

"Crisis" is the focus of this book—violence, environmental degradation, and forced migrations are its primary contexts. The essays engage in a stimulating dialogue on topics as diverse as the Anthropocene, immigration, and 21st-century multiculturalism. This volume speaks to researchers in all humanities subjects.

—FAVE HAMMILL, Professor of English, University of Glasgow

This collection of essays examines how the sense of crisis that occasionally seems to overwhelm us directs and transforms Canadian and Quebec writings in English and French, and conversely, how literature and criticism set out to counterbalance the social, economic, and ideological insecurities we live in.

Ce recueil de textes étudie les manières dont le sentiment de crise, qui peut parfois sembler nous submerger, oriente et transforme les écrits canadiens et québécois: dépressions anglaise et française, et inversement, comment la littérature et la critique sefforcent de contrebalancer les insécurités sociales, économiques et idéologiques dans lesquelles nous vivons.

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Écrire au-delà de la fin des temps ?

Les littératures au Canada et au Québec

URSULA MATHIS-MOSER & MARIE CARRIÈRE, Editors

Writing Beyond
the End Times?
The Literatures of Canada and Quebec

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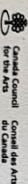
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Ana María FRAILE-MARCOS (Salamanca)

The Crisis of Love in Dionne Brand's *Love Enough*¹

Résumé

Cet article soutient que le roman de Dionne Brand *Love Enough* (2014) apparaît comme une enquête sur l'éthique et la politique de l'amour. La représentation sombre d'une ville indifférente permet d'ouvrir l'espace urbain de Toronto à la sociabilité humaine et à la coopération à travers l'interaction des différents types d'amour : *agape*, *eros*, *philia*, et *storge*. En ce qui concerne l'analyse de l'amour comme outil affectif et politique qui combine le « romantisme rêvant » (Clarke 2012, 162 ; trad. A. Fraile-Marcos) avec l'éveil de la conscience politique, cet article est inspiré par les théories de Terry Eagleton, Sara Ahmed, Lauren Berlant, Slavoj Žižek, Michael Hardt, Rosi Braidotti, Frantz Fanon, George Elliott Clarke, et bell hooks.

Introduction

In his analysis of Dionne Brand's early work, George Elliott Clarke argues that it shows a paradoxical dynamic that drives all her œuvre, namely the "dialectic of romanticism dreaming and political consciousness awakening" (Clarke 2012, 162). In my reading of Brand's recent novel *Love Enough* (2014), I posit that the author continues the exploration of this dynamic through the reactivation of love as both an affective and political tool. Thus, Brand's engagement with affect balances competing versions of personal love against a renewed call to achieve social change through revolutionary love. Whereas personal love becomes a hindrance, a distraction for the revolutionary dreamer, it is also posited as the means through which to overcome the "futility and smallness" of existence (Brand 2014, 138). Through a series of linked vignettes conveying the social mesh of life in Toronto, *Love Enough* appears as a laboratory testing various kinds of love and their use in affecting social justice and personal change.

The Aristotelian and Christian traditions propose four different categories of love that fall within the definitions of the Ancient Greek terms *agape* (ἀγάπη),

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