My research on modern and contemporary Québec literature draws on intercultural studies, what researchers in the German-speaking world generally call *Fremdwahrnehmungsmustern*, that is, patterns of perception of the Other in literary texts. I am indeed, interested, in some of the branches of imagology, while being careful to avoid the pitfalls that have been associated to such an approach, such as merely considering the “foreign” or the “other” culture as a theme or “image”.

In order to avoid such pitfalls, one avenue I have found is to focus on the study of *phenomena* that are represented in interdiscursive and intermedial networks:

**-*Phenomena* :**

For example, I published in 2015 an article on Catherine Mavrikakis’ novel *Ça va aller*. This article focuses on two coexisting phenomena, *Germanophobia and Germanophilia. Germanophobia* as a phenomenon in this novel is found in a series of interdiscursive networks, such as, the mediatic discourse contemporary to the novel’s publication in the context of the beginning of the bombing of Serbia in march 1999, Mavrikakis reflecting on the way the German military intervention was justified in the European media back then.

**-*National and ethnic stereotypes***

The study of national and ethnic stereotypes is one of the places where my work on perceptions of Germany in Québec and my work on Quebec Migrant Literature truly intersects. I rely on theories of cross-cultural communication from the German-speaking world such as Hans-Jürgen Lüsebrink’s work or Bernd Müller-Jacquier’s work, both of which seek to integrate some of the essential theories of heterostereotypes stemming from the German- and the French-speaking world in the models that they developed for the study of the progression of situations of cross-cultural interaction. I am broadly interested in comics and graphic novels published in the last twenty years in Québec, Germany and France that foreground expatriate, refugee, asylum seeker, or migrant and immigrant characters. Instead of studying comics that represent cultural diversity by focusing on notions such as “multiculturalism”, or “interculturalism” which is often the strategy used in the French-language, English-language or German-language scholarship, I focus specifically on situations of cross-cultural dialogues, and especially, on dialogues that eventually fail, sometimes precisely because they integrate stereotypes.

***Cross-cultural intertextuality and hypertextuality***

This aspect of my research is I believe my biggest contribution thus far to the field of transnational literary theory. I published in 2021, about two years ago, my first monograph. On the basis of a corpus encompassing seven Québec writers (novelists, poets, and short-story writers) who have appropriated the works of German-language authors Thomas Bernhard and Peter Handke, my book recommends the concept of “*affiliation*” as an essential tool for the intercultural analysis of Quebec literature.

Concretely, in my book, the central concept of *affiliation* is reserved for contemporary fictional works that not only present forms of cross-cultural appropriation of literary works from the past, but also imagine a process through which the contemporary writer’s “*signature d’auteur*”—that is, the author’s *signature,* or his authorship and authority—tends to be reinforced through the relationship developed with a literary heritage. In France and in Québec, since the publication of Dominique Viart’s seminal 1999 article—“Filiations littéraires”—the concept of filiation, as opposed to affiliation, has been frequently used by scholars to analyze issues related to literary legacies they have identified as essential to developments in contemporary fiction in both countries.

My book explores the utility of “affiliation” as a concept in intercultural analysis of contemporary Québec Literature, discrediting the *filiative* view of contemporary Francophone Literature that has become so prevalent in Québec and France since the publication of Viart’s article. My book also presents a vision of “affiliation” that is very different from that of Edward Saïd. I use the concept of « affiliation » to describe not a *network* of relations as Said does in his famous book *The World, the Text and the Critic*, but rather a contemporary writers’ ability to *choose* according to a unidirectional model. Additionally, my book reflects on the utility of the concept of “affiliation” compared to other concepts that have often been used in the past 30 years to reflect on cross-cultural appropriations of canonical literary texts (for example, the concepts of “productive reception,” especially as it has been used by German-language literary theoreticians Hans Robert Jauss and Hannelore Link and the concept of “cultural transfer”, as it has been applied to study Franco-German Literary and Cultural Relations by French and German scholars such as Michel Espagne, Michael Werner, and Hans-Jürgen Lüsebrink. Most of the theories that I rely on for the study of literary appropriations stem from France, Germany and the United States.

***Future research plans***

For my first future research plan, I would be eager to integrate data science techniques into my research on Quebecois comics and graphic novels; this would allow me to more precisely identify diversity and cross-cultural relations in these works using quantitative and qualitative methods. I would also like to expand this project to encompass comics from other francophone literatures in Canada, including Acadian literature, that represent expatriates, refugees, asylum seekers, or migrant and immigrant characters.

As a second future research project, I envision a project that would really bring together my research on perceptions of Germany in Québec Literature and my interest in Migrant Writing in Quebec. I have noticed that many short stories that represent characters traveling to Germany published in Quebec in the 1980s and 1990s integrate a relationship with space (both inhabited spaces and exterior spaces) that is very similar to the relationship with Montreal that has been seen as characteristic of various key works from migrant writers published during the same period. I am interested in a comparative approach to short stories produced by authors born in Quebec who present traveling characters and to texts published by Migrant Authors to Quebec who represent characters who immigrate to Quebec.