focusses on the writing of environmental catastrophes and the end of the world in two French novels: Michel Houellebecq's *La Possibilité d'une île* [*The Possibility of an Island*] (2005) and Éric Chevillard's *Sans l'orang-outan* [*Without the Orangutan*] (2007). These contemporary texts imagine the world before and after one or several catastrophes, making the narrative oscillate between pre-apocalyptic and post-apocalyptic times. The description of a world threatened or destroyed by an environmental catastrophe uses common images, such as the destruction of cities and nature, or the extinction of animals and humans, but this chapter demonstrates that a particularity emerges from the narratives themselves in the form of elaborate diegesis and aesthetics. The originality of these two texts lies in the writing itself, which is notably enriched by the distance between the plot and the narrators, between seriousness and irony, between reality and dreams.

Literature of, and in, the Anthropocene: representing the 'sense of an ending' in contemporary fiction

Many scientists agree that human activities have so significantly marked the Earth that we have entered a whole new geological period – the Anthropocene. Environmental issues have become all-important in today's world; no-one can ignore the urgency and the seriousness of our ecological crisis. As a species, we are polluting the natural and urban spaces in which we live. Our industrial activities

and consumption of fossil fuels have resulted in contaminated water supplies, less breathable air, increasing atmospheric temperatures, and rising sea-levels that, in the long term, threaten to flood our cities. Such issues have found vibrant expression in cultural texts that explore the theme of the Anthropocene in light of contemporary climatic challenges.

Ecocriticism actively studies environmental issues as they are represented in cultural production. Having emerged in the United States towards the end of the twentieth century, ecocriticism continues to grow, and is constantly redefining itself. A network of influential researchers, writers and intellectuals – connected through the Association for the Study of Literature and Environment (ASLE) – has helped to promote the analysis of literary texts through an environmental lens. Lawrence Buell, a key figure in the founding of the ecocritical movement, states that ‘climate change anxiety’ has recently become a very important object of study.¹ Ecocriticism often focusses on literary works that are described by Buell as ‘environmental literature’, and by Christian Chelebourg as *écofictions*² – texts in which a view of an ecological crisis is presented, or in which environmental issues are explored from a variety of perspectives. Although studies of environmental issues in literature have their roots in North America, the movement has recently become more global.

In France, ecocritical approaches are a recent phenomenon, as Stephanie Posthumus has noted.³ Scholars such as Chelebourg, Nathalie Blanc, Pierre Schoentjes and Alain Suberchicot have emerged as pioneers in reading literary texts from an ecological perspective.⁴ French philosophers such as Catherine Larrère, Bruno Latour and Michel Serres have developed models for thinking ecologically about

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- 1 Lawrence Buell, ‘Ecocriticism: Some Emerging Trends’, *Qui Parle* 19.2 (2011), 87–115 (111).
 - 2 Christian Chelebourg, *Les Écofictions: mythologies de la fin du monde* (Brussels: Les Impressions Nouvelles, 2012). It should be noted that Chelebourg includes many forms of fiction in his definition of ‘écofiction’, such as documentaries and Hollywood films – his terminology is not exclusive to literary narratives.
 - 3 Stephanie Posthumus, ‘État des lieux de la pensée écocritique française’, *Ecozon@* 1.1 (2010), 148–54; ‘Penser l’imagination environnementale française sous le signe de la différence’, *Raison publique* 17 (2012), 15–31.
 - 4 Nathalie Blanc, *Les Formes de l’environnement: manifeste pour une esthétique politique* (Geneva: Métis, 2016); Pierre Schoentjes, *Ce qui a lieu: essai d’écopoétique* (Marseille: Wildproject, 2015); Alain Suberchicot, *Littérature et environnement: pour une écocritique comparée* (Paris: Champion, 2012).

humans' relationships to the environment.⁵ At the University of Angers, the nascent ÉcoLitt programme (2014-) is investigating the close ties between ecological issues and non-anglophone literature in a large corpus of literary works, including children's fiction.⁶

Over the last thirty years, concern about the environment has been addressed in fictional works that draw from an eschatological imaginary.⁷ In *The Sense of an Ending*, Frank Kermode explains the deep fascination with an apocalyptic imaginary at the end of the twentieth century, and the beginning of the twenty-first.⁸ According to Kermode, our fascination with images of destruction reflects the resurgence of a collective trauma related to the horrific historical moments of the last century in the West (especially two World Wars, numerous natural disasters, and increasing ecological concerns). It thus seems important to address anxieties caused by our alarming situation, and narratives describing the end of the world are among the most common works of environmental fiction. Such works usually describe the world after a catastrophe, which is often directly related to human actions. The narrative of catastrophe, whether natural or artificial, serves to epitomise concerns about what could happen to our planet in the near future.

This theme frequently appears in North American depictions of apocalyptic and post-apocalyptic worlds. Films such as Franklin J. Schaffner's *Planet of the Apes* (1968) and Christopher Nolan's *Interstellar* (2014) illustrate our systematic exploitation of the world and its irreversible consequences. Speculative fiction has emerged as an evolving genre that deals with scenarios of what could happen to the world, and a very rich imaginary of the environmental crisis has emerged in North America. In novels such as American writer Cormac McCarthy's *The Road* (2006) and Canadian writer Margaret Atwood's *MaddAddam* trilogy (2003–13), the narrative centres on environmental disasters and their aftermath. According

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- 5 Catherine Larrère, *Les Philosophies de l'environnement* (Paris: Presses universitaires de France, 1997); Bruno Latour, *Politiques de la nature: comment faire entrer les sciences en démocratie* (Paris: La Découverte, 1999); Michel Serres, *Le Contrat naturel* (Paris: Flammarion, 1992).
 - 6 ÉcoLitt, 'ÉcoLitt ou l'empreinte de l'écologie dans la littérature', *Université d'Angers* (19 February 2015), <<http://ecolitt.univ-angers.fr/fr/index.html>> [accessed 26 May 2016].
 - 7 I use 'imaginary' to translate the French *imaginaire*, which refers to a collection of images epitomising one historical and social group's concerns or interests, as well as the mental and verbal representations at the heart of these images.
 - 8 Frank Kermode, *The Sense of an Ending: Studies in the Theory of Fiction* (New York, NY: Oxford University Press, 1967).

to sociologist John Wiley Nelson, 'apocalyptic [discourse] is as American as the hot-dog'.⁹

Some French novels explore the idea of an environmental catastrophe entailing the destruction of the world. Since René Barjavel's masterpiece *Ravage* [*Ashes, Ashes*] (1943),¹⁰ which describes a futuristic world in which the catastrophic event is the disappearance of electricity, several French novels have appeared that revolve around a catastrophe.¹¹ This raises the question of whether (post)apocalyptic¹² writing and fiction in France has its own set of specific traits, or whether it is an imitation of the North American tradition. For clarification of the matter, let us turn to two contemporary French novels that imagine a catastrophe followed by a number of other disasters: Michel Houellebecq's *La Possibilité d'une île* [*The Possibility of an Island*] (2005) and Éric Chevillard's *Sans l'orang-outan* [*Without the Orangutan*] (2007). The depiction of catastrophe and post-apocalyptic chaos in these books provides an important commentary on climate change and the radical modification of humankind, and the two narratives shed light on the specificity of French fictional representations of future environmental catastrophes.

Unfathomable catastrophes

It is important to ponder why authors such as Houellebecq and Chevillard, who are French writers of general fiction (as opposed to fantasy or science fiction), decide to dedicate a novel to the question of environmental change in an eschatological context. A focus on the worst possible outcome can be seen as a way of emphasising 'the sense of an ending' that is so present in our contemporary social imaginary. Insisting on chaotic, frightening possibilities for our world can be a way of dealing with the many traumas described by Kermode, and writing about

9 John W. Nelson, 'The Apocalyptic Vision in American Popular Culture', in *The Apocalyptic Vision in America: Interdisciplinary Essays on Myth and Culture*, ed. by L. P. Zamora (Bowling Green, OH: Bowling Green University Popular Press, 1982), 154–82 (179). See also Ian McEwan, 'The Day of Judgment', *The Guardian* (31 May 2008), <<https://www.theguardian.com/books/2008/may/31/fiction.philosophy>> [accessed 25 May 2016]

10 René Barjavel, *Ravage* (Paris: Denoël, 1943).

11 Literary works such as those by Pierre Boulle (1912–94), Pierre Bordage (1955–) and Jean-Marc Ligny (1956–) are classified as science fiction. This chapter will not discuss the complex question of genres; instead, it will focus on two novels that are not normally associated with science fiction.

12 The term '(post)apocalyptic' is used in this chapter as a way of defining catastrophic narratives that include contemporaneous time (apocalyptic) and subsequent time (post-apocalyptic).

life on Earth being threatened can be reassuring for a writer and a reader. In *Das Prinzip Verantwortung* [*The Principle of Responsibility*] (1979), philosopher Hans Jonas recommends: ‘in dubio pro malo [when in doubt, expect the worst]’.¹³ Jonas suggests that we should focus on the possibility of the worst outcome, rather than the best, and this is precisely what the fictions of Houellebecq and Chevillard do: they invent a fictional world that represents one of the worst possible scenarios for our future.

In Houellebecq’s and Chevillard’s novels, the narrative alternates between two settings: before the catastrophe, and the aftermath of the event. In *La Possibilité d’une île*, three characters narrate the plot: Daniel1, from the current era, and two clones of him from 3000 years in the future, Daniel24 and Daniel25 – who are ‘neohumans.’ Such a setup splits the fictional temporality into two very distinct segments. The first temporality is one of imminence, as a major disaster appears to be impending. Daniel1 is the perfect illustration of this declining world: a sexist, racist and misanthropic character, he symbolises the social and political deviances of Western society. Such a depiction can be interpreted as a message about the more general degradation of the world. The second temporality, which is narrated by Daniel24 and Daniel25, shows the consequences of the catastrophe following the death of Daniel1.

Chevillard’s narrative in *Sans l’orang-outan* begins with Albert Moindre’s dismay after the death of the last two orangutans on Earth – Bagus and Mina. Albert – an employee at the zoo where Bagus and Mina died after contracting a cold – has a feeling of foreboding that this tragic extinction will trigger further cataclysmic changes. He is right: in the second segment of the novel, the narrative voice (which might not pertain to Albert, since it uses ‘nous [we]’ instead of the first part’s use of ‘je [I]’) describes an unbalanced post-apocalyptic world directly resulting from the primates’ death. Houellebecq’s and Chevillard’s narratives thus describe the start and the aftermath of the catastrophes.

The catastrophe initiates the disruption of the world and the transformation of humankind, yet it is difficult to grasp. Unlike Laurent Gaudé’s *Ouragan* (2010),¹⁴ which describes the catastrophe of hurricane Katrina, Houellebecq’s and Chevillard’s novels do not insist on the catastrophe as a concrete and unique event. For Albert Moindre, the death of Bagus and Mina signals the end of the world: ‘on va réagir avant d’en arriver là, je me disais, à ce désastre, à cette apocalypse,

13 Hans Jonas, *Das Prinzip Verantwortung: Versuch einer Ethik für die technologische Zivilisation* (Frankfurt am Main: Insel, 1979), 74 [unreferenced translations are mine].

14 Laurent Gaudé, *Ouragan* (Arles: Actes Sud, 2010).

il existe certainement un moyen [we are going to react before such a thing happens, I was thinking, before this disaster, this apocalypse; there has to be a way]¹⁵. The character defines the death of the primates as the ultimate disaster. For him, such a tragedy is not just a catastrophe, but ‘*la catastrophe [the catastrophe]*’ (C 196 [my emphasis]) that will lead to the end of the world. The use of the definite article suggests a hierarchy in catastrophes: the death of Bagus and Mina is the most tragic and serious of all. The seriousness of this disaster is measured in the second part of the novel, in which the narrator describes a world of misery and destruction, but factual details of the events that led to total chaos are missing from the narrative, and we never know why and how the death of two primates precipitated the end of the world. The catastrophe remains unfathomable, impossible to grasp. In *La Possibilité d'une île*, several serious catastrophes happen shortly after human cloning techniques are developed by the Elohimite cult, in which Daniel1 passively participates, but we lack clarification about the reasons for the catastrophes, their nature, and – most importantly – how they happened. Although we understand that a general devastation of the planet by humans is responsible for the catastrophes, the exact context of their occurrence is never specified. The disastrous events are not included in the narratives: they are inexplicably absent, and their temporality alternates only between *before* and *after*. The objective of the two novels is to focus on the ubiquity of fear and a sense of apocalypse, rather than the catastrophe in itself.

Describing post-apocalyptic worlds: traditional images of catastrophe

Chevillard's and Houellebecq's catastrophe narratives – more precisely, about everything apart from the catastrophes – include themes often used in post-apocalyptic novels. A harsh post-apocalyptic environment is an important theme in such narratives. The world of the aftermath is generally hostile to humans: the new environment is so disturbed and unbalanced that it is not a safe habitat. In addition, humans are constantly threatened by further devastating environmental disasters.

In *La Possibilité d'une île*, the neohumans recount the many environmental disasters that have re-shaped the face of the Earth since the death of Daniel1, and the beginning of the apocalypse. Daniel25 states that ‘le début de l'effondrement des civilisations humaines fut marqué par des variations thermiques aussi soudaines

15 Éric Chevillard, *Sans l'orang-outan* (Paris: Minuit, 2007), 9 [hereafter C].

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qu'imprévisibles [the collapse of human civilisation was marked by temperature variations that were as sudden as they were unpredictable];¹⁶ and Daniel²⁴ mentions events such as the 'Grand Assèchement [Great Drying-Up]' (*H* 114; *B* 95) – the capitalised adjective and noun evoke a geological period.¹⁷ In *Sans l'orang-outan*, Albert Moindre and the other survivors have to live in near arctic conditions after the primates' death: 'comment ne pas dérapier sur cette banquise? [...] La glace brûle. Nous cuisons à petit feu en tremblant de froid [how not to slip on this floe? [...] The ice burns. We are slowly cooking while shivering of cold]' (C 86). The ice on which they have to walk is so cold that it produces a burning sensation. Such extreme weather is life-threatening – the narrator states that it can petrify human bodies, turning them into statues: 'si nous ne réagissons pas aussitôt, nous mourons pétrifiés en quelques secondes, nous augmentons le nombre de statues qui forment la population majoritaire sur les terres abandonnées [if we do not react quickly enough, we die from petrification in a few seconds; we add to the number of statues that form the biggest population on the abandoned lands]' (C 86). In both novels, the world is too cold and too warm, too dry and too wet for the human species. This raises the issue of the effects of drastic atmospheric changes, one of the main themes of post-apocalyptic literature.

The catastrophes lead to a post-human world, in which the human species has nearly disappeared, and a different kind of humanity has emerged. In Chevillard's novel, humans have not been fully decimated, and the survivors are condemned to live 'sur les terres abandonnées [on the abandoned lands]' (C 84). In Houellebecq's novel, the neohumans live in sealed individual cells, beyond which roam *les sauvages* [the savages] – humans who have not benefitted from genetic manipulations, and who are consequently portrayed as a repellent, barely surviving *residue* of humanity. The neohumans, by contrast, embody the ideal posthuman creature, a better version of humanity. Though humans have not completely disappeared from the planet, it is obvious that the tenets of humanity have.

Surviving in a destroyed and hostile world is difficult for the characters in both stories. Sometimes, the fear of dying is superseded by a deep feeling of nostalgia, triggered by the survivors' dismay in the face of a world in which they no longer belong. Even Daniel²⁵ experiences it: 'je me surpris une fois de plus à être saisi par un accès de nostalgie en songeant aux fêtes, aux banquets, aux réunions de famille

16 Michel Houellebecq, *La Possibilité d'une île* (Paris: Fayard, 2005), 447 [hereafter *H*]; *The Possibility of an Island*, trans. by G. Bowd (London: Phoenix, 2006), 389 [hereafter *B*].

17 The disruption of human life on Earth by climatic malfunctions is a leitmotif in eschatological contemporary novels, one so important that it has its own sub-genre – 'climate-fiction', or 'cli-fi'.

qui devaient se dérouler là bien des siècles auparavant [I found myself once again seized by a fit of nostalgia as I thought of the parties, the dinners and the family reunions that must have taken place there many centuries beforehand]' (*H* 445; *B* 389). The experience of nostalgia on the part of the neohuman – programmed to be emotionless – suggests that such a deep feeling is somehow encoded in human (thus posthuman) DNA. In *Sans l'orang-outan*, Albert is nostalgic about the time when orangutans lived on the planet: 'cette perte [...] nous a laissés à jamais inconsolables [this loss [...] has left us forever inconsolable]' (*C* 71). The yearning is for the world before the apocalypse, even though it was already ruined:

Ainsi nous l'aimions, ce monde anéanti qui nous semblait pourtant inhabitable, dont nous ne cessions de déplacer les pierres: au moins n'était-il pas frappé d'un deuil irréversible. (*C* 64)

[Thus we loved it, that devastated world, even if it seemed uninhabitable to us, that world whose rocks we wound not stop moving: at least it was not affected by a sense of irreversible loss.]

The survivors do not pine for an idealised world, but for the very damaged one in which we live today.

Along with this deep feeling of nostalgia, the characters feel a profound *ennui*, resulting from the lack of purpose in their survival amid a devastated world. The neohumans' only occupation is reading and commenting on Daniel1's autobiography, and on previous clones' commentaries. The lack of excitement explains Daniel25's decision to leave his cell. In Chevillard's work, the survivors are consumed by boredom: 'l'ennui s'abat sur les villes et les campagnes indépendamment des contingences et des circonstances du jour [*ennui* is assailing the cities and the lands without regard for the contingencies and the circumstances of the day]' (*C* 64).

The worlds described by Houellebecq and Chevillard are dystopian. In both novels, the environmental catastrophes coincide with the establishment of oppressive governments or forms of authority: in *Sans l'orang-outan*, Albert briefly mentions an oppressive army; in the post-apocalyptic world of Houellebecq's novel, the neohumans are obliged to stay in their cells, taking orders from the mysterious and repressive 'Sœur Suprême [Supreme Sister]' (*H* 424; *B* 370) and 'Sept Fondateurs [Seven Founders]' (*H* 424; *B* 370), about whom the reader learns practically nothing.

These themes often appear in environmental catastrophe narratives in North America, and the translation of an American imaginary into French fiction is not surprising on a thematic level. Such imitation does not mean, however, that uniqueness is not found in French apocalyptic and post-apocalyptic novels. Let us consider the formal and structural elements of the novels by Chevillard and Houellebecq in order to identify their specificities.

Challenging narratives: the originality of French writing

When analysing French novels about environmental catastrophe, attention should be drawn to the diegesis¹⁸ and the aesthetics of the writing. In the novels by Houellebecq and Chevillard, these formal elements reveal the richness of French writing about possible catastrophes.

The diegesis in both novels challenges expectations in terms of narrative structure because the narrating voice is frequently unidentifiable. In the opening pages of *La Possibilité d'une île*, the very notion of 'I' is questioned, when the mysterious narrator states: 'quand je dis "je", je mens [when I say "I", I am lying]' (H 14). This warning encourages us to question the narrative and its authenticity, and illustrates the fact that the novel distances itself from typical (post)apocalyptic narratives. In Houellebecq's text, the post-catastrophe period is narrated by the neohumans, who do not experience the world directly (unlike Daniel1). Their life is one of testifying and commenting from a sealed cell. The description of the world after the environmental catastrophe is thus undertaken by beings whose only purpose is to comment on their human ancestor's autobiography, rather than creating their own story – their perspective represents a second degree of storytelling, a commentary on the story told by Daniel1. The neohumans are narrators and commentators, rather than true characters, and this distinction implies that the reader should interpret their narrative with caution. The same prudence is necessary when reading the post-apocalyptic part of *Sans l'orang-outan*. If we accept Albert Moindre as the narrator of the first and last parts of the novel, the second part is thrown into relief because it is narrated by a mysterious voice using 'nous' in reference to all of the survivors of the catastrophe. The systematic use of the plural, which shifts the focus away from Albert Moindre, is somewhat confusing because it is unclear who is recounting the humans' survival in the post-apocalyptic world.¹⁹ The unidentified voice of narration, which sometimes switches back to 'I' without explicitly referring to Albert Moindre's identity, promises to describe the new world with 'ce scrupule de greffier [a court clerk's scruples]' (C 122). Like the neohumans, the voice takes responsibility for narrating the story.

18 I use the term 'diegesis' to refer to the way in which the story is told.

19 This narrative shift in both novels can be interpreted as a symptom of one of the most important consequences of the catastrophe, which is to insist on humans as a species, and to make individuals less relevant within a group of beings with no distinct individual identities. The use of 'nous [we/us]' in the works of Houellebecq and Chevillard expresses the loss of individuality and subjectivity that characterises a post-human world. The neohumans epitomise this depersonalisation because they are clones.

This kind of metanarrative is a way for Houellebecq and Chevillard to distance their novels from typical (post)apocalyptic narratives. Such a structure reminds us that the narratives of Albert Moindre and the neohumans are purely speculative.

The novels challenge (post)apocalyptic narratives by using a parodic tone. The appearance of post-apocalyptic stereotypes, such as images of New York's devastation after environmental disaster, becomes untrustworthy. In Houellebecq's *La Possibilité d'une île*, Marie²³ – another neohuman – lives in the ruins of New York 'en plein milieu de ce que les hommes appelaient Manhattan [in the very heart of what men used to call Manhattan]' (H 202). But her part in the narrative is hard to justify, as there is no Marie in Daniel's temporality, and she lives on a continent that has little to do with the plot. Her presence in the novel can be construed as an attempt to include a particularly common stereotype of post-apocalyptic fiction; given the dark humour of Houellebecq's writing, such an element cannot be taken as genuine. In *Sans lorang-outan*, the insistence on the fatality of the orangutans' death seems too great to be sincere. The cause-and-effect relationship between Bagus and Mina's demise and the end of the world is something of a stretch,²⁰ and Chevillard's exaggerated narrative has the air of mocking the gravity of (post)apocalyptic narratives. According to Guilhem Menanteau, the tragic tone of *Sans lorang-outan* is so overstated that it can be read as a 'pastiche d'apocalypse [pastiche of apocalypse]'.²¹ The sudden shift from the first part – Albert Moindre's long lament over the death of Bagus and Mina – to the second part – the suffering of degraded humans in a post-apocalyptic landscape – is almost too radical to be taken seriously. Chevillard – who has called the *post-exotic* (post-apocalyptic) writing of Antoine Volodine (1950-)²² a 'magistrale plaisanterie [a magisterial joke]'²³ – could be using this type of writing as a playful exercise.

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- 20 Carole Allamand argues that the setup, which might appear to be a 'loufoquerie [folly]', is a means of revealing the seriousness of the orangutan's death because – given that the animal's identity is so close to our own – such a tragedy announces humans' disappearance from the planet. Carole Allamand, 'Du sommaire au moindre: l'humanité en fuite', *Contemporary French and Francophone Studies* 16.4 (2012), 517–24 (519–20).
- 21 Guilhem Menanteau, 'Éric Chevillard, *Sans lorang-outan*', *Lelitteraire.com* (2 October 2012), <<http://www.lelitteraire.com/?p=2936>> [accessed 26 May 2016].
- 22 All of Volodine's works depict a strange, oppressive post-apocalyptic world. Antoine Volodine, *Des anges mineurs: narrats* (Paris: Seuil, 1999); *Dondog: roman* (Paris: Seuil, 2002).
- 23 Éric Chevillard, 'L'Humour du désastre', *Le Monde des livres* (5 January 2012), <http://www.lemonde.fr/livres/article/2012/01/05/l-humour-du-desastre_1625806_3260.html> [accessed 26 May 2016].

These narrative layers suggest that Houellebecq and Chevillard do not intend to focus primarily on environmental issues. Their speculations about a potential environmental disaster have more to do with the process of writing than with raising awareness about the ecological crisis. Such writing represents an opportunity to experiment with the aesthetics of fiction.

Both novels initiate a game with the reader by insisting on the oneiric aspect of the narrated reality. In *Sans l'orang-outan*, Albert Moindre's portrait of the post-apocalyptic world seems to arise from a post-traumatic delirium or a dream. At the end of the novel, Albert's hope to revive the extinct orangutan species by inseminating his friend Aloïse with Bagus's sperm does not appear realistic or rational. Such an ending makes us doubt the truthfulness of Albert Moindre's words. Beyond this strange reality, the novel gives rise to a sense of uncanniness akin to magical realism. Albert Moindre confuses us by saying that survivors are lost in a city that they used to know perfectly: 'on se perd dans la ville trop connue. D'aucuns ont essayé d'en dresser le plan [we get lost in the overly well known city. Some have tried to draw a map of it]' (C 77). The paradox is stated so casually that we sense tensions in the apparent realism of the narrative because such a subtle, yet tangible, distortion of reality calls into doubt the verisimilitude of the account. Sometimes, the limit between reality and dreams is blurred, as Albert Moindre mixes both: 'si l'obscurité nous soulage un moment de l'éternelle vision du désastre, la réalité nous rattrape dans nos rêves, le sommeil nous réveille en sursaut [if darkness relieves us for a moment from the constant view of disaster, reality catches up to us in our dreams, slumber wakes us with a start]' (C 69). The idea of being awakened by slumber is absurd, and the mix of reality and dreams is confusing. Is what the character describes a nightmare, rather than reality?

La Possibilité d'une île initiates doubt as to the reality of the narrative in the opening pages, which are not assigned to a character, as we encounter the possibility that reality is a dream, and vice-versa: 'la séquence suivante aurait pu être un rêve [the following sequence could have been a dream]' (H 13). The use of the conditional perfect – functioning akin to the pluperfect subjunctive – suggests that the sequence is a dream. Although the works of Houellebecq and Chevillard are largely realistic, the credibility of each narrative is challenged by the idea of dreams and delirium corrupting the account. The two novels are not mere imitations of North American environmental post-apocalyptic novels because they are less straightforward, and more open to the imagination.

Such creativity represents a way of overcoming the overwhelming anxiety of environmental catastrophe narratives. The novels of Chevillard and Houellebecq draw on stereotypical images of post-apocalyptic environments in order to inspire

hope that the world will not end in utter collapse. In *Sans l'orang-outan*, the survivors dedicate a whole week to art, aptly called 'la semaine des tentures [the week of tapestries]' (C 150). Their efforts to revive one of the most hopeful, vivid aspects of humankind help to overcome adversity, and the post-apocalyptic world is not completely hopeless. In *La Possibilité d'une île*, the neohumans show a surprising sensitivity that inspires them to write poetry. The novel includes a dozen poems in verse that express the neohumans' keen awareness of their surroundings. Marie23's poem reveals a heightened ecosensitivity:

Et la mer qui m'étouffe, et le sable,
 La procession des instants qui se succèdent
 Comme des oiseaux qui planent doucement sur New York,
 Comme de grands oiseaux au vol inexorable. (H 384)

[And the sea that suffocates me, and the sand,
 The procession of moments that follow each other
 Like birds soaring gently over New York,
 Like great birds in inexorable flight.]

Marie23's lyricism in relation to natural elements (the sea; the sand) and living beings (the birds) epitomises the neohumans' creativity and a somewhat startling closeness to the environment. The presence of poetry serves two purposes: first, it shows that the post-apocalyptic world can be re-enchanted because the neohumans feel a connection to the environment which the humans of the Anthropocene thought had been lost forever; second, it affirms our capacity for reinvention because the mix of verse and prose loosens the generic constraints of the novel. Houellebecq has expressed satisfaction about the integration of poetry into the novel: 'pour la première fois, j'ai réussi ici à intégrer de la poésie au milieu de la prose. Ça fait sens. Je suis satisfait de ce livre, comment dire, physiquement [for the first time, I managed to incorporate poetry in the middle of prose. It makes sense. I am satisfied with this book – how to put it – physically]'.²⁴ He recounts his interest in working on the form of the novel as much as its content: 'ce qui m'intéresse, au fond, ça n'est pas d'envisager l'avenir, c'est l'écriture. J'accorde plus de prix à la qualité de mes textes qu'à la validité de mes intuitions [what ultimately interests me is not to imagine the future, but to focus on writing. I value the quality of my texts more than the validity of my intuitions]'.²⁵ Houellebecq suggests that the worth of writing about environmental catastrophes derives from

24 Jérôme Garcin and Michel Houellebecq, 'Un entretien avec Michel Houellebecq: "Je suis un prophète amateur"', *Le Nouvel Observateur* 2129 (25 August 2005), 8–10 (9).

25 Garcin and Houellebecq, 'Un entretien avec Michel Houellebecq', 9.

reinventing literature and challenging form, rather than focussing exclusively on the ecological situation.

Expressions of hope for literature's survival in (post)apocalyptic narratives

Chevillard's *Sans l'orang-outan* and Houellebecq's *La Possibilité d'une île* reveal a careful attention to narrative form and structure that is evident in other French contemporary novels about environmental catastrophes.

The fact that these two authors – seen as writers of 'general fiction' – decided to adapt a narrative so often associated with science fiction is surprising, but their work amounts to more than a mere imitation of a North American tradition. The novels by Chevillard and Houellebecq go beyond their apocalyptic content to experiment with new forms of narrative that are tricky, playful and profound.

The novels challenge the purpose of environmental writing because they are not written to spread an environmental message. Houellebecq has publicly stated his disdain for ecologists,²⁶ and Chevillard is apathetic about taking on such a responsibility.²⁷ Both authors question contemporary culture by testing the limits of literature, building on reflections about the contemporary environmental crisis to elaborate speculative narratives about what it could mean for our world.

The 'sense of an ending' in our physical surroundings finds apt expression in contemporary cultural production. It is logical that the endangerment of humanity goes hand-in-hand with the endangerment of literature, since literature cannot survive without human language – spoken and written. The novels of Chevillard and Houellebecq offset such dark ideas by way of the depth and richness of their diegetic complexity, their play on plausibility, and their inclusion of a hopeful message in the post-apocalyptic narrative. Both authors' flair for vividness and creative mischief is shared by authors such as Volodine who address environmental concerns from the viewpoint of formal experimentation. An appreciation of the shifting aesthetics of the text is thus fundamental to understanding the uniqueness of French fiction about environmental catastrophes.

26 Grégoire Leménager, 'Houellebecq: les écolos sont les collabos de l'islamisme', *BibliObs* (5 April 2011) <<http://bibliobs.nouvelobs.com/actualites/20110405.OBS0791/houellebecq-les-ecolos-sont-les-collabos-de-l-islamisme.html>> [accessed 26 May 2016].

27 Blanche Cerquiglioni and Éric Chevillard, 'Éric Chevillard: "la littérature commence avec le refus de se plier aux faits"', *Critique* 767 (2011), 305–14 (311).

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Hannes De Vriese

On the Meaning of Being Alone with Nature: Sylvain Tesson's Ecocritical Sincerity and Eco-poetic Sensuality in *Dans les forêts de Sibérie*

Abstract: In the 2011 travelogue *Dans les forêts de Sibérie*, Sylvain Tesson relates a six-month retreat on the banks of Lake Baikal in Siberia. This autobiographical piece of literary nonfiction – motivated by a disgust with Parisian society that is considered to be morose and artificial – celebrates the beauty of pristine nature, and describes the benefits of a humble life in the wilderness. In view of the genre, themes and general configuration of Tesson's text, a filiation with Thoreau's *Walden* (to which Tesson refers) is obvious, yet there are marked differences in Tesson's narrative: the seasons have little influence on the activities of the narrator, and there is no account of efforts to work the land, or of any engagement with natural cycles. Instead of depicting a vision of independence and harmonious co-existence with nature, the book indulges in hedonic exoticism and sensuality that arise from contact with the wilderness. The ecocritical dimension of Tesson's text centres on the revelation that the narrator's retreat is more of an eco-poetic parenthesis than an ecological utopia. Although Tesson ponders the relations of man towards animals and nature, his experience of the wild – designated as provisional and unstable – is subject to irony and criticism, reflecting what may be a typical French suspicion towards ecological thought, as critics including Alain Suberchicot and Pierre Schoentjes have observed in the works of thinkers (Luc Ferry) and writers (Jean-Christophe Rufin). This chapter broaches the subject of how French literature responds to ecocritical thought and writing that has – until quite recently – been associated with the anglophone world.

Key critics of the representation of environmental preoccupations in French literature attest that the North American origins, methods and ideological commitments of ecocriticism have hindered its uptake in France. Pierre Schoentjes notes that *l'écocritique peine à trouver une place en France. Plusieurs obstacles se présentent [ecocriticism encounters difficulties in finding a place in France. Several obstacles present themselves]*.¹ Schoentjes distinguishes between different causes, some practical – most major works of ecocriticism have not been translated into French – and others that result from deeper cultural and theoretical

1 Pierre Schoentjes, *Ce qui a lieu: essai d'écopoétique* (Marseille: Wildproject, 2015), 22 [unreferenced translations are mine].

divides, particularly from the general suspicion of the French academic world with regard to cultural studies.² Another obstacle to the proliferation of the environmental humanities has been identified by Lawrence Buell, who speaks of critics dismissing ecocriticism due to ‘the suspicion that it might not boil down to much more than old-fashioned enthusiasms dressed up in new clothes.’³ In the field of French literary studies, a critic who undertakes the analysis of nature-writing might be seen as simply replicating studies conducted on, say, landscapes in the work of Julien Gracq (1910–2007), Provençal nature in the writings of Jean Giono (1895–1970), or the Romantic *sentiment de nature*.

French scholars interested in ecocriticism are confronted with the lack of a clearly defined French corpus.⁴ American literary studies, on the contrary, recognise *nature writing* as a genre with a prestigious lineage originating with Henry David Thoreau (1817–62), and including several successful contemporary authors such as Barry Lopez (1945–), Gary Snyder (1930–), Annie Dillard (1945–) and Wendell Berry (1934–).⁵ Environmental writing as a genre is largely absent from French publishing, and most major publishers do not offer collections of fiction (or creative non-fiction) about environmental concerns. In 2013, Seuil (Paris, 1935–) founded a new collection, ‘Anthropocène’, with an environmental scope.⁶ To date, works published in the collection include pieces relating to the humanities and the social sciences, but lacking a literary dimension. Certain publishers, including Wildproject (Marseille, 2009–) and Gallmeister (Paris, 2006–), specialise in environmental fiction, but their catalogues chiefly consist of American authors translated into French.

Recent publications seek to fill this gap in the French critical landscape. An issue of *Revue critique de fixxion française contemporaine* [*Critical Review of Contemporary French Fixxion*] from 2015 attests to an increasing interest in environmental questions in contemporary French literature and criticism. In the issue, some critics offer a new approach to well-known authors – Michel Houellebecq;

2 Schoentjes, *Ce qui a lieu*, 23.

3 Lawrence Buell, *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination* (Malden, MA: Blackwell, 2005), 2–3.

4 Pierre Schoentjes, ‘Texte de la nature et nature du texte: Jean-Loup Trassard et les enjeux de l’écopoétique en France’, *Poétique* 164 (2010), 477–94.

5 Alain Suberchicot, *Littérature américaine et écologie* (Paris: L’Harmattan, 2002); *Littérature et environnement: pour une écocritique comparée* (Paris: Champion, 2012).

6 Christophe Bonneuil, ed., ‘Anthropocène’, *Seuil* (10 October 2013) <<http://www.seuil.com/collection/collection-618>> [accessed 26 May 2016].

Philippe Jaccottet; Michel Deguy⁷ – while others examine the environmental writing of forgotten writers, such as Pierre Gascar.⁸ The majority of the collection deals with a younger generation of writers – Marie-Hélène Lafon; Marie Darrieussecq; Éric Chevillard; Hubert Mingarelli⁹ – in a way that heralds an important place in literary studies for French environmental writing. As I argue in my contribution to the issue,¹⁰ it is possible that French literary criticism will follow a path similar to American literary criticism¹¹ in affording more careful attention to francophone environmental writing.

Despite the fact that an increasing number of French authors reflect upon nature and environments in their work, texts rarely engage in political reflection; French literature thus tends to demonstrate little ecological and political commitment. This could be the result of a certain reluctance within French society, which is arguably mistrustful of political environmentalism. Philosopher and politician Luc Ferry perfectly embodies French scepticism with regard to ecological thought. In *Le Nouvel Ordre écologique* (1992), Ferry criticises various aspects of environmental ideology, highlighting historical connections between environmentalism and totalitarianism (Nazism; Stalinism).¹² Throughout the book, Ferry expresses disapproval about certain forms of ecological thought, directing strong criticism towards deep ecology.

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- 7 Emily McLaughlin, 'The Practice of Writing and the Practice of Living: Michel Deguy's and Philippe Jaccottet's Eco-poetics', *Revue critique de fixxion française contemporaine* 11 (2015), 38–48.
 - 8 Sara Buekens, 'Pour que l'écologie supplante le nationalisme: l'esthétique de Pierre Gascar', *Revue critique de fixxion française contemporaine* 11 (2015), 49–59.
 - 9 Stephanie Posthumus, 'L'Habiter écologique et l'imaginaire paysan chez Marie-Hélène Lafon et Michel Serres', *Revue critique de fixxion française contemporaine* 11 (2015), 100–11; Thangam Ravindranathan, 'Un hérisson peut toujours arriver', *Revue critique de fixxion française contemporaine* 11 (2015), 71–80; Marie Cazaban-Mazerolles, 'La Poétique écologique profonde d'Éric Chevillard', *Revue critique de fixxion française contemporaine* 11 (2015), 60–70; Sylvie Vignes, 'Hubert Mingarelli: nostalgie et quête d'une eau de source', *Revue critique de fixxion française contemporaine* 11 (2015), 28–37.
 - 10 Hannes De Vriese, 'Écritures antillaises entre géopoétique et éco-poétique: sur la nature des cataclysmes chez Patrick Chamoiseau et Daniel Maximin', *Revue critique de fixxion française contemporaine* 11 (2015), 16–27.
 - 11 Ursula K. Heise, 'The Hitchhiker's Guide to Ecocriticism', *Publications of the Modern Language Association of America* 121.2 (2006), 503–16.
 - 12 Luc Ferry, *Le Nouvel Ordre écologique: l'arbre, l'animal et l'homme* (Paris: Grasset, 1992), 35.

In the spy novel *Le Parfum d'Adam* (2011), Jean-Christophe Rufin echoes Ferry's critique of environmentalism, cautioning the reader against ecological terrorism, which is considered as an extreme of deep ecology.¹³ Rufin sheds a negative light on environmental activism, which Ferry disdainfully calls 'la nébuleuse écologiste'.¹⁴ In *Le Parfum d'Adam*, American secret agents work to thwart a group of terrorists planning to eliminate the entire Third World population by spreading a new cholera virus. Utilising the characters and codes of a Hollywood thriller, Rufin shows the dark side of ecogism.

Contemporary French fiction does not roundly condemn environmentalism. Alice Ferney's *Le Règne du vivant* (2014) offers a fictionalised biography of the environmental activist Paul F. Watson (1950).¹⁵ Ferney paints a laudatory portrait of Watson's controversial personality in the guise of Magnus Wallace, the central character, who starkly contrasts with Rufin's Ted Harrow, also meant to represent Watson, but in the mode of a dangerous fanatic who acts as a mercenary for the wealthy super-villain Allistair McLeod. By presenting two opposing portraits of Paul Watson, French fiction becomes a forum for debate. Alice Ferney opts to use fiction as a means for expressing political engagement:

Je rends hommage à des militants controversés et je leur donne raison. On reproche aux 'éco-terroristes' d'être dangereux, mais ce sont souvent eux qui sont assassinés. À travers ce livre, je m'engage à leurs côtés.

Je n'ai pas une âme de militante. Dans la vie, je me tais; mais un livre, c'est une voix. Je joue le jeu.¹⁶

[I honour controversial activists, and I agree with them. 'Eco-terrorists' are criticised for being dangerous, but it is often them who are killed. With this book, I take up their cause.

I do not have the soul of an activist. In life, I keep quiet; a book, however, is a voice. I play the game.]

According to Ferney, the novel is a space for activism. Her position resembles the views of certain Francophone authors:¹⁷ Patrick Chamoiseau does not hesitate to

13 Jean-Christophe Rufin, *Le Parfum d'Adam* (Paris: Gallimard, 2011).

14 Ferry, *Le Nouvel Ordre écologique*, 33.

15 Alice Ferney, *Le Règne du vivant* (Arles: Actes Sud, 2014).

16 Alice Ferney and Chloé Thibaud, "'Je rends hommage aux éco-terroristes': entretien avec Alice Ferney", *BibliObs* (20 November 2014), <<http://bibliobs.nouvelobs.com/romans/20141119.OBS5507/alice-ferney-je-rends-hommage-aux-eco-terroristes.html>> [accessed 26 May 2016].

17 Jean-Loup Trassard is different because he outlines his political views in press articles, and reserves fiction for portraits of a rural humanism without an explicit political commitment. Jean-Loup Trassard, 'Arrêtez le massacre', *Le 1 95* (24 February 2016),

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give voice to political, historical and ecological commitments in fiction,¹⁸ as well as in essays and pamphlets.¹⁹ Environmental literature is becoming a key genre in contemporary French literature, potentially appealing to a larger readership.²⁰

After Walden Pond, Lake Baikal

Given the increased attention that ecocritical writing and thought is garnering in French literary studies, Sylvain Tesson's travelogue *Dans les forêts de Sibérie* (2011), relating a six-month retreat on the banks of Lake Baikal in Siberia, is a particularly promising text. Tesson, motivated by disgust with a Parisian society that he considers gloomy and artificial, writes the piece of autobiographical nonfiction to celebrate the beauty of pristine nature, and describe the benefits of a humble life in the wilderness. The genre, themes and general structure of Tesson's text suggest commonality with Thoreau's *Walden*, and American nature writing more generally. The passage of time has little influence on the activities of the narrator, though, and the author makes no account of working the land or engaging with the cycles of nature (despite the changing seasons structuring the narrative). The book, instead of depicting an ideal of autonomy and a life in harmony with nature, indulges in hedonistic exoticism and sensuality that arises from contact with the wilderness.

The ecocritical dimension of Tesson's text merits scrutiny because the narrator's retreat is less an ecological utopia than an eco-poetic parenthesis. In her contribution to the eco-poetically themed issue of *Revue critique de fiction française contemporaine* from 2015, Stephanie Posthumus offers an overview of two modes of analysing representations of nature and environments: ecocriticism adopts an explicitly ecological politics to analyse matters ranging from corporeal issues to toxic landscapes;²¹ eco-poetics emphasises the aesthetic and formal dimensions

<<http://le1hebdo.fr/numero/95/arrtez-le-massacre-1469.html>> [accessed 26 May 2016]; *L'Homme des haies* (Paris: Gallimard, 2012).

- 18 Patrick Chamoiseau, *Biblique des derniers gestes: roman* (Paris: Gallimard, 2002); *Le Papillon et la lumière* (Paris: Rey, 2011); *L'Empreinte à Crusoé* (Paris: Gallimard, 2012).
- 19 Patrick Chamoiseau and Édouard Glissant, *L'Intraitable Beauté du monde: adresse à Barack Obama* (Paris: Galaade, 2009)
- 20 For an observation of a similar trend in British literature, see Jamie Doward, 'Hawks, Butterflies, Coasts And Footpaths: How Nature Writing Turned to Literary Gold', *The Guardian* (22 March 2015), <<https://www.theguardian.com/books/2015/mar/22/nature-writing-literary-gold>> [accessed 26 May 2016].
- 21 Stacy Alaimo, *Bodily Natures: Science, Environment, and the Material Self* (Bloomington, IN: Indiana University Press, 2010); Lawrence Buell, 'Toxic Discourse', *Critical Inquiry* 24.3 (1998), 639–65.

of literary and artistic representations of nature.²² Posthumus rightfully asserts that 'la position de la critique littéraire n'est jamais neutre, jamais désengagée',²³ and Tesson's work points to a tension between these two positions that requires further attention.

The incipit to Tesson's novel closely resembles the beginning of *Walden*, suggesting a debt to the Thoreauvian project:

Je m'étais promis avant mes quarante ans de vivre en ermite au fond des bois.

Je me suis installé pendant six mois dans une cabane sibérienne sur les rives du lac Baïkal, à la pointe du cap des Cèdres du Nord. Un village à cent vingt kilomètres, pas de voisins, pas de routes d'accès, parfois une visite. L'hiver, des températures de -30 °C; l'été des ours sur les berges. Bref, le paradis.²⁴

[I had promised myself that before turning forty I would live as a hermit in the depths of the woods.

I settled for a six-month period in a Siberian cabin on the shore of Lake Baikal, at the tip of North Cedar Cape. The nearest village is seventy-five miles away, no neighbours, no road access; now and then, a visit. During winter, temperatures below 30 degrees Celsius; during summer, bears on the shores. In a word, paradise.]

Similar reasons are given in the first paragraph of Thoreau's work:

When I wrote the following pages, or rather the bulk of them, I lived alone, in the woods, a mile from any neighbor, in a house which I had built myself, on the shore of Walden Pond, in Concord, Massachusetts, and earned my living by the labor of my hands only. I lived there for two years and two months. At present I am a sojourner in civilized life again.²⁵

Both writers begin by explaining how their writing is meant to be an account of their retreat. Before reflecting on the experience, both men identify the geographical terms of their seclusion: Thoreau resides in the woods a little over a mile from the town of Concord; Tesson is miles from any form of civilisation. Akin to Thoreau, Tesson chooses a cabin situated in a landscape composed of trees and water, echoing the desire of the modern man who wishes to escape from society, as Yi-Fu Tuan observes in *Topophilia*:

22 Nathalie Blanc, Denis Chartier and Thomas Pughe, 'Littérature & écologie: vers une éco-poétique', *Écologie & Politique* 36 (2008), 17–28 (21); Daniel A. Finch-Race and Julien Weber, 'Editorial: The Ecocritical Stakes of French Poetry from the Industrial Era', *Dix-Neuf* 19.3 (2015), 159–66 (161–3).

23 Posthumus, 'L'Habiter écologique', 101.

24 Sylvain Tesson, *Dans les forêts de Sibérie: février-juillet 2010* (Paris: Gallimard, 2013), 9 [hereafter F].

25 Henry D. Thoreau, *Walden; or, Life in the Woods* (New York, NY: Dover, 1995), 1.

Today the cabin in the forest clearing remains a powerful lure to the modern man who dreams of withdrawal. Three other natural settings have, at different times and places, appealed strongly to the human imagination. These are the seashore, the valley, and the island.²⁶

In the pocket edition of *Dans les forêts de Sibérie*, the cover image makes another connection with Thoreau's legacy by showing a photograph of the Russian cabin, which is very similar to iconic representations of the cabin in which the American author resided. Tesson's project presents itself as a re-enactment of Thoreau's retreat, but is a more radical experience, as shown by the incipit that emphasises increased remoteness and extreme temperatures. Tesson opts for his retreat from civilised life to be an exotic adventure, whereas Thoreau's project had a more domestic undertone.

The similarities between the sojourn near Walden Pond and the one on Lake Baikal are striking; it seems that Tesson models his retreat and story on the writing of the man considered by many to be the founding father of ecological thought in America. *Walden* is part of Tesson's 'liste de lectures idéales composée à Paris avec grand soin en prévision d'un séjour de six mois dans la forêt de Sibérie [list of ideal reading material, very carefully drawn up in Paris for the purpose of a six-month stay in the forests of Siberia]' (F 33). In this respect, *Dans la forêt de Sibérie* appears to be a model of French ecocritical nonfiction.

Out of the world

Tesson's travels to Russia represent an escape from modern consumer society. A scene in a Russian supermarket at the beginning of the book symbolises the reasons that have led Tesson to leave the civilised world for the Russian wilderness: 'quinze sortes de ketchup. À cause de choses pareilles, j'ai eu envie de quitter ce monde [fifteen kinds of ketchup. Such things have driven me to want to leave this world]' (F 21). The needless variety of the Heinz brand, mentioned twice on the same page, comes to represent the pervasive influence of global consumerism, which extends from great conglomerations such as Paris and New York to the smallest towns of the Russian tundra. Tesson responds to this uncomfortable truth with disgust and disillusion.

Tesson's worldview is a Manichean one, divided between the pristine Siberian wilderness (where events take place over the course of the narration) and landscapes that have been altered and disfigured by human society and industrial

26 Yi-Fu Tuan, *Topophilia: A Study of Environmental Perception, Attitudes, and Values* (Englewood Cliffs, NJ: Prentice Hall, 1974), 115.

activity. Throughout the book, Tesson compares and contrasts memories of his urban life with his time on the untouched and lonesome shores of Lake Baikal. The following list enumerates several reasons for his departure:

RAISONS POUR LESQUELLES JE ME SUIS ISOLÉ DANS UNE CABANE
 J'étais trop bavard
 Je voulais du silence
 Trop de courrier en retard et trop de gens à voir
 J'étais jaloux de Robinson
 C'est mieux chauffé que chez moi,
 à Paris
 Par lassitude d'avoir à faire les courses
 Pour pouvoir hurler et vivre nu
 Par détestation du téléphone
 et du bruit des moteurs. (F 118)

[REASONS FOR WHICH I HAVE ISOLATED MYSELF IN A CABIN
 I was too talkative;
 I wanted silence;
 Too much late mail and too much people to see;
 I was jealous of Robinson;
 It's better heated here than at my place
 in Paris;
 I was tired of having to shop;
 In order to be able to yell and live naked;
 Because I hate the telephone
 and the noise of engines.]

The author describes his feelings of disgust and alienation when he was in the city. He not only needs to flee consumerist profligacy, but also superficial social niceties, noise and pollution. The civilised world is associated with degradation and decay.

Tesson aligns himself with Arne Næss's thesis that overpopulation is a major strain on the earth's ecosystem. In *Le Nouvel Ordre écologique*, Ferry passionately criticises the position of the father of deep ecology, which he considers to be a form of *anti-humanism*.²⁷ Likewise, Rufin highlights the possible abuses of ecological Malthusianism.²⁸ Tesson, on the contrary, takes the side of deep ecology, not by referring directly to Arne Næss, but by quoting the speech made by Claude

27 Ferry, *Le Nouvel Ordre écologique*, 157.

28 Rufin, *Le Parfum d'Adam*, 407.

Lévi-Strauss upon receiving the Premi Internacional Catalunya in 2005.²⁹ The problem of human demographical growth surfaces when Igor, a Russian friend of Tesson, confides his distress because he and his wife cannot conceive. The narrator considers fertility problems to be an advantage from an ecological viewpoint:

Je n'ose le consoler en lui disant que la termitière humaine est pleine à craquer. Que Claude Lévi-Strauss désignait comme des 'vers à farine' les milliards d'humains entassés sur une sphère trop étroite et constatait que nous étions en train de nous intoxiquer. Que le vieux maître, inquiet de voir la pression démographique mettre la Terre sous tension, 's'interdisait toute prédiction sur l'avenir', lui qui était né dans un monde six fois moins peuplé. (*F* 233–4)

[I do not dare to comfort him by saying that the human termite mound is more than full, that Claude Lévi-Strauss used the term 'mealworms' for the billions of humans crowded together on a too narrow sphere, or that he noted how we are poisoning ourselves. Nor dare I say that the old master, worried when observing how demographic pressure has become a strain for the Earth, 'forbade himself to make any prediction for the future'; he who was born in a world six times less populated.]

In line with Lévi-Strauss, Tesson's pessimistic worldview – the globe is overpopulated and on the edge of environmental collapse – suggests that bearing children is not a good idea.

Portraying the planet as a sort of human termite mound not only leads to practical considerations about food supply and waste production, but also induces an aesthetic malaise, at which Tesson hints in the passage about his disgust regarding Heinz ketchup. It is the proliferation of human beings that contributes to the expansion of bad taste:

La ruée des peuples vers le laid fut le principal phénomène de la mondialisation. Pour s'en convaincre il suffit de circuler dans une ville chinoise, d'observer les nouveaux codes de décoration de La Poste française ou la tenue des touristes. Le mauvais goût est le dénominateur commun de l'humanité. (*F* 29)

[The rush of the masses toward ugliness was the main characteristic of globalisation. It becomes evident when moving through a Chinese city, when observing the new design code in French postal offices, or tourists' clothing. Bad taste is humanity's common denominator.]

If globalisation and its tendency to standardise the tastes of the masses offend the author's aesthetic sensibilities, Tesson is doing no more than restating the kind of

29 Claude Lévi-Strauss, 'L'Etnòleg enfront de les identitats nacionals', *Generalitat de Catalunya* (30 March 2005), <http://web.gencat.cat/web/.content/03_GENERALITAT/PIC/documents/pdf/discurs_levi_strauss.pdf> [accessed 27 May 2016].

dissatisfaction with industrialisation that can be found in the work of David H. R. Lawrence (1885–1930). After reading *Lady Chatterley's Lover* (1928), the narrator criticises industrial (and post-industrial) societies that, because of their obsession with progress, lose something vital: 'c'est l'agonie du monde. "L'Angleterre industrielle efface l'Angleterre agricole". Constance sent une sève monter dans sa chair; elle comprend que le progrès désubstantialise le monde [the world is in agony. "Industrial England blots out agrarian England". Constance feels lifeblood running through her veins; she understands that progress alters the world's substance]' (F 121). Tesson yearns for a place where he can be true to himself, and free from society. He wants to express his disenchantment with contemporary society, and rediscover the essence of the world, away from landscapes disfigured by mankind.

Only the empty mountain landscapes of Lake Baikal allow Tesson to reconnect with what can be considered the cosmic order of the world. He proposes to divide global space into two narrow categories – inhabited or untouched:

Ces montagnes n'offrent rien qu'une profusion de sensations à éprouver sur-le-champ. L'homme ne les bonifiera jamais. Dans ce paysage sans promesse, écartelé de grandeur, les calculateurs en seront pour leurs frais. [...] Aménageur, passe ton chemin, regagne la Toscane! Là-bas, sous les ciels tempérés, les paysages attendaient que l'homme les façonne en campagne. Ici, dans cet amphithéâtre, les éléments règnent pour l'éternité. Il y eut des luttes dans les temps magmatiques, à présent, le calme. Le paysage, repos de la géologie. (F 282)

[These mountains offer nothing but an abundance of sensations to be felt in the moment. Man will never improve them. In this landscape without promises, wide open with magnificence, every plot or plan is defeated. [...] Move on, developer, return to Tuscany! There, under temperate skies, landscapes wait to be moulded by mankind. Here, in this amphitheatre, the elements reign for eternity. There were struggles in magmatic times; at present, calmness. The landscape is geology's rest.]

As far as Tesson is concerned, even beautifully shaped bucolic landscapes are to be considered part of modern society's wrongdoings. He does not admire Tuscan landscapes, entirely developed by man, and seeks pristine landscapes that contain the possibility of a mystic experience of nature.

Wilderness and transcendence

Having the potential to provide a mystic experience is the basis of another opposition between Paris and Lake Baikal: the civilised world is profane; the wilderness holds the possibility of transcendence. Tesson writes: 'j'ai quitté le caveau des villes et vécu six mois dans l'église des taïgas [I left the urban vaults and lived for six months in the church of the taiga]' (F 228). By transforming the Russian mountains into a church, Tesson thinks of nature and landscape in religious terms.

Tesson's preoccupations go beyond the practical considerations of pollution, social obligations, and the lack of good taste of the masses. He engages with a more spiritual way of thinking about nature, which is, as John Gatta explains, a fundamental feature of contemporary environmental thinking:

The current ecological crisis must be understood, I think, not as an array of technical problems but as a genuine crisis of spirit and imagination. Since religion deals in ultimate questions, while our culture's literature embodies its deepest hopes and fears, an interfusion of both disciplines should cast light on this major issue of our time.³⁰

According to Gatta, the search for transcendence in nature writing reveals the complexity of the environmental crisis, which is more spiritual than it may appear. Religious motifs in Tesson's book echo this idea.

Gatta observes that American nature writing – his main object of study – maintains a strong interest in the sanctity of wilderness, even though completely untouched landscapes have become extremely rare. This is even more true in a European context. In *Recours à la 'nature sauvage'* (2007), Robert Hainard cites comparable examples of unspoiled landscapes in Europe – the list is extremely short:

La Suisse possède encore quelques hectares de forêt vierge, mais je les connais surtout en Yougoslavie. Ce sont des forêts de montagne, évidemment. Elles sont de parcours faciles, mais toujours dans des endroits difficiles et vallonnés. Je connais aussi celle de Białowieża en Pologne. En France on trouve des forêts de fayards dans le Massif central, et quelques forêts très sauvages dans les Pyrénées, comme celle du Soussouéou en haute vallée d'Ossau.³¹

[In Switzerland, a few hectares of virgin forest subsist, but I know more of such things in Yugoslavia. They are mountain forests, obviously. They encompass easy routes, but always situated in difficult and hilly terrain. I also know the forest of Białowieża in Poland. In France, there are beech forests in the Massif Central, and some very wild forests in the Pyrenees, such as the Soussouéouan forest in the upper Ossau Valley.]

An avid alpinist, Tesson well knows how rare untouched nature is in Europe. As an author living in western Europe, it is necessary for him to travel in order to encounter natural landscapes that are not embedded, as a sort of shrine, within civilised territory. A key trait of nineteenth-century nature writing, this fascination with the 'wild' continues to influence contemporary authors. Despite the rareness of untamed landscapes – perhaps because of it – writers assign sacred value to the wilderness. As Gatta explains:

30 John Gatta, *Making Nature Sacred: Literature, Religion, and Environment in America from the Puritans to the Present* (Oxford: Oxford University Press, 2004), viii.

31 Robert Hainard, *Recours à la 'nature sauvage'* (Bats: Utovie, 2007), 36–9.

Although virtually nothing we encounter on the planet can now be regarded as outside the sphere of human influence, one can at least identify organisms and processes that seem relatively 'wild' – that is, beyond immediate human control. The sacred, too, traditionally names a reality apart from workaday culture, a category of existence outside the bounds of human control and rationalization.³²

Tesson experiences transcendence only in the forests around Lake Baikal; he thus reproduces a traditional trope that is part of the heritage of American nature writing.

The travelogue is marked from the beginning by a transcendental desire. Tesson starts the novel by staging the journey to the lake as the inauguration of a life-altering experience: going to Lake Baikal means 'changer de vie [changing life]' (F 22). The author drives over the frozen lake in order to arrive at the cabin – a dangerous and impressive feat that resembles a ritual of initiation:

Rouler sur un lac est une transgression. Seuls les dieux et les araignées marchent sur les eaux. J'ai ressenti trois fois l'impression de briser un tabou. La première, en contemplant le fond de la mer d'Aral. La seconde en lisant le journal intime d'une femme. La troisième, en roulant sur les eaux du Baïkal. Chaque fois, l'impression de déchirer un voile. L'œil regarde par le trou de la serrure.

J'explique cela à Micha. Il ne répond rien. (F 24)

[To drive on a lake is a transgression. Only gods and spiders walk on water. Three times, I had the impression of breaking a taboo. First, when contemplating the bed of the Aral Sea. Second, when reading a women's diary. Third, when driving on the waters of Lake Baikal. Each time, I had the impression of ripping a veil, of looking through a keyhole.

I explain this to Micha. He does not answer.]

Whilst going across the lake, Tesson is under the impression that he is usurping a privilege of the gods. He considers his action to be a transgression, a means to unveil a truth – another dimension of reality that should not be known to man. His companion Micha remains silent, underscoring the momentousness of the event.

From then on, the sojourn on the lake's shores is considered a religious retreat; it pleases Tesson to think of himself as a kind of religious hermit. He associates his disgust regarding city life with the *horror mundi* of the Desert Fathers of early Christianity:

Au IV^e siècle, les Pères du désert devenaient fous de solitude: ils ne supportaient plus la moindre intrusion. Ils refluait au fond des déserts, s'enfouissaient dans les grottes. Leurs réserves d'amour se vouaient à un monde vide de leurs semblables. Dans les banlieues, parfois, un type tire une volée de plombs dans un groupe de jeunes, au pied d'une tour. Il finit en entrefilet dans *Le Parisien*, puis derrière les barreaux. (F 45–6)

32 Gatta, *Making Nature Sacred*, 9.

[In the fourth century, the Desert Fathers became obsessed with loneliness: they could no longer withstand the slightest intrusion. They withdrew far into the desert, and confined themselves in caverns. Their reserves of love were vowed to a world lacking their kin. From time to time, a guy in the suburbs shoots at a group of youngsters in front of a housing building. He ends up being briefly mentioned in *Le Parsien* [*The Parisian*], then in jail.]

The stress and the discomfort of living in a crowded society lead to a *coup de folie* – a resentful act of madness such as murder. For Tesson, seclusion brings peace, understanding and spiritual fulfilment.

Tesson's retreat is, however, an extremely fragile endeavour, easily disturbed by the slightest sign of human activity. When fishermen playing loud music pass nearby, the religious motif emerges again, as the narrator takes the integrity of his retreat to have been undermined. He compares his situation to the experience of monks forced to guide tourists around a place that is supposed to be a haven of calm and serenity:

Ce que je suis venu fuir s'abat sur mon îlot: le bruit, la laideur, la grégarité testostéronique. [...] Je pense à ces reclus bénédictins contraints de guider les visites touristiques – ces religieux venus enfermer leur foi dans des cloîtres se retrouvent à détailler la règle de saint Benoît à des foules indifférentes. (F 45–6)

[What I have been hiding from invades my island: noise, ugliness, testosterone gregariousness. [...] I think of those Benedictine recluses who are forced to guide tourists – those monks who intended to seal their faith in cloisters end up explaining the Rule of Saint Benedict to unconcerned crowds.]

Religious imagery recurs throughout the book: the stove that heats the cabin is compared to a small divinity – 'un petit dieu qui possède sa vie propre [a small god possessed of its own life]' (F 37) – that claims logs as offerings; an ornithological guidebook published by Delachaux & Niestlé becomes 'un bréviaire consacré à l'ingéniosité du vivant, aux infinies subtilités de l'évolution, une célébration du style [a breviary dedicated to the inventiveness of all that lives, to the infinite nuances of evolution; a celebration of style]' (F 215), giving credence to the idea of a 'nature bible'.

Disenchantments

Tesson's work shares several traits with environmental nonfiction – recurring reflections on the transcendent nature of beauty; denunciations of consumer society and its impact on the environment; a literary rendering of real events – but his ecological and literary project is substantially problematic. According to Schoentjes, Tesson's work is a site of tensions because it expresses political commitment *and* disengaged contemplation:

La tension qui s'observe chez Tesson entre un engagement militant en faveur de l'environnement et la volonté de s'inscrire dans une écriture de la sagesse inspirée par la contemplation de la nature est caractéristique.³³

[In Tesson's work, one finds a characteristic tension between political commitment in favour of the environment, and the desire to comply with a form of literature that seeks wisdom by contemplating nature.]

Schoentjes explains that such contradictions arise because a solitary experience of nature, entailing detachment from any collective responsibility, runs counter to ecological commitment. Tesson does not eschew such inconsistencies; they are a key part of the story's development.

Many of the contradictions of Tesson's ecological project are underscored in the text. When evoking the magic beauty of the lake and the surrounding wild forest, he deconstructs this magic by considering the minimal impact of the panorama on others, especially the Russian inhabitants who have lived there for years:

J'aurai appris qu'on peut vivre près d'une patinoire géante, se nourrir de caviar, de pattes d'ours et de foie d'élan, se vêtir de vison, aller par les futaies fusil en bandoulière, assister chaque matin, lorsque les rayons de l'aube touchent la glace, à l'un des plus beaux spectacles de la planète, et rêver pourtant d'une vie dans un appartement équipé de toute la robotique et de la gadgeterie high-tech. (*F* 158)

[I will have learned that one can live next to an enormous ice rink, feed on caviar, bear paws and moose liver, clothe oneself in mink, walk beneath the trees with a rifle over one's shoulder, bear witness every morning to one of the most beautiful sights on the planet when the first rays of sunlight strike the ice, and nevertheless dream of living in an apartment equipped with robotics and high-tech gadgets.]

The locals do not share Tesson's enthusiasm for the magnificent view, and his wonder eventually begins to diminish: 'les rives du Baïkal me sont à présent trop familières pour me tirer la moindre larme [at present, the banks of Lake Baikal are too familiar to make me shed a tear]' (*F* 228). As time passes, the adventurer's enthusiasm dries up – the pristine beauty of the scenery no longer moves him.

Tesson's story of adventure and ecological consciousness entails elements of disillusionment. When the author uses mystic and religious references to describe his experience, there is the risk that such description may tip into irony. When he compares the lake to 'une patinoire géante [a giant ice rink]', Tesson attenuates the possible sacredness of the site. The sublime, when glimpsed, is always subject to doubt. Religious language tends to be used to designate trivial objects: Tesson, who loves cigars, compares cigar-smoke to incense (*F* 178). When visitors or

33 Schoentjes, *Ce qui a lieu*, 166.

Russian friends explain their spiritual worldview, Tesson is only able to stomach such 'bouillie spirituelle [spiritual 'nonsense]' because of his childhood religious education: 'un vieux résidu de patience inoculée par dix années d'éducation chez les frères m'aide à supporter la bouillie spirituelle [some residual patience acquired through a ten-year education provided by the brothers helps me to bear this spiritual nonsense]' (F 284). As a result of such a religious background, spirituality is kept at an ironic distance.

The multiple discrepancies and dissonances in the text indicate the flaws and contradictions of the author's project. Tesson notes, with a degree of self-derision, that the solitary nature of his endeavour is problematic: 'de mon duvet, j'entends crépiter le bois. Rien ne vaut la solitude. Pour être parfaitement heureux, il me manque quelqu'un à qui l'expliquer [from under my duvet, I hear the firewood crackle. Nothing equates to solitude. In order to be perfectly happy, I would simply need someone to whom I can explain this]' (F 160). The lonely retreat in the woods veers dangerously close to disappointment. The project is significantly compromised from the early moment in which Tesson buys large quantities of Heinz ketchup despite being disgusted by the mere presence of the brand in a small Russian town. The Thoreauvian dream of autarchy is jeopardised: Tesson never achieves independence, lives on industrial food (dried pasta, ketchup) brought with him rather than cultivating vegetables, and fails to leave behind modern technology (his laptop and satellite phone).

The retreat appears to be less serious and sincere than Thoreau's undertaking. Tesson's incipit expresses his intention more as a personal challenge than a necessity – the project is based on a vow to live as a hermit in the woods before reaching his fortieth birthday (F 9). The solitary adventure seems rather shallow, as do the author's motivations when settling into his cabin. Tesson is inconvenienced by the bad taste of the masses, and shocked by the Russians' poor sense of interior design. Upon his arrival, the author breaks down Formica panels, tears off linoleum surfaces, and throws out all plastic materials (F 29). He aims to reveal the cabin's woodwork, coated in materials manufactured by the petrochemical industry, but this moment of redecorating or 'home-making' feels more like a bourgeois reflex, transforming the experience into a privilege afforded to an elite few that David Brooks describes as 'bourgeois bohemians'.³⁴

34 David Brooks, *Bobos in Paradise: The New Upper Class and How They Got There* (New York, NY: Simon & Schuster, 2000), 11.

Between ecological commitment and ecopoetic aesthetics

As an attempt at ecological commitment, Tesson's project appears to be a failure in many respects. Such a sentiment is expressed by the author:

Le courage serait de regarder les choses en face [...]. La nostalgie, la mélancolie, la rêverie donnent aux âmes romantiques l'illusion d'une échappée vertueuse. Elles passent pour d'esthétiques moyens de résistance à la laideur mais ne sont que le cache-sexe de la lâcheté. Que suis-je? Un pleutre, affolé par le monde, reclus dans une cabane, au fond des bois. Un couard qui s'alcoolise en silence pour ne pas risquer d'assister au spectacle de son temps ni de croiser sa conscience faisant les cent pas sur la grève. (F 196)

[It would be more courageous to face the truth [...]. Nostalgia, melancholia and reverie – which fill Romantic souls with the illusion of a virtuous escape – are considered to be aesthetic ways of resisting ugliness, but they are only a loincloth for cowardice. Who am I? A wimp, made distraught by the world, shut away in a cabin in the depths of the woods. A coward who gets drunk in silence because he does not want to risk witnessing the spectacle of his era, or come across his own conscience while pacing on the shore.]

Tesson, blaming himself for ecological shallowness and Romantic escapism, considers his adventure to be an act of cowardliness. Yet, if *Dans les forêts de Sibérie* appears to be a watered-down version of Thoreau's retreat, Tesson's doubts and ironic self-awareness correlate well with Thoreau's 'protopostmodern sensibility', as explained by David Dowling:

The very essence of the natural process in Thoreau's writing [...] bears a distinctly protopostmodern sensibility, from self-referential pastiche to ecstatic, soaring visionary reveries that crash on the rocks of his neighbors' galling capitalist exploitation of the environment. A sense of optimism always edges against the bizarre, even surreal, effects economic sins that reify the environment as property and raids its resources of timber, ice, and fur to feed an insatiable demand of consumer goods.³⁵

Regardless of whether Tesson succeeds in experiencing an ecological adventure, his travelogue calls into question modern consumer societies. Tesson's self-derision serves as a mirror for his readers, and he develops an ecologically committed perspective in spite of his own scepticism. For Tesson, being alone with nature is a problematic ecological project: his retreat was temporary, and his actions in favour of the environment seem ineffective. Hedonistic and aesthetic pleasures are more effective: 'je ne sais pas si la beauté sauvera le monde. Elle a sauvé ma soirée

35 David Dowling, 'Fraught Ecstasy: Contemporary Encounters with Thoreau's Postpristine Nature', in *Thoreauvian Modernities: Transatlantic Conversation on an American Icon*, ed. by F. Specq, L. D. Walls and M. Granger (Athens, GA: University of Georgia Press, 2013), 234–48 (236).

[I do not know if beauty will save the world, but it has saved my evening]' (*F* 50). Tesson is subject to doubt and melancholy, which he can only capture by describing 'l'intensité esthétique [the aesthetic intensity]' (*F* 214) of nature's display. By writing about the woods, recounting the choreography of butterflies, and remembering the 'écological sublime'³⁶ of the mountain views, Tesson produces a work of ecopoetics (in the sense that French literary criticism has given to the term).³⁷

Dans les forêts de Sibérie oscillates between an ecopoetic sense of nature's fragile beauty, and an ecological endeavour that is deemed to have failed. This is true of many French literary projects: like Tesson, who chooses to undermine the ecocritical effectiveness of his undertaking, Trassard seeks to separate ecological commitment from fiction. The tension between ecocriticism and ecopoetics is a defining characteristic of contemporary scholarship and thought. Working with different traditions of literary criticism is a productive way of discerning important aspects of environmental writing in French.

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36 Christopher Hitt, 'Toward an Ecological Sublime', *New Literary History* 30.3 (1999), 603–23 (607).

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