



The Inscription of the Subject in the Extreme Contemporary through Texts by Pascal Quignard*

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THE reason why Pascal Quignard's texts are immediately recognized is that they offer the reader an unprecedented pleasure of reflective writing where the subject is broken down into fragments through the various media. By problematizing fictions into elliptical narratives or even into philosophical tales, the author never ceases to test the reader, suggesting possible readings to him and making it a mark of the extreme contemporary. Solicitations for participation in the construction of meaning appearing in the background, the author, of course, activates this construction through an off-beat text that breaks up a temporal / language continuum in search of the origin.

We propose to identify some discursive marks of the contemporary extreme in the author's texts, in particular those of the subject which is making a comeback but a distinct, composite subject specific to the contemporary extreme.

DISCUSSION

The large production of literary works, the marketing techniques of publishing houses, the development of technology now offer an impressive selection of books to the most demanding readers. The media themselves

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offer many possibilities, from low-cost books to luxury editions or digital e-readers. However, the fashions quickly abandon certain titles and analysts offer markers, thus helping to locate in this bookish immensity. Specialists such as Dominique Viart, Pierre Guyotat, Antoine Compagnon have established rankings that we will discuss later. From these markings, a name caught our attention in that apparently met the innovation criterion, creative and aesthetic material, of the extreme contemporary.

As presented by Michel Chaillou, Jacques Roubaud, and Michel Deguy at a conference in 1986, “The extreme contemporary is to put all the centuries together, it is a contemporary encompassing the extremes.” (Chaillou, 1987) We cannot speak of a new literary movement but of a direction likely to engender a new aesthetics, as Dominique Viart would say. To understand its peculiarities, we have briefly presented the contemporary extreme, in particular, its ins and outs, and then, we will study certain brands through texts by Pascal Quignard.

The split between the two dominant ideologies, May 68, and the oil shock of 1973 generated transformations in the way French society employs thought. The era of suspicion brought by the New Novel has spread to different areas of quotidian and intellectual life. Besides, the communication science and the Internet have contributed to these changes, thus the relationship to language itself has been upended, and the language has lost its obvious relationship to meaning. Even anthologies have adapted their grouping system; thematic, psychological, structuralist approaches have shown their limits; new approaches are required. Experts in linguistics have proposed different names; furrows works, glitter works, folds works, symptom works or consenting, concerting, and disconcerting literature. These names have one thing in common which is focusing on the language process (i.e., in its constitution, its objective, its interpretation, or its reception). From this perspective, the term extreme contemporary makes it possible to reconcile these titles. The contemporary extreme sets a distance from traditional reading grids, going so far as to mix genres, registers, forms, and media. Maintaining to be stemming from the legacy of the ancients, the extreme contemporary arises as a process of culmination and maturation of thought phenomenon.

Our present contribution attempts to identify certain characteristics of contemporary extreme writing such as the return of the subject and the return to fiction. Our body of study focuses on a collection of novels by French writer Pascal Quignard, a multi-award-winning contemporary writer. We see the signs of a subject refocusing on itself that had undergone elimination and sometimes rejection. Having become an author, reader,

narrator, the Quignardian subject strives to construct himself through critical, metaphysical, religious, and philosophical fragments.

The result is a modification of the problem since the reading pact is distorted and the dissociation of the author, the narrator, and the reader, which seemed clear, has become inadequate. It is in this trend that the Quignardian subject prolongs the change. Pascal Quignard does not seek to meet the expectations of the readership; he will move them more in the direction of critical and reflective activity through transitive writing. No longer aligning with pre-established paths, the subject displays his subjectivity in the face of the steamroller of globalization and its standardization.

CONCLUSION

Societal and ideal evolutions created a shift of the subject compared to previous eras and more particularly when the "subject" was erased by the New Roman. We have seen how the subject "spreads out", going against the movements, currents, or previous aesthetic and/or theoretical schools. Neither manifesto nor slogan, however, the indications of the contemporary extreme are becoming clearer and are declined in writing of oneself enlightened by ancestral knowledge and awareness of the complexity of the current world.

Keywords— Return, Subject, Analysis, Speech.

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