



***Canadian (Re)Visions:
Futures, Changes, Revolutions***

***« Les (Re)Visions canadiennes:
Projections, Changements, Révolutions »***

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Book of abstracts

Please note: in reproducing the abstracts, we have retained the authors' original form and spelling.

Acerenza, Gerardo

« Visions de la littérature québécoise en Italie. Révisions nécessaires ? »

Tout traducteur est un passeur et toute traduction littéraire est une forme de passage d'un texte d'une langue « A » à une langue « B ». Pendant ce passage, le traducteur doit surmonter maints obstacles représentés par les particularités de la langue-culture du texte source. Les textes littéraires écrits au Canada français et au Québec représentent très souvent de vrais défis pour les traducteurs, car ils doivent se confronter avec une langue diatopiquement marquée et avec un grand nombre de culturèmes qui nécessitent la mise en œuvre de stratégies particulières pour les rendre dans la langue cible.

Dans notre communication, qui s'inscrit dans l'axe du colloque « Traduction de la littérature canadienne », nous nous proposons de montrer comment la traduction de textes littéraires québécois (Tremblay, Ducharme, Hémon, etc.) vers l'italien nécessite d'une forme particulière de « négociation » (Umberto Eco) pour tenter de restituer dans la langue de Dante toute la saveur et la couleur locale véhiculées par la langue-culture de départ. Quelle est la vision, l'image, la représentation que les lecteurs se font de la réalité culturelle et linguistique du Québec à travers les traductions italiennes des romans québécois ?

Selon le traductologue David Bellos, « l'approche consistant à domestiquer et acclimater dans la traduction [...] a pu être dénoncée par certains critiques comme étant une marque de "violence ethnocentrique". Selon eux, l'éthique de la traduction impose aux traducteurs de ne pas éradiquer toute l'étrangeté, ou pour mieux dire « l'étrangèreté », d'un texte écrit dans une autre langue » (Bellos, *Le poisson et le bananier*, Paris, Flammarion, 2012, p. 53). Parfois, selon Bellos, cette « étrangèreté » est considérée par certains traductologues ou lecteurs comme une maladresse du style ou bien comme une erreur du traducteur. L'« étrangèreté » de l'original est-elle rendue dans les traductions italiennes des textes québécois ? Comment les traits linguistiques et culturels du texte source sont-ils rendus en italien ? Les traductions italiennes des romans québécois nécessitent-elles d'une révision pour que les lecteurs aient une *vision*, une représentation correcte de la réalité culturelle et linguistique du Québec ?

Ambroży, Paulina

“The limits of my enzymes/ mean the limits of my world’: Intelligent Materialism in Adam Dickinson’s *Anatomic*”

Adam Dickinson's explorations within the realms of science have produced three experimental volumes of poetry: *Kingdom, Phylum* (Brick Books, 2006), which destabilizes the Cartesian-Linnaean taxonomies of the world; *Polymers* (House of Anansi, 2013), informed by the science of polymers and ecocritical sensibility; and the most recent book *Anatomic* (Coach House Books, 2018) which derives from the results of chemical and microbial testing on the poet's own body. The focus of my presentation will be the latter volume in which the poet pushes to its limits the boundaries of lyrical „interiority”, as he writes his „microbial” autobiography. Informed by a new materialist, non-anthropocentric purview and a revisionist attitude towards received notions of the corporeal, Dickinson's book foregrounds agency and formative power of both organic and non-organic phenomena,

showing also various entanglements of the corporeal with discursive and ideological practices. In a new materialist perspective, *Anatomic* engages with the biochemical environments of our bodies, using experimental diction to destabilize anthropocentric ontologies and address the permeable as well as processual nature of the human and non-human experience.

Antoniak, Joanna

“The utopia of floating skyscrapers and the tale of ‘might have been’ – (alternative) history, magical realism, and family narrative in Kerri Sakamoto’s *Floating City* (2018)”

The protagonist of Sakamoto’s latest novel, Frankie Hanesaka, is a Japanese-Canadian living in poverty in a floating house in British Columbia and experiencing racism on everyday basis. Haunted by the family secrets and the memories of the life in the Tashame Internment Camp, Frankie escapes to Toronto, where he begins his quest to leave his mark on the world. However, *Floating City* is not only a bildungsroman telling the story of a young immigrant chasing his great American Dream and, later, coming to terms with the unforeseen consequences of achieving it.

The story spans from the 1930s to 1980 and, for a better part, remains anchored in reality and historically accurate. Yet, through carefully weaving into her narrative the utopian and futuristic visions of Buckminster Fuller, an American architect and inventor, Sakamoto creates the alternative history of the growth of Toronto and presents it alongside that of Frankie. Just like the city transforms itself to accommodate the oncoming flow of immigrants, so does Frankie who, in an attempt to avoid systematic racism, changes his name into Frank Hanes.

Yet, in the Sakamotian manner, it is the family and family relations that remain the core of *Floating City*. Using magical realism, Sakamoto connects those two seemingly separate concepts – family and urban development – through the figure of Frankie, his split loyalties, and dramatic decisions he has to make, forced to choose between tradition and modernism, between generosity and capitalism. The novel establishes a link between futuristic architecture and the family life while simultaneously putting into question the utopian understanding of this relation.

The aim of this presentation is to discuss how Kerri Sakamoto combines magical realism, (alternative) history, and utopian ideas with family narrative and the story of personal heritage not only to tell a tale about ambition, the need to belong, and the dangers of

forgetting about one's roots, but also to present the dialogue between the functioning of the immigrant families and the functionality of futuristic architecture and the idealistic way in which it aims at shaping human lives.

Authers, Benjamin

“A different kind of book club’: Reading and social change in the Amnesty International Book Club”

This paper discusses the relationship between human rights, activism, and literature in the context of the Amnesty International Book Club, created and facilitated by Amnesty's Canadian office. Running since 2014, the Book Club features bimonthly suggestions of works by authors with a geographic connection to Canada that the Club's 7000 members can engage with through online or physical reading groups. In facilitating these groups, Amnesty produces a discussion guide for members, linking themes in the novels to historical and current human rights abuses and providing opportunities for members to engage in activism on a human rights issue pertinent to the novel. The aim of the Book Club is aesthetic, social, and political, members not only reading 'excellent literature' but also reading 'beyond the book'. By examining literary 'themes and how they apply to the real world', members are encouraged to foster social change through political action with Amnesty.

Focusing on one of these novels, Madeleine Thien's *Dogs at the Perimeter*, as well as interviews conducted with the Book Club co-ordinator and supplementary materials including reading guides, I will examine how the Amnesty International Book Club frames novels as human rights literature, and ask what readers' responses are to these framings. How, if at all, does the Book Club engage with the ideas of empathy and identification underlying many theories about the social impact of human rights literature? How does Amnesty conceive of literature as fostering social change, and so envisioning both a different Canada and a different world? How, in their engagement with the online communities that the Book Club supports, do readers individually and collectively develop their conceptions of the relationship between human rights and literature? And how does the centrality of Canadian literature shape the Book Club and readers' responses to it? Through these questions, I will suggest that Canadian literature may indeed have a role in strengthening human rights and fostering social change, albeit one that involves a complex and uncertain interplay between politics and fiction, as well as between individual, national, and global.

Bánhegyi, Mátyás and Judit Nagy

“The Role of Community Interpreting in the Formation of the Korean Canadian Community”

The first influx of Korean immigrants into Canada arrived in the 1970s. Many of the newcomers lacked both the linguistic and the cultural knowledge to function efficiently in their new home environment and therefore heavily depended on language services provided by community interpreters.

To date, there have been very few studies touching upon this issue, and even the existing ones address this topic as a sideline. Contrary to this, it is believed that the work of such community interpreters should be more focalized as their activities have been vital in fostering the integration of Korean immigrants in the blanket of Canadian society, which made these linguistic mediators real agents of social change in Canada. If it had not been for them, Korean Canadians would potentially still constitute an isolated diasporic group within Canada.

Focusing on these non-professional helpers and the language services provided by them, the current paper seeks to render these Korean Canadian community members justice.

After discussing some relevant community interpretation related theories including the definition of the term, the different types of community interpretation, the roles of interpreters and the power differences involved in interpreting, the paper will explore the identity, the role and the community-forming effects of the Korean Canadian community interpreters as well as will estimate the scope of their work.

Berek, Ewelina

« Nelly Arcan, une post-féministe ? »

On parle de la floraison de la littérature postmoderne féministe au Québec grâce aux écrivaines telles que Yolande Villemaire, Nelly Arcan, Monique LaRue, Monique Proulx et Catherine Mavrikakis. Notre communication propose de nous intéresser à Nelly Arcan, l'écrivaine québécoise morte en 2009, qui s'est fait connaître en 2001 en publiant un roman à scandales intitulé *Putain*, une autofiction dans laquelle la narratrice, une escorte censée être l'auteure elle-même, raconte ses malheurs. Le roman lui a valu les nominations pour les prix Femina et Médicis et a fait de l'écrivaine un personnage hautement médiatisé. Dans la préface à *Burqa de chair*, un recueil de textes inédits publié de façon posthume, Nancy Huston

constate que la lecture de l'œuvre arcannienne devrait être obligatoire dans tous les lycées et université du monde occidental en matière de philosophie (*Burqua de chair* 2011 : 8). Elle souligne le fait que l'auteure a devancé son époque en dénonçant tous les maux du monde actuel en matière des relations hommes-femmes. L'œuvre de Nelly Arcan qui exprime une désillusion face à la société et d'une possible libération des femmes, nous servira du point de départ pour la réflexion sur la féminité telle qu'elle est présentée chez cette auteure, post-révolution féministe.

Bernhardt, Dora

“(Re)Visioning Christianity in Canada: From the Jesuit Relations to the Diocese of Mishamikoweesh”

The aim of the missionaries who came to New France in the 17th century was to convert the “pagan savages” to Christianity. The motto of the new Dominion of Canada, “From sea to sea” – “A mari usque ad mare” – is taken from Psalm 72 in the Bible, and the motto of the last province to join Canada, Newfoundland and Labrador, is “Seek ye first the kingdom of God.” In the 21st century we are too aware, however, of the pain and damage caused to indigenous Canadians by Christian churches, especially through the part they played in the residential school system.

But a re-visioning of the role of Christianity among indigenous peoples is happening in our day. Christians, like other Canadians, are becoming aware of how colonialism tainted the efforts of the missionaries. As a result, the first self-determining, self-sustaining indigenous diocese, with its own indigenous bishop, was formed in the Anglican Church of Canada, and indigenous theologians are challenging some of the long-held views and doctrines of (western) Christianity. What is the impact of these changes and is it possible that they might indeed result in a (re)visioning not only of Christianity, but of the role played by indigenous spirituality, in Canada?

My paper makes an attempt at considering these questions.

Biliński, Paweł

“In Search of Identity. The Canadian Coming-of-age Films”

Canadian cinema, despite the recognizable works of several widely appreciated directors—with David Cronenberg, Denys Arcand and Atom Egoyan in particular—remains in the

shadow (and under the influence) of its metaphorical Big Brother, film industry located in the United States of America. Undeniable artistic successes of individual works rarely resulted in the constitution of a common discourse—Canadian cinema is a cinema of diversity, different perspectives and distinct divisions (*vide* the films of Quebec and films of the so-called R.O.C—"Rest of Canada"). The situation does not change despite the appearance of the next generation of talented directors—however, both Denis Villeneuve (focused on his Hollywood career), as well as Xavier Dolan (one of the favorites of the Cannes Film Festival), probably the most recognizable Canadian filmmakers in the last few years, are searching for their own paths, rarely referring to their predecessors.

The long-term search for identity paradoxically fits into one of the more coherent narrations of Canadian cinema—a narrative that combines the work of such diverse directors as Dolan, independent filmmaker Ingrid Veninger, and known for their outstanding works produced several decades ago: Claude Jutra and Jean-Claude Lauzon. In the filmographies of each of the above-mentioned one can find films taking up the subject of the broadly understood maturation and the attempt to cross the borders between childhood and adulthood. Although many of films directed by those filmmakers—and works done by such directors as Lea Pool, Sandy Wilson, Patricia Rozema and Jean-Marc Vallée, whose names we should add to the above-mentioned shortlist—are almost utterly different in terms of poetics or ways of storytelling, it is the main theme that undoubtedly links them with each other.

In my short lecture I would like to focus on selected coming-of-age movies—films that were produced in Canada and are recognized as strictly Canadian. Why entering adulthood has become one of the central and most distinctive themes of the films produced in Canada? Could we interpret the concentration on the protagonists seeking their identity as a subconscious reference to the Canadian identity? Finally: what kind of view of adolescence emerges from this group of works and is it consistent? My aim is not to find a complete answer to all of these questions, but—most of all—to try to find the most convincing interpretation of Canadian cinema as a cinema that keeps searching for its own identity.

Bobowska, Malgorzata

“No longer wataridori 渡り鳥? The portrayal of the Issei generation in Terry Watada’s *Kuroshio: The Blood of Foxes* (2007) and *The Sword, the Medal, and the Rosary* (2013)”

The history of the Japanese minority in Canada constitutes a story of the people who were regarded as enemies. Experiencing war, “uprooting, incarceration, and dispersal” (Adachi

2006: 126) in Canada is an essential part of their psychological and social identity. Nonetheless, the attitude of the Issei, who lost everything they had, is considered to be a unique behaviour based on the traditional values ingrained in their minds. As Adachi points out: “The lack of aggressive behaviour and high dependency was part of the *enryo* (restraint) or *gaman* (perseverance) syndrome which explains much of Japanese behaviour. Not to conform was really unthinkable, for it meant cutting oneself off from the emotional security of identification” (Adachi 1976: 225). Although Canadian government imposed silence by confiscating radios and interfering with communications among Japanese Canadians (Kella 2000: 185), the response of the Japanese Canadian minority, in particular of the Issei, has been associated with Japanese concepts of *shikata ga nai* (it can't be helped), *gaman* (perseverance), and Japanese stoicism.

In Japanese Canadian literature, especially in the works written in the 1980s and the 1990s, the Issei are portrayed as *wataridori* (migratory birds) and as “silent sufferers” (Aunt Ayako, Uncle in Kogawa’s *Obasan*) who refer to Japan as their “country of the heart” (Mary Kiyoshi Kiyooka). I have noted, however, that writers who did not go through the experience of the internment often move away from portraying the Issei as “model citizens” or “perfect victims”. Thereby, the purpose of this paper is to show how one of the Japanese Canadian writers, Terry Watada, banishes stereotypes and portrays the Issei “with full agency” in his newest works, in particular in *Kuroshio: The Blood of Foxes* (2007), and *The Sword, the Medal, and the Rosary* (2013). In both works, Watada explores the lives of the first generation and portrays Japanese Canadian pioneers as brave immigrants who speak freely, exercise their powers (Liu 2016: 172), and fight for justice.

Borowiec, Łukasz

“Anglo-Canadian Drama in Poland 1945-2000: Testing the Waters”

This paper is part of my larger project which deals with the presence of English-language drama in Polish theatre, radio and television in the second half of the 20th century. Therefore, I saw the call for papers for the “Canadian (Re)Visions” conference as a very good opportunity to look into various aspects of Anglo-Canadian drama in Poland. My intention is to focus on the following issues: 1) the chronology of the presence of Anglo-Canadian drama in Poland, firstly in translation and secondly in the critical commentary (with a brief background information on how English-language drama from other countries has been represented in the discussed period); 2) the reception of Anglo-Canadian (and, where

possible, also French-Canadian) plays in Poland with a concise overview of available theatre documentation; 3) finally, a brief case study on the as yet unstaged but translated play *Eske Mike and his Wife, Agiluk* (1973) by Herschel Hardin (published in *Dialog* in 1979), concentrating on the potential challenges in transferring Anglo-Canadian drama to the Polish culture.

I consider the subtitle of this paper, “testing the waters,” as possessing double reference. On the one hand, by means of this paper I would like to “test the waters” concerning the research possibilities into Anglo-Canadian drama in Poland in the mentioned period. On the other, I also perceive the same time range as representative of a “testing the waters” approach when it comes to all agents involved in creating and discussing theatre in Poland. Thus, I would like to combine in my talk these two perspectives. I believe that presenting the evolution of the presence of Anglo-Canadian drama in Poland after World War II establishes sound foundations for a clearer understanding of the paths that should be taken now and in the future.

Borowska-Szerszun, Sylwia

“Memory, medievalism and romance in Fantasy Fiction by Charles de Lint and Guy Gavriel Kay”

Starting with the premise that memory and literature rely on similar dynamic strategies of selecting, organizing, and re-accentuating individual elements to form a coherent narrative¹ and acknowledging that the ‘medieval,’ like the Middle Ages, is always a construct², I aim to demonstrate that contemporary fantasy novels by Charles de Lint and Guy Gavriel Kay actively ‘remember’ and revision the patterns and themes of medieval romance to weave meanings pertinent to contemporary readers. Kay’s fiction, exemplified here by *A Song for Arbonne* (1992), is openly medievalist in its emphasis on the creative re-imagining of medieval past as alternative history and thinly disguised references to chivalric romance. In De Lint’s *Yarrow: An Autumn Tale* (1986), different strategies are employed to create urban fantasy set in contemporary Ottawa yet linked with the Otherworld through the novel’s protagonist. Further removed from medieval roots, De Lint’s novel is filtered through the prism of Gothic romance. Thus, while Kay’s medievalism sends the readers back to the

¹ Astrid Errl, 2011. *Memory in Culture* (Basingstoke; New York: Palgrave Macmillan, 2011), 145-149.

² Tison Pugh and Angela Jane Weisl, *Medievalism: Making the Past in the Present* (New York: Routledge, 2013), 1.

reinvented Middle Ages, de Lint's narrative employs the medievalist motifs already re-imagined in Gothic fiction. Although apparently different, both novels not only 'store' the elements of earlier narratives, but also exemplify the processes of invention, alteration, and re-evaluation of this material, becoming the vehicles of cultural memory. When considered together, they offer insight into how differently the original motifs of medieval narratives (e.g. courtly love, knight-errant's quest, damsel in distress) can be 'remembered' in contemporary fiction to examine the relationships between the past and the present, reality and fantasy, the tale itself and the act of its telling. In their distinctive ways both Kay and de Lint use medievalist elements not to support the *status quo*, but to shift the boundaries of the genre of fantasy and to highlight the need for more woman-centred fantasy fiction, exemplifying that when collective values change, popular literature reflects that shift.

Branach-Kallas, Anna

“John McCrae’s ‘In Flanders Fields’: Revolution, Remembrance and (Re)Vision”

The paper offers an analysis of the cultural impact of John McCrae's canonical poem “In Flanders Fields”. Published during the First World War, it quickly became one of the most popular war poems in the Empire. Shortly after its appearance in 1915, John McCrae, a soldier, poet and devoted war surgeon, died himself of pneumonia, which contributed to the poem's iconic function. McCrae's elevated words were cited on Canadian war monuments and victory bonds, and were used as a powerful instrument by the recruitment propaganda. The poem's elegiac mood, urging the next generations to remember and “hold the torch,” has contributed to the post-war representation of the conflict in terms of absolute duty and sacrifice for a higher Cause. Later, fragments of the poem were quoted, among others, in the Bell Centre in Montreal and on the Canadian \$10 bills.

In *In Flanders Fields, 100 Years: Writing on War, Loss and Remembrance*, edited by Amanda Betts (Alfred A. Knopf 2015), thirteen Canadian historians, soldiers, and fiction writers explore the revolutionary role of the poem in Canadian collective and individual memory. Focusing on selected essays from this collection, by Roméo Dallaire, Mary Janigan, Margaret Atwood, Frances Itani, Joseph Boyden, George Elliott Clarke and Hannah Moscovitch in particular, the paper studies the iconic role of the poem in Canadian culture, but also its omissions and misrepresentations. Applying Ann Rigney's terminology, I approach the poem as a textual monument, demonstrating how “In Flanders Fields” has evolved from the role of a *stabilizer* in Canadian cultural memory, providing a cultural frame

for later recollections, to that of a *calibrator*, becoming a benchmark for critical reflection on dominant memorial practices. While some of the analyzed texts treat McCrae's canonical poem as an inspiration for deeply personal meditations on war and trauma, others radically revision its function and message.

Broadway, Michael

“Independent Coffeehouse Culture: A Comparison of Seattle, Washington with Vancouver, British Columbia”

Coffeehouses since their establishment over 600 years ago have served two primary functions, dispensing beverages and providing a space for social interaction. In *The Structural Transformation of Society* Habermas traces the origin of the public sphere, where people openly discussed the affairs of the day, to London's seventeenth century coffeehouses. In France, cafés became sites of political mobilization as well as leisure, with café conversations helping shape modern republicanism. Less dramatically, in North America, Oldenburg in *The Great Good Place* emphasizes coffeehouses' function as a convivial location between home and work – a so-called third place that promotes friendship and community by providing a space for people to connect. Since the early 1980s, the number of coffeehouses in North America has soared and they are now a part of the urban fabric of most metropolitan areas. Despite their ubiquity, researchers have largely ignored whether they still serve as third spaces. In the United States, critics charge that coffeehouses have been taken over by the laptop generation and become places to be alone together. Across the border, in Canada, some research indicates that face-to-face conversation still flourishes in independent coffeehouses. This paper attempts to reconcile these competing perspectives by examining 30 coffeehouses in two neighborhoods in Seattle and Vancouver. Since design can affect social interaction the coffeehouses are assessed on their spatial structure, then how patrons use that space and how that space is assessed on social media. No difference was found between the coffeehouses in terms of their locational characteristics and how their physical environment was structured. However, a statistically significant difference was found in patron behavior, with the majority of customers in Vancouver conversing with each other, while in Seattle patrons preferred to sit alone and work on an electronic device. Finally, Seattleite patrons were more likely to emphasize a coffeehouse's work place function in their online reviews than their Vancouver counterparts were. In sum, these results provide evidence that coffeehouse space is perceived

differently in Canada and the United States and that geography still matters in terms of coffeehouse culture.

Bzdawka, Marcin

« ‘En ce peu de mots consiste le fruit et la fin de toute votre application’ La Nouvelle-France d'après les lettres de Jean-Baptiste Colbert à ses subordonnés »

Les années 1660-80 sont une période d'intérêt particulièrement intense de la part de Paris pour la Nouvelle-France et son développement. Cet intérêt est révélé avant tout de la part d'un des ministres les plus importants de Louis XIV: Jean-Baptiste Colbert.

La collection de lettres de Colbert, rédigé par lui comme le ministre responsable de la marine française (et donc des colonies) témoigne son application aux affaires de la colonie et aussi - indirectement - ses attentes du Canada et les Français qui y vivent.

Les recommandations et les suggestions du ministre incluses dans les lettres sont extrêmement précises; d'un côté, ils s'efforcent de connaître la colonie: il ordonne aux autorités locales de mesurer et d'examiner littéralement le pays - ordonne des recensements réguliers, ses envoyés sont chargés d'évaluer la fertilité de la terre, d'explorer les minéraux disponibles, de décrire le climat de la colonie, de déterminer les coordonnées géographiques exactes du pays, de préparer une description de la faune et de la flore, etc.

Colbert indique aussi clairement ce que la colonie est supposée d'être en termes économiques et sociales et quelle doit être la nature de ses relations avec la France et ses autres colonies.

Un élément important de lettres du ministre est la situation de l'administration française en Nouvelle-France. Colbert doit souvent tempérer les efforts des fonctionnaires des colonies au-delà de leur compétence et diriger leur attention sur les propres tâches.

Il consacre également beaucoup d'espace aux représentants de l'Église au Canada, avec qui il mène une implicite guerre pour une influence dans la colonie.

Particulièrement intéressants sont les fragments dans lesquels Colbert indique à ses subordonnés les traits qu'ils doivent manifester comme les officiers au service du roi: de l'indication de titulature appropriée en correspondance, au conseil sur la façon de travailler avec un collègue-officier détesté.

Ce fait l'objet de l'intervention proposée : les lettres de Colbert au nom de lui-même et les lettres écrites par lui au nom du roi, destinées aux fonctionnaires: gouverneurs et intendants, dignitaires ecclésiastiques et laïcs, permettent de recréer l'image du projet de France de la

seconde moitié de XVIIème siècle pour la colonie, tout en montrant les problèmes importants rencontrés lors de leur mise en œuvre, parfois fondamentaux, parfois prosaïque.

Chomiszczak Tomasz

« Révolutions abandonnées, familles dispersées. La soumission au Québec et ailleurs – à l'exemple du drame-spectacle 'Première neige / First Snow' »

Les textes contemporains pour le théâtre, surtout dans les pays où il y a de graves problèmes sociaux et politiques menant à la crise – tel le Québec au Canada – s'ancrent fort dans le quotidien. J'en ai vu un très bon exemple en août 2018, pendant le 71. Festival International d'Edimbourg (Écosse) où a eu lieu l'avant-première mondiale du drame intitulé « Première neige / First Snow » (National Theatre of Scotland, Glasgow avec le Théâtre PAP et Hôtel-Motel de Montréal). Le texte bilingue (français-anglais) – écrit, réalisé et joué ensemble par des Québécois et des Écossais – s'attaque au problème de la perte d'identification comprise de différentes manières. Les auteurs recherchent l'expérience commune de leurs compatriotes : il s'agit notamment d'avoir rejeté, dans les référendums des deux nations, les propositions de proclamer leurs souverainetés. C'est la raison pour laquelle certains citoyens ne se sentent plus « chez eux ». Cependant, dans cette pièce de théâtre (encore inédite) il y a aussi un lien entre les problèmes de la grande politique et la réalité de la vie privée. Le point de départ dramatique est la rencontre de membres de la famille dispersés dans le monde entier : ils reviennent à leur maison familiale, où seule la mère reste. Ils ne s'y sentent pas « chez eux » non plus : donc ni à la maison, ni au Canada. Ils ne sont pas en mesure de déterminer qui est qui dans ce foyer si hétérogène : ils représentent différents pays, milieux, langues et cultures. Des problèmes personnels se mêlent à des problèmes politiques, ethniques, linguistiques et même religieux. En plus, pendant le spectacle les acteurs quittent régulièrement leurs rôles, mêlant l'intimité avec les personnages qu'ils interprètent ; ils prêtent aux personnages de leurs vrais noms, ce qui provoque encore plus de confusion, car les destins privés ressemblent beaucoup aux drames d'identité qu'ils jouent.

Le spectacle que j'ai vu a été bien poignant : il ne laisse aucun espoir pour le futur – ni au niveau familial des personnages, ni au niveau national et politique en ce qui concerne l'indépendance des deux nations.

Chudzicka-Dudzik, Patrycja

“A detective who happens to be a woman’: the non-traditional representation of femininity in *Bellevue*”

When the eight-episode detective drama *Bellevue* (2017) was aired on Canadian broadcaster CBC, it drew immediate attention of viewers as well as film critics. The main reasons for such interest were both a female-driven structure of the production team and delicate issues of otherness and gender transgression set in the small community of a blue-collar Canadian town included in the plot, a rare motif of crime stories. In fact, the series’ strength lies also in multidimensional female characters representing the complex realities of everyday life rather than the comforting, simplified fantasies offered by genre television.

The subject of my analysis is the way in which *Bellevue* breaks the patterns when it comes to putting females in positions of power. On the one hand, most of the time it successfully manages to escape from traditional portrayals of femininity, such as devoted mothers, loving wives or sex objects, showing them as work-obsessed, reckless, flawed, and gritty instead. On the other hand, the series has a female character at the center of the narrative, which disrupts the active (narrative-driving) male and passive (narrative-halting) female paradigm. In both cases, giving a viewer the impression as if the script was written for a male protagonist.

Czubińska, Małgorzata

« Madeleine Blais-Dahlem et sa vision de l’auto-traduction »

Au Canada, où le taux de bilinguisme français-anglais s’élève à 17,9% , la pratique de l’auto-traduction dans le domaine littéraire reste une pratique fréquente. La lecture attentive des auto-traductions effectuées par les écrivains canadiens comme Nancy Houston, Marco Micone ou Patrice Desbiens permet de découvrir la vision de traduction propre à chaque auteur/créateur.

Récemment une dramaturge fransaskoise Madeleine Blais-Dahlem, originaire du petit village de Delma a rouvert le débat sur le statut du traducteur dans le contexte minoritaire grâce à la parution de sa pièce en édition bilingue intitulée « La Maculée/sTain » (2011, Les Éditions de la nouvelle plume) qui lui a valu en 2012 le prix SATA (Saskatoon and Area Theatre Award) pour une réalisation exceptionnelle en écriture. L’originalité de l’œuvre de Blais-Dahlem résulte de sa méthode de l’auto-traduction, voire recreation, qu’elle décrit d’une

manière suivante: « Je développe un texte en allant du français à l'anglais et vice versa [...] Parfois, je finis avec deux différents textes lorsque la langue et la culture influencent l'action dans son essence » (Blais-Dahlem, 2015: 10). Ainsi, sa démarche traductive particulière devient une sorte de (re)vision de la vision traditionnelle de la traduction et de son essence.

Vu ce qui précède, le but de la présente intervention est de déterminer, à travers l'analyse comparative des extraits des deux versions linguistiques de la pièce « La Maculée/sTain » (2011) et de son dernier roman bilingue « La voix de mon père/My Father's Voice » (2015) jusqu'à quel point la pratique traductive de Blais-Dahlem oriente la lecture du texte et incite son lecteur à comparer les deux textes pour en créer une image complète. L'examen du va-et-vient qui se crée entre les deux versions du même ouvrage nous permettra d'approfondir non seulement le sujet de l'identité et du statut privilégié du traducteur (Tanqueiro 2009: 109, Saint 2018: 120), mais aussi celui du rôle et des compétences du récepteur des écritures bilingues de Madeleine Blais-Dahlem.

Deutsch, James

“A Folkloristic Analysis of Polish Immigrant Narratives in Western Canada”

One of the largest waves of Polish immigration to Canada came during the years immediately following World War II. Between 1946 and 1956, approximately 62,000 Poles arrived in Canada—many of them identified as Displaced Persons who did not wish to return to a Poland that was then controlled by the Communist Party. Many of these immigrants moved to the three western provinces of Manitoba, Saskatchewan, and Alberta, which is where roughly 60 percent of all Polish Canadians were living in 1941.³

The good news for scholars of Canadian Studies is that there exist not only quantitative records—by way of census reports and other demographic works—but also qualitative documents in the form of memoirs, journals, and other first-person narratives for this wave of Polish immigrants, including those who settled in the western provinces. Like the two earlier major waves of immigrants—first in the period of 1901–1910 and secondly in the years following World War I—the Polish Canadians of the third wave from 1946–1956 included persons from all across Poland, of different age groups, backgrounds, and occupations. Nevertheless, there are certain formulas and elements that these narratives share, particularly in terms of the interplay between the culture of home in Poland and the diasporic experience

³ Statistics on Polish Canadians come from Rudolf K. Kogler, “Demographic Profile of the Polish Community in Canada,” *Polish American Studies*, 25 (January-June 1968): 51-62.

of life in western Canada. This paper proposes to detect and analyze some of those formulas and elements from a folkloristic perspective, using some of the same methods that folklorists such as Richard Bauman, Linda Dégh, Giovanna Del Negro, and Amy Shuman have employed in their studies of personal narratives from immigrants and their descendants.

The primary sources used will include Ryszard Dubanski, *Black Teeth & Other North End Souvenirs* (Manitoba, 2005); Apolonja Maria Kojder and Barbara Glogovska, *Marynia, Don't Cry: Memoirs of Two Polish-Canadian Families* (Ontario, 1995); Erika Wolf-May, *Erika: The Story of My Life* (Manitoba, 2002); and Benedykt Heydenkorn, ed., *Memoirs of Polish Immigrants in Canada* (Ontario, 1979), based on the original Polish three-volume edition, *Pamiętniki imigrantów polskich w Kanadzie* (Ontario, 1975–1978).

Dracea-Chelsoi, Marilena

“Canada-USA Cooperation in the Arctic—Efforts when dealing with challenges in a constructive way”

The United States and Canada don't have a formal mechanism for Arctic cooperation, but their partnership in several Arctic aspects is constructive in spite of some disputes like those regarding the Northwest Passage or a region in the Beaufort Sea. The main vehicles for their cooperation are the Arctic Council, NORAD (North American Aerospace Defense Command) as well as NATO. However the relations between the two countries in the Arctic took a special even more developed turn during Obama's rule. (For example there was a joint agreement to freeze offshore drilling in the Arctic, the Tri-Command Framework for Arctic Co-operation was signed etc.). There is bilateral cooperation in scientific, defense, intelligence and also in the environmental protection domains and the mapping of continental shelves. During the Trump regime the areas of cooperation got limited rather to trade, border security, maritime cooperation. However, we should not see yet the partnership with pessimism. For example, even if there is not much encouragement for allocating funds for the strengthening of the icebreakers fleet or of any other equipments that might operate in the Arctic as the Arctic is not seen as a priority on the agenda, the two countries still have joint activities regarding the High North.

There are some challenges to deal with in the Arctic. On the one hand, the tourism in the area is on the rise; on the other hand, the Trump administration is inclined to open previously protected areas for resource exploitation. We cannot avoid thinking in this context of potential dangers. In case of oil spills or search and rescue scenarios the cooperation

Canada-US is necessary and even the two states would be insufficient and might need also the involvement of Russia—that both powers would rather like to avoid after the recent tensions. Therefore, continuing the bilateral cooperation and even a trilateral dialogue is crucial.

My conclusion would be that USA and Canada are important partners in Arctic matters—especially in defense and security—and their cooperation is enduring in spite of their difference of perspective on several issues. This cooperation is crucial for protecting North America from external threats.

Drewniak, Dagmara

“Quo Vadis Polish-Canadian Writing? Reflections on Home, Language, Writing and Memory in Recent Texts by Canadian Writers of Polish Origins”

The aim of this paper is to look at the recent publications by writers of Polish extraction living in Canada and writing in English in order to examine these texts in the context of their treatment of the concept of home, attitude to mother tongue and the usage of English as well as the authors' involvement in shaping the Canadian literary scene. The analysis will concentrate on selected texts published after 2014 to delineate the latest tendencies in Polish-Canadian writing. The discussion will include both life writing genres such as memoirs, for example: Connie T. Braun's *Silentium* (2017) and Kozak and Lustanski's collected volume *An Ordinary Move. Memoirs of Polish Immigrants to Canada* (2014), and fiction including Katherine Koller's *Art Lessons* (2016), Jowita Bydlowska's *Guy* (2017), Kasia Jarończyk's *Lemons* (2017) to name just a few as well as selected volumes of poetry. The proposed overview will aim at sketching out major themes and the authors' views on their roots. Since they usually belong to the very young generation, it is the article's goal to establish the writers' ideas about the ways they revisit (or not) the country of their origins.

Since these writers have undertaken themes of (un)belonging, (up)rootedness, identity, and memory as well as they have touched upon the creative redefinition of the figure of home, these aspects will also be examined from a theoretical perspective. Steven Tötösy de Zepentek through his concept of “in-between peripherality” (2010: 87) proposes to view Central and Eastern European literature as both peripheral and in-between its “own national cultural self-referentiality and the cultural influence and primacy of the major Western cultures” (2010: 87). Moreover, as diasporic studies are inspired by the search for transcultural, dynamic exchanges, and hybridity (Agnew 2005), the analysis will also include discussions on

hybridity understood as a transgression of borders both literary and genological as well as thematic. That is why, the classic notion of hybridity known widely in postcolonial studies, is here understood, according to Moslund (2010), as having horizontal and vertical orientations, where the former designates transgression of borders and space and the latter is connected to the movement across time. This approach is extremely interesting in the context of Polish-Canadian migrant and diasporic literature as, according to Pieterse (2001) hybridity understood as movement and translocation can offer new stances on migrant literatures in multi- and transcultural world.

Duliński, Grzegorz

« La vision poétique de la Révolution tranquille et sa perception dans *Prométhée. Dialogue des vivants et des morts* (1965) de Roger Brien (1910-1999) »

Les années 1960 étaient porteuses de plusieurs changements majeurs pour le Québec au niveau social, institutionnel, économique, religieux, culturel et littéraire. Liée intimement à la langue, la littérature traduisait le mieux les grandes tendances, aspirations et enjeux identitaires de l'époque. Et qui dit « littérature » dit « poésie », étant donnée sa place privilégiée au sein de la société. Nombreux sont ceux qui, parmi les poètes, faisaient partie de la « poésie du pays » sous l'égide des éditions de l'Hexagone. À côté d'un engagement politique pour l'indépendance de la Province, le courant exprimait une critique de la mentalité canadienne-française au niveau identitaire. La littérature a pris alors le nom de littérature « québécoise ». En rejetant l'héritage du Canada français d'avant 1960, on se tourne vers les écrits de la Nouvelle-France à la recherche de nouveaux mythes fondateurs. L'archaïque Canadien français contraste avec le Québécois moderniste, mais en est-il vraiment ainsi à cent pour cent ?

La poésie de Roger Brien est la preuve qu'il est possible de marier l'héritage chrétien du Canada français avec la modernité. Formellement, poète de prosodie classique, régulière dont le vocabulaire et imaginaire restent tout à fait modernes, il demeure poète de l'*aggiornamento* du Vatican II. L'une de ses oeuvres – *Prométhée. Dialogue des vivants et des morts* – est une épopée dialoguée de taille et de qualité. Écrite d'un jet pendant quelques mois (55 000 alexandrins) au moment même de la Révolution tranquille, elle contient un colloque des 500 personnages – génies de l'humanité. Dans ce vaste poème épique, on retrouve également une partie consacrée au Canada français. Entre autres, de tels personnages que Jacques Cartier ou Samuel de Champlain mènent une discussion sur le passé et les actualités des années 1960 au

Québec. Les personnages livrent une image concrète du Canada des années 1960. La question se pose donc de savoir : quelle est cette vision poétique des changements survenus au moment de la Révolution tranquille ? La question me semble d'autant plus intéressante qu'elle a été dépeinte par un poète qui ne s'identifiait avec aucun mouvement avant-gardiste. Elle peut jeter un regard différent sur la perception de la Révolution tranquille et s'inscrire d'une manière originale dans la thématique des (Re)Visions canadiennes.

Elmerich, Jeremy

“Instead of Failure: Canadian alternatives to Quebec secession. The 1995 Quebec Referendum.”

In recent years, nationalism in Quebec has undergone major changes. Foreshadowed by the Action démocratique du Québec (ADQ), the now ruling Coalition Avenir Québec (CAQ) seems to have replaced the Parti Québécois as its figurehead. Moreover, the quest for greater internal sovereignty seems to have diverted the attention of Quebec nationalists from the independence horizon they had set for themselves, at least in the short term. Is the accession to power of a group located at the centre-right of the Québec political spectrum symptomatic of a fundamental question about Quebec's identity and its contours? This is the issue that underlies many of the discussions in Quebec, particularly since the second self-determination referendum, culminating in the crisis of reasonable accommodation, the controversies surrounding the work of the Bouchard-Taylor Commission, and the Parti Québécois' draft of “Charte des valeurs”.

But the story of the day is not the same as yesterday. For now, Catalans and Scots are at the forefront of minority nations' claims in the Western world. Yet remembrance often brings us back to that pivotal moment in history when Quebec could have seized its own destiny, to play more than a secondary role among the founding peoples – when Canada allows it – to occupy that of a new actor, fully sovereign and free to make its own choices. It was only a short while before the “Belle Province” was free from the yoke of a legal order that it had substantially challenged, and from the minorization of its national existence among the broad diversity of a composite Canada.

It is at this critical moment in the history of a Canadian federation on the verge of losing one of its founding provinces and peoples that the warmest manifestations of brotherhood and the most numerous considerations for the Quebec nation's immemorial demands have emerged – alongside the reproving addresses. As part of this conference and the

accompanying text, we will propose to review the constitutional proposals made by the “Non” actors, from Ottawa and Quebec city, during the 1995 referendum, in order to dissuade Quebecers from voting in favour of independence. We will pursue the objective of to draw an operational classification of these proposals, anchored in the analysis of Canadian federalism, and to compare them with events of a similar nature elsewhere.

Feldman-Kolodziejuk, Ewelina

“*Sweetland* as an elegy on disappearing fishing communities of Newfoundland”

Published in 2014 the latest novel by a Newfoundland writer Michael Crummey, *Sweetland*, pertains to the recent events in the history of his home island, namely, the aftermath of the introduction of a cod moratorium of 1992. The economic crisis that followed in the wake of a supposedly temporary suspension has brought an end to a number of fishing communities across Newfoundland. Deprived of their source of income numerous Newfoundlanders were forced to leave their homes either for Saint John's or the continent, leaving behind their elderly relatives. As a result, once thriving communities have turned into a waiting room for death. In order to lower the costs of providing bare necessities and healthcare to remote towns and villages scattered across Newfoundland's archipelago the government decided to re-institute the suspended in the seventies resettlement program. The necessary condition for the relocation of a particular community in exchange for a financial gratification was a unanimous agreement of all the residents. The novel is a fictional record of the resettlement of a fishing town, Chance Cove, situated on one of the tiny islands off the coast of Newfoundland. The main character, Moses Sweetland, refuses to leave his home island, however, by feigning his own death manages to stay behind when all other inhabitants depart. My paper focuses on the transformations that the deserted island undergoes, with special focus on Gothic elements. It also investigates what functions the motif of the map plays in the discussed narrative. Finally, it employs Pierre Nora's concept of *lieu de mémoire* to demonstrate the commemorative function of Crummey's novel.

Figas, Ewa

« De l'inconvénient d'être Québécois à l'avantage d'être né : (auto)portrait du Québécois selon Jacques Godbout »

Jacques Godbout rêvait d'être peintre. Écrivain, journaliste et cinéaste, il a trouvé une autre façon de reproduire l'image de la société québécoise et de son évolution. Le titre de son autobiographie, *De l'avantage d'être né* (2018), se réfère au titre du recueil des aphorismes de Emile Cioran : *De l'inconvénient d'être né* (1973). Cependant, si à l'âge de 63 ans, Cioran dessine une vision pessimiste de la vie, marquée par l'amertume et la déception, Godbout, octogénaire, se réjouit d'être né au bon moment et à la bonne époque, satisfait d'avoir pu observer les transformations opérées au Québec et d'avoir eu l'opportunité d'en parler dans ses œuvres. Qui plus est, le titre de son autobiographie renoue avec la question identitaire abordée entre autres dans son texte *De l'inconvénient d'être québécois* (2008).

Notre communication a pour but de présenter l'évolution de la vision godboutienne du Québécois et le bilan qu'il en fait en forme de l'acte de contrition, car c'est ainsi qu'il résume sa dernière publication. Nous tenterons de répondre quels péchés se reproche l'écrivain, persuadé que « le plus grand privilège demeure celui d'être né et d'avoir vécu dans un pays tranquille à l'abri des guerres et des catastrophes. » (Godbout dans l'interview pour Nathalie Petrowski : <<https://www.lapresse.ca/arts/livres/entrevues/201805/17/01-5182313-jacques-godbout-de-lavantage-detre-ne-au-bon-moment.php> 1/2> Publié le 17 mai 2018 à 15h53 | Mis à jour le 17 mai 2018 à 15h53, consulté le 28 février 2019).

Filipczak, Dorota

“Margaret Laurence, Lois Wilson and Almuth Lutkenhaus: Canadian Women and Feminist Futures”

In her paper, Dorota Filipczak examines the artistic and theological concern with „the female principle” in religion and culture expressed in the contributions of three Canadian women whose lives and works sought to defy the marginalization and exclusion of women from art and theology. In the 1970s and 80s, Margaret Laurence, the “beloved” Canadian writer, her close friend Lois Miriam Wilson, the first female moderator of the United Church of Canada, and Almuth Lutkenhaus, a German-born sculptress who settled in Canada, came to embody the yearning of women for autonomy and expressiveness in areas of public activity that had previously, been male-dominated. Filipczak’s paper focuses on Lutkenhaus’s sculpture The

Crucified Woman, Laurence's comments on the sculpture in her memoir „Dance on the Earth,” as well as her commentary on the exclusion of women from the sacred in her short story “A Queen in Thebes,” and finally on the life and social engagement of Lois Miriam Wilson, whose social and theological insights are equally relevant for charting the way towards a more hopeful future.

Gabryś, Marcin

“Frobisher Bay as a model ‘future’ city in the Canadian Arctic”

The 20th century history of Canada, like almost every other country, contains a list of grand projects designed to accelerate social and economic development. Some of them had a realistic character, some were pure utopias. The former managed at least partially to put into practice, the latter stay in dusty archives. Each of them, however, is an expression of the dominant ways of thinking at that time. One of the interesting examples of post-war Canadian utopias is related to the Canadian Arctic. In late 1950s under Prime Minister John Diefenbaker, Canadian architects and bureaucrats, following the example of the USSR, proposed a vision of the transformation of the Arctic into a new frontier of economic and settlement expansion. The North, thanks to the development of modern technologies (e.g. nuclear reactors), was to become a friendly place for southerners. The plans included i.e. the construction of a futuristic city of Frobisher Bay – composed of a system of connected skyscrapers covered by a giant dome – as a model for other settlements in the Arctic that would provide ‘comfort of Toronto in the Arctic.’

Although the architectural and urban projects themselves - even though never realized - deserve attention, it also seems interesting to analyze how the project fit in earlier Canadian attempts to change the dominant image of the Arctic - unpopulated, frozen and so vast that it is difficult to grasp by a man. There was a widespread hope that this time it would be possible to conquer nature using modern technological means and thus improve the conditions of human life (including helping the indigenous people on the path of transformation to the modern world). The key aspect is also the fact that the governmental plans have also become the expression of growing aspirations of nation-building and strengthening sovereignty over the Arctic in the post-war period. It resulted directly from the change in the balance of power after the WWII, which put the Arctic to the forefront of the superpowers' rivalry.

The scale of the project exceeded the capabilities of Ottawa. Geopolitical and technological changes led to the complete abandonment of it in the next couple years. The

fiasco meant the end of such comprehensive thinking about settling in the Canadian North. Today, the only traces of this futuristic project are buildings constructed of modular steel elements and reinforced fiberglass panels scattered across the Arctic communities.

Gasztold, Brygida

“Gender, Memory and Representation: Slavery Through a Woman’s Eyes in *The Book of Negroes* by Lawrence Hill”

Lawrence Hill’s novel *The Book of Negroes* (2007) is a cross-generational story that covers three different continents and explores the historical connections between the roles of Africa, the U.S.A., Canada, and Europe in the slave trade. The fictional story is built around a framework of historical facts: slavery, the American Revolutionary War, Abolitionism, and the problems of racial discrimination, such as they were in the 19th century society. The author’s rendering of history shows its complexity, highlighting the important issues that persist to this day, such as racial discrimination, cultural and religious identity, and relations between minority groups. Hill’s narrative also investigates an interesting moment in Canadian history, which started with the British Navy’s list of 3,000 blacks who served on the British side during the American Revolutionary War and who, at its end in 1783, fled Manhattan for Nova Scotia. The author shows how Canada was implicated in the history of slavery and its aftermath in North America, offering a critique of the myth that Canada was the promised land for escaping slaves.

Lawrence Hill’s novel is an example of a fictional neo-slave narrative, following Olaudah Equiano’s classic of the genre (childhood, capture, transport to America, education, escape). However, giving a voice to a slave woman, the narrative readdresses the issues of slavery and racial discrimination, putting them in a different light. The woman’s perspective allows the author to revisit important moments in European and American history that were fundamental to racial/ethnic relations, and which continue to impact modern times.

My paper will investigate the strategies that allow the protagonist to endure the hardships of life. Through a woman’s voice, the novel explores human nature, hypocrisy of religion, the importance of family, the experience and legacy of slavery, while traditionally marginalized gender-specific realities are given the central stage. The fact that the protagonist survives not only through willpower but also through education, and that she wants to become a storyteller, signals the power of language to undermine the oppression of slavery. Imagining

slavery from the female point of view, Hall's novel expands and enriches the culture's memory of the period.

Handley, Agata

“The Vimy Memorial and its Landscape in Jane Urquhart's *The Stone Carvers*”

Jane Urquhart's *The Stone Carvers* (2001) is a novel concerned to a large extent with the problems of individual and communal commemoration. It tells the story of German immigrants attempting to settle on land in western Ontario in the nineteenth century; and then moves on in time to explore the struggles of two descendants of an immigrant family, who participate in the construction of the Canadian National Vimy Memorial (Mémorial national du Canada à Vimy) in France. The Battle of Vimy was seen as a turning point in Canadian history; and consequently, the memorial did not simply commemorate the fallen, but marked a foundational event in the formation of national identity.

Referring to the theoretical issue of “landscape biography” as defined by Johannes Renes, who sees landscapes as constructed from “historical layers”, the paper investigates the ways in which the story of the Vimy Memorial, is interwoven by Urquhart into a larger narrative, which forms an ongoing meditation on the experience of ‘in-betweenness’, identity and belonging - transgressing spatial and temporal boundaries; and incorporating individual and communal histories as they are passed on through generations. The paper looks at the various meanings which the monument - and the traces of war which remain in the surrounding area - acquire in the novel, as a historical site, and a re-imagined space; and analyses the fictionalized account of the construction of the Memorial, as a process of communal and individual mourning which enables confrontation with loss, and the trauma of war.

Hele, Karl S.

“Re-storying Colonialism at Bawating: A Century of Dramatic Performances by Garden River First Nation.”

From approximately 1901 to the current day, members of Garden River First Nation (GRFN) have staged various plays to non-Indigenous and Indigenous audiences in in Canada, Europe, and the United States.

From 1901 to 1969 the community annually staged a version of the Hiawatha play which it based on Henry Wadsworth Longfellow's "The Song of Hiawatha." Other performances within this period include commemorations of Etienne Brule's discovery of the region, the arrival of the first Anglican missionary, and the fur trade, as well as the erection of an 'Indian Village' during public celebrations. Current formulations of the Hiawatha Play (2006, 2007, & 2008) as well as Treaty Daze (2008 & 2009) represent attempts by the community to highlight moments from their past while creating a 'new' or 'alternative' narrative.

For more than a century GRFN community members performed in a variety of plays that celebrated the region's history. Each of these dramas concentrated on the historical and 'mythical' Ojibwa past. The performances from 1901 to 1969 often ended when civilization arrived while the 21st century plays focussed on continuity of past and present. Although the dramatic narratives of the past appear to represent the rise and fall of Indigenous traditions, the undertones carry different messages. The new performances moved the undertones of the past to the fore, while creating new sub-texts and tensions reflective of the 21st century. Specifically, this paper will examine how the Anishinabeg adopted and contested Western assumptions concerning Indigenous peoples while continuing to promote, protect, and maintain tradition and culture in the face of aggressive Euro-Canadian colonialism. As such, these performances represent a multifaceted and ongoing dialogue with the colonizer and a unique window on how performed history carries a myriad of meanings.

Jakubczuk, Renata

« Le Groupe de la Veillée au Théâtre Prospero de Montréal : exemple d'un théâtre d'art »

Le théâtre est l'espace où l'être humain s'éprouve comme un atome du cosmos, comme une minute du Temps, comme une question dans le multimillénaire dialogue des hommes avec les Dieux, comme un des milliards de « pourquoi » lancés depuis le mystère de la question parlante en direction du Mystère sans forme, de la Cause sans corps.

Hélène Cixous⁴

⁴ H. Cixous, « Écrits sur le Théâtre », [dans] *L'Indiade ou l'Inde de leurs rêves*, Paris/Tours 1987, Théâtre du Soleil, pp. 247-278 (ici : p. 248) ; cité d'après [Anne Neuschäfer](http://www.theatre-du-soleil.fr/), « 1975-1999 : De la création collective à l'écriture en commun », <http://www.theatre-du-soleil.fr/>, consulté le 11 mars 2015.

Le Groupe de la Veillée est une compagnie de théâtre, créée à Montréal au début des années 1970 par une petite équipe de passionnés de l'art de Melpomène, avec Gabriel Arcand à sa tête. En 1982, Téo Spsychalski se joint à eux et devient directeur artistique, puis directeur artistique et général et principal metteur en scène. L'appellation « théâtre prospero » est apparue seulement en 1999 et désigne le bâtiment dans lequel travaille Le Groupe de la Veillée : c'est aussi un lieu d'accueil pour d'autres compagnies qui viennent y présenter leurs spectacles⁵.

Issu du groupe polonais qui avait initié au Théâtre Laboratoire à Wrocław une réflexion sur la nostalgie toujours renouvelée des sources du théâtre, participant à une expérience nouvelle dont il avait été l'un des supports, Téo Spsychalski s'est frayé par la suite un chemin original. Avec l'aide des collègues et amis du Groupe de la Veillée, il a propagé au Québec les idées de Grotowski et proposé des spectacles basés sur le jeu de l'acteur. En rejoignant Le Groupe de la Veillée à Montréal, Spsychalski a opté pour un théâtre d'art, basé sur les belles-lettres. Il s'est donc concentré sur les adaptations qui, par ailleurs, ont souvent tenté les gens du spectacle. Spsychalski, comme d'autres créateurs, s'est mesuré avec les grands textes de la littérature mondiale et, de l'avis des critiques, il y a particulièrement réussi.

Dans ma communication, je propose de présenter l'activité artistique du Groupe de la Veillée et de Téo Spsychalski en particulier pour montrer que leur création représente une alternative aux structures théâtrales traditionnelles au Canada.

Jockel, Joseph T. and Joel J. Sokolsky

“Rejecting the ‘Colorado Springs Playbook’? NORAD in the Age of Trump”

Since his campaign for the presidency, Donald Trump has inveighed against the so called ‘Washington Playbook,’ that set of assumptions and convictions concerning American defence policy in which the maintenance of close relations with western allies has for over seven decades been a central tenet. The, North Atlantic Treaty Organization (NATO) has been a particular target of the president’s ire. Older, Western European members of the venerable Alliance are accused of shirking their duties and continuing to a place disproportionate share of the burden for collective defence on the American taxpayer, while president also raises questions about the need to guarantee the security of NATO’s newest

⁵ À l’instar du Théâtre du Soleil à la Cartoucherie de Vincennes ou du Théâtre du Radeau à la Fonderie au Mans. Par contre, ce qui peut induire en erreur, c’est le fait que le mot « théâtre » est employé pour le lieu seulement, la compagnie des artistes étant désignée par le mot « groupe ».

members in the East. And now, as Thomas Wright recently noted in *Foreign Affairs*,⁶ given that the president has shed even his few champions of multilateralism drawn from the Washington Playbook, the world may well see anti-NATO actions to match the rhetoric.

Thus far escaping Trump's doubts (and even notice) about the benefits of allies has been the United States-Canada North American Aerospace Defence Command (NORAD). Headquartered in Colorado Springs, Colorado and marking the 60th anniversary of the NORAD agreement in 2018, this unique "binational" defence organization, twinned, with United States Northern Command (USNORTHCOM), involves Canada and Canadian military personnel, in the air and missile defence of the American homeland. Throughout the Cold War, immediate post-Cold War and post 9/11 periods, NORAD, with its daily collaboration between American and Canadians, has been a constant, if somewhat overlooked, feature of the American global strategic nuclear and conventional posture. Several years ago, a senior Canadian government official, seeking to explain how Canada remains embedded in NORAD despite the country's quite limited contributions and its divergence policy on active Ballistic Missile Defense (BMD) said that the Americans simply had acquired "the habit" of working closely with Canadians.⁷ Indeed, it was the Canadian general, who serves as NORAD's second in command, who issued the alert notice on the morning of September 11, 2001, an action by a foreign military officer which while unprecedented, was nonetheless, right out of the 'Colorado Springs playbook.'

This paper will examine how NORAD is likely to fare in the age of Trump. The paper begins with a brief overview of the history of the binational command. It then examines contemporary issues, particularly those related to rising tensions with great power rivals China and Russia, threats, BMD and matters concerning North American homeland defence and security including the prospects for changes in the command arrangements. The paper concludes by discussing whether, President Trump, as he continues to question the Washington Playbook, will do the same for the one cherished in Colorado Springs. And in doing so will the President bring about if not an end of NORAD,, but substantial revisions to what has long-been regarded as the centerpiece, if not the bell-weather of United States-Canada defence relations.

⁶ Thomas Wright, "Trump's Foreign Policy Is No Longer Unpredictable: Gone Are The Days of Divided Administration," *Foreign Affairs* Snapshot, January 18 2019, <https://www.foreignaffairs.com/articles/world/2019-01-18/trumps-foreign-policy-no-longer-unpredictable>

⁷ Daniel Bon, Acting ADM (POL), Department of National Defence, in Standing Committee On National and Veterans Affairs, Minutes and Proceeding, 24 February, 2000, 1025.

Kapis, Michal

“Bridging the great divide – orality in contemporary Indigenous Canadian prose”

The paper analyses fragments of novels by Indigenous Canadian writers, including *Ravensong* by Lee Maracle, *Kiss of the Fur Queen* by Tomson Highway and *Green Grass, Running Water* by Thomas King, in order to identify various techniques used by the authors to introduce elements of oral tradition into their writing. Through a creative use of various literary techniques, the authors create a unique type of prose, which might be referred to as "oralised." Repetitions are used to imitate the rhythm of speech. Line breaks and typographic spaces indicate pauses in storytelling, and give authors more control over the reader. The novels also often include elements of Indigenous cosmologies and worldviews, e.g. the circular perception of time. The authors consequently disprove the existence of "the great divide" between the oral and the written – a prominent theory within the field of orality and literacy studies popularised by Ong (1982) and Goody (1977), which sees the two modes of communication as direct opposites. The authors draw inspiration from their Indigenous heritage and continue the storytelling traditions in a different form. Considering that writing has sometimes been described as a tool of colonisation, oralised prose may also be seen as a way of adapting this technology to the needs and cultures of Indigenous communities. Therefore, in the process of creating oralised literature, Western literary standards may be disregarded or outright rejected. Although the paper emphasises the global aspect of oralised literature and seeks to find similarities in the strategies employed by authors from distinct backgrounds, it also recognises the existence of many oralities and literacies, which may potentially result in a considerable variety of techniques used to oralise literature. The paper draws from Indigenous literary studies, Canadian literary studies, orality studies and new literacy studies, and is a part of a larger study looking at Indigenous prose originating from different parts of the world.

Kennedy, Victor

“Breaking Taboos in 80s Toronto Alt-rock”

In the late 1970s, alternative rock emerged in the United States and the UK, and Canadian bands quickly and eagerly participated in the movement. In this talk I will focus on two bands who were prominent on the Toronto Alt-rock scene in the 1980s, Rough Trade and The Pukka Orchestra.

Rough Trade's songwriters, Carole Pope and Kevan Staples, explored themes of gender and politics, illustrated in two songs from their 1980 debut album, *Avoid Freud*, "High School Confidential" and "What's the Furor about the Führer?"

Pukka Orchestra's songwriters, Graeme Williamson and Tony Duggan-Smith, explored the theme of alternate sexuality in their 1981 debut single, "Rubber Girl" (predicting the "Incel" phenomenon), and police brutality in "Cherry Beach Express" from their 1984 album *The Pukka Orchestra*.

Both bands used clever irony and satire, and survived censorship attempts. Canadian Alt-rock writers and performers of the 1980s explored political, social and cultural themes that are still relevant and widely discussed in Canada and elsewhere.

Kirkey, Christopher

"How Canadian Identity is Conceived and Shaped: Constructing Canada outside the Homeland"

This presentation draws on the personal and professional experiences of Kirkey, who has lived in the United States since 1987. In particular, the focus will be on the choices that have informed Kirkey's research and scholarship, and the factors that have guided and contributed to the role and place of Canada in various professional levels of engagement, from running a university center focused on Canada, to leadership with regional and national Canadian Studies associations, and initiatives to expand and sustain Canadian Studies in the United States. Questions, including where does Canada fit, what does Canada mean, how should Canada be showcased, and how best does one position Canada for a non-Canadian audience, will be addressed.

Kocot, Monika

"'Frogmentary Events': Bashō's Frog Haiku in Transtranlation"

In this paper I will explore various modes of transtranlation or transmodern re-writing of Matsuo Bashō's famous frog *haiku* in Canadian concrete and sound poetry. I will attempt to show how Gary Barwin, Derek Beaulieu, Steve McCaffery and bpNichol playfully and subversively write through the seventeenth-century poem. I will place emphasis on the complexities (of the processuality) of transtranlation which deliberately alters, distorts and reimagines the source text.

As Brian Henderson notes, in the concrete poetry of McCaffery and Nichol “signs are ‘events’ we are to experience rather than traditionally read. In short, it is a transformation of what reading is that such poetry demands.” Interestingly, the philosophy of “events” brings us very close to classical haiku aesthetics where the power of suggestion plays the key role, and where the poem must be completed by the reader, for as Bashō famously said, “the haiku that reveals seventy to eighty percent of its subject is good. Those that reveal fifty to sixty percent we never tire of.”

One of the aesthetic categories in classical Japanese *haiku* is called *yūgen* (profound mystery) which, as Eliot Deutsch puts it, “teaches us that in aesthetic experience it is not that ‘I see the work of art,’ but that by ‘seeing the I is transformed.’” In Jeffrey Johnson’s view, *yūgen* is the key aesthetic category both in classical *haiku* and its avant-garde incarnations. It is certainly in operation in Barwin and Beaulieu’s *fragments from the frag pool* which can be seen as an homage to Bashō but also to avant-garde experiments of bpNichol and McCaffery. In my comparative readings of the “fragmentary events” I will focus on verbivocovisual possibilities of the poems by four Canadian poets, with brief references to Scottish concretists such as Edwin Morgan and Dom Sylvester Houédard.

Kostov, Chris

“The New Canadian Gender-Neutral Anthem in the Mirror of Canadian Public Reactions”

On January 31st, 2018, the Canadian Senate passed a bill that confirmed the decision of the House of Commons in June 2016 to make the Canadian national anthem gender-neutral by replacing the words “in all thy sons command” with “in all of us command.” The bill was originally proposed by Ottawa-Vanier Liberal MP Mauril Bélanger, who died in 2016, whereas Independent Ontario Senator Frances Lankin officially sponsored the bill in the Senate. It took 18 months for the bill to pass due to the Conservative opposition. In fact, *O Canada* became the official national anthem of Canada in 1980 and since then, there have been 12 unsuccessful attempts to introduce a bill that removes the word *sons*, which is considered discriminatory by many feminists and liberals in Canada. The change has sparked a heated debate with reactions ranging from “I am proud with the new anthem” and “thank you Senate” to “I am disappointed”, “What’s next to remove – God?!” and proposals for a national referendum on the matter. Obviously, the former comments belong to Liberals, feminists, athletes and prominent intellectuals such as Margaret Atwood, whereas the latter

words refer to the public statements of Conservative politicians, devout Christians and veteran journalists as Terry Milewski, who all claim that this change may lead to a slippery slope of never-ending changes of the national anthem. The general public also seemed very interested in the debate. Tweets and articles discussing the anthem change have generated thousands of comments so far. The author argues that this change of a single word in the national anthem of Canada and the overall positive Canadian public reaction to it are important not only because this is “another positive step towards gender equality” as PM Justin Trudeau said but also because this an indication that unlike the USA and a number of European countries that are swayed by Conservative politicians and ideologies, Canada still follows its own political path in which there is still plenty of room for liberal values, diversity and tolerance.

Krausz, Katinka

“‘To the elements be free’ – framing memory and trauma in Margaret Atwood’s *Hag-Seed*”

Trauma and memory has always been a recurring element in Margaret Atwood’s oeuvre. The protagonists often find themselves in traumatic situations or are haunted by traumatic experiences; nonetheless, they inevitably develop a technique to work through the trauma or at least make it possible for them to live with it. On many occasions, this technique is aided by one or more artworks that provide a controlled visual outlet for the traumatic experience. It is frequently a photograph or a painting, often created by the traumatized persons themselves. Such are Elaine’s paintings in *Cat’s Eye* (1988), Laura’s modified photographs in *The Blind Assassin* (2000), and the landscape paintings that Lois surrounds herself with in “Death by Landscape” (published in *Wilderness Tips* in 1991).

It is not different in the novel *Hag-Seed* (2016) either, which is in the focus of my paper. There, one of Felix’s most treasured possessions is a photograph of his daughter Miranda. After the death of Miranda at a young age, the photograph gains greater significance in Felix’s life, since it is no longer a mere souvenir of a happy moment but a magical object that creates a spectral presence for the absent daughter. In my paper I aim to investigate the following questions: How does Felix use the photograph as a support of his memories? Does the photograph support the memory or block it? What are the connections between the photograph and the trauma of loss, and what is the role of the photograph in working through it? As theoretical framework for my paper I will use the studies of Dominick LaCapra, Georges Didi-Huberman, and Marianne Hirsch, among others.

Markowicz, Marcin

“Collective (r)evolutions – feminist editorial collectives in Canada from the 1970s to the 1990s”

First feminist editorial collectives in Canada appeared in the 1970s, the decade of an increasing visibility of women's cultural and literary production. Just like in the UK and the US, the feminist collective quickly became the "feminist norm," an embodiment of equality and "empowering alternative" to hierarchical structures prevalent at the time (Wachtel 2017). Even though feminist editorial collectives had a profound impact on the development of women's and feminist literature (and literary communities) in Canada, a historical understanding of their development, nature, successes, and failures requires expansion and revision in light of growing scholarly preoccupation with processes that have shaped cultural and literary production in Canada.

In this paper, I am going to analyze and critically reflect on the work of feminist editorial collectives in Canada as (r)evolutionary cultural institutions that facilitated significant changes in Canadian literature and culture as both were undergoing transformations to accommodate the increasing multiplicity of voices. I focus on collectives that established first feminist literary periodicals in Canada -- *Room of One's Own* (1975), *Fireweed* (1978), *Tessera* (1984), *CV2* (1985), *f.lip* (1987) -- to turn scholarly attention (be it scarce) from general-interest, activist feminist periodicals of the era to literary periodicals and editors as makers of culture and instigators/negotiators of change. The question that lies at the heart of the paper pertains to the ways in which editorial collectives dealt with and shaped the discourses around race, class, ability, age, and sexuality that continuously complicated relations and generated tensions within the women's movement and Canadian society at large. Drawing on textual analysis of editorials and editors' notes from selected magazines, archived correspondence between editors (and readers), and interviews with members of collectives in question, I hope to shed more light on the history and (r)evolutionary work of feminist editorial collectives during the years pivotal to the formation of multicultural and inclusive Canadian state.

Myk, Malgorzata

“Speculative Weather: Meteorological Rhetoric and Delusional Sincerity in Lisa Robertson’s *The Weather*”

The paper identifies a speculative trajectory in the avant-garde writing of Canadian scholar and poet Lisa Robertson. I focus on Robertson's poetry collection *The Weather* (2001), as well as selected prose essays from *Nilling: On Noise, Pornography, The Codex, Melancholy, Lucretius, Folds, Cities, and Related Aporias* (2012), to discuss her ethnographic reinvestigation of meteorology and its ideologically charged protocols as shot through with symptoms of irrationality. Drawing from several philosophical texts that approach the discourses of weather as particular situated forms inevitably shaped by ideology, I demonstrate the way in which Robertson's research poetics hinges on the disruptive restaging of the weather's discursive protocols through deploying the concepts of derangement and delusion throughout her work. In my analysis, I will look at these concepts along philosophical lines, relying on the inquiry into irrationality and incoherence that Donald Davidson theorized in his 2004 *Problems of Rationality*. Davidson's observations provide a useful context for grasping the speculative potential of what Robertson identifies as delusional spaces in the supposedly sincere vernacular reinvestigated in *The Weather*.

Nimijean, Richard

“Reimagining Canada: Spatial Dislocation and the Canadian Identity”

This presentation examines the effect of distance on rethinking Canada personally and professionally. Located in Switzerland since 2015, Nimijean continues to teach online courses in Canadian Studies to his students in Canada while maintaining an active research and professional profile. He describes how this unique situation not only presents numerous professional and pedagogical challenges; it affects how he relates to Canada at a personal level.

Paluszkiewicz-Misiaczek, Magdalena

“From Shell Shock to Operational Stress Injury: Canadian Evolution in Approach Towards Psychological Consequences of Participation in Military Operations”

Canada is not a state perceived as an important military power or a country of well-established military traditions. However, throughout 20th century thousands of its soldiers participated in many conflicts taking place in various parts of the world. They fought in Europe during both world wars and in Korea at the beginning of the Cold War. Since 1956, over 120 000 Canadian Soldiers have taken part in various UN peacekeeping and

peacemaking operations. Recently, between 2002-2014, 40 026 members of the Canadian military participated in operation Enduring Freedom in Afghanistan.

Due to the above described military engagement on the international scene, Canada has gained considerable experience in respect of building the legal framework for various forms of veteran care and support. Unfortunately psychological consequences of participation in military operations have always posed the biggest problem for the military authorities and the veterans themselves. In my text I would like to present the change of attitude towards “invisible wounds” which has taken place in Canada over the last thirty years and analyze the events and factors which have led to the introduction of new standards of assessment, treatment, prevention and support for soldiers and veterans suffering from operational stress injury. Additionally, I would like to highlight the instrumental role in this process of General Romeo Dallaire – the commander of the UN Assistance Mission to *Rwanda* in 1993, whose personal acknowledgement of the trauma associated with military mission has helped to transform popular attitudes to post traumatic stress disorder.

Plomiński, Piotr

“Earning a story. Ludonarratives in independent Canadian video games.”

This presentation analyzes the ludonarratives of three independent video game productions in the Canadian context in order to showcase how the medium of interactive storytelling has evolved into a form of cultural or literary text.

For a long time, computer and video games as a medium of storytelling have been relegated to the very margins of literary and cultural critique, deemed unsophisticated and vulgar forms of entertainment, rather than art; closer to toys than to cultural texts. However, in recent years, thanks to a wider availability of tools, many game designers have been departing from the traditional models of development and game production, focused on mainstream appeal, to instead carve out a niche of independent, experimental projects.

The result of this revolution is that these “indie” productions are often characterized by modest scale compensated by a high degree of artistic freedom. This liberty from the constraints of the expectations of mainstream entertainment, among other aspects, can manifest itself in the game’s narrative; in what the story is about, and how is this story presented to the player. What emerges from this treatment in the medium is a sort of “ludonarrative”: a narrative that is told through and affected in the real time by the actions of the player.

This presentation shall analyze this phenomenon in the Canadian context, since much of the “indie” scene has its roots in places like Montreal and Vancouver. Three instances of ludonarratives will be compared in order to present different aspects of interactive storytelling and its value in the context of literary critique. “Celeste” by Matt Thorson and Noel Berry (Vancouver) tells a story of a girl struggling with anxiety, and reflects this struggle in its level design, confronting the player with progressively more difficult challenges. “Alone With You” by Benjamin Rivers (Toronto) is a sci-fi romance narrative in which, under the pretense of a mission on an alien planet, the player explores the relationships of four main characters. By making in-game decisions, they have direct control over the ways in which these relationships unfold and reveal their emotional complexities. “The Long Dark” from Vancouver-based Hinterland Studio is a game heavily impacted with Canadian identity, with no pre-established plot, yet paradoxically, with a great potential for ludonarrative storytelling. In it, the player tries to endure in the cold, unforgiving Canadian wilderness, and their minute-to-minute choices shape their individual story of survival or failure.

Podruczna, Agnieszka

“‘A Myth of Origins.’ Genetic Engineering and Neocolonial Power in Larissa Lai’s *Salt Fish Girl*”

Canadian speculative fiction has in the past several decades become an increasingly fertile ground for engagement with the country’s colonial past. Revisions and rewritings of marginalized histories exist alongside the (re)imaginings of Canada’s future, projecting colonial tensions onto futuristic scenarios designed to contend with the burden of the past. This counter-discursive practice, in turn, makes it possible to more comprehensively reexamine the lingering legacies of Canada’s past policies, as well as the reproduction of past and existing power relations.

Those power relations—centered around the relationship between the corporeal and the hegemonic—come to the fore in Larissa Lai’s novel *Salt Fish Girl*, which examines the ways in which Othered bodies and neocolonial discourse interact in the futuristic setting of mid-21st century British Columbia, debating the ethics of genetic engineering understood as a tool of neocolonial power, as well as the available strategies of resistance, allowing the novel to comment upon the history of Canada’s exploitation of migrant work force at the same time as the narrative attempts ultimate reconciliation with the past, projecting a more hopeful future.

With that in mind, the following paper examines the intersections between the neocolonial paradigm which creates and regulates Othered bodies, altered through genetic modifications to serve as a slave work force, and the strategies of resistance developed in response to that hegemonic power. Employing postcolonial theory as well as theory of science fiction as the methodological framework, the paper argues that the genetically altered bodies of factory workers known as Sonias constitute at the same time products of the neocolonial, technocratic future of Serendipity and loci of anti-colonial resistance. Thus, the Sonias, though marked by the neocolonial systems of oppression and created—literally as well as figuratively—to serve as the image of the Other, reject the hegemonic paradigm of the Saturna law, turning their unruly, disobedient bodies into visible signs of colonial anxiety and transforming their mark of difference into a mark of resistance. This, in turn, contributes to the further destabilization of the hegemonic system governed by the order of neocolonial technocracy, while the Sonias emerge as transgressive and perverse—in Haraway’s understanding—subjects.

Polley, Jason S.

“Novel Narration: Joel Thomas Hynes, Heroin Realism, & Underclass Experience”

This paper locates Canadian Joel Thomas Hynes’ *We’ll All Be Burnt in Our Beds Some Night* (2017) in a contemporary, international tradition that includes, but is not limited to, Harry Crews’ *A Feast of Snakes* (1976), Denis Johnson’s *Angels* (1977), Antonio Lobo Antunes’ *Act of the Damned* (1985), and Jeet Thayil’s *Narcopolis* (2012). Among other writers determined to do ethical justice to underworld characters, not unlike DeLillo in both *Underworld* and *Libra*, Hynes stands out for two main reasons: his novel narrative style as well as the integrity of his hero Johnny Keough. Plumbing below the “role-playing” veneer of success and status and acceptance, both in terms of style and content, Hynes’ young antihero’s narrated interiority exposes complex aesthetic and ethical paradigms. *We’ll All Be Burnt in Our Beds Some Night*, by virtue of its novel narration and its endearing, marginalized male “white trash” protagonist, complicates the representative exercises of more classical “heroin writers,” from Samuel Taylor Coleridge and Thomas De Quincy to William S Burroughs and Hunter S Thompson. For one, as in the work of his contemporaries named above, Hynes’ novel is a realist one, that is, is more conventionally cinematic than it is representationally surrealist or magical realist—or anthemic and activist. What’s more, the “criminal” Johnny Keough is not simply slumming with underclass characters—thus the

allegorical figure of his erstwhile girlfriend Madonna, an affluent, educated (like the Romantics and the Beats) girl who experiments with and falls into street life. Keough's "intellectualizing," in other words, transcends experimental literariness. It also does something different than the shock and satire characteristic of Thompson's gonzo journalism. What Hynes provides readers does not come off as revelling in or as parodying. Nor as "witnessing." Nor even as "representing." Johnny Keough's voice arrests readers and invests them in intimate, visceral experiences. We bleed and love and hate with Johnny, as his great coast-to-coast road-trip beginning in the dying Maritimes highlights the disenfranchised figures that actual care—in Canada and beyond—has long left behind.

Ramon, Alex

“Alice Munro in Spanish (Cinematic) Translation: Pedro Almodóvar's *Julieta* (2016)”

Alice Munro's short stories have served as the basis for a handful of screen adaptations thus far, inspiring, in the assessment of Barry Hertz, "some extraordinary works of cinema and some made-for-TV duds" (Hertz 2013). Among the most distinctive of the Munro adaptations to date is Pedro Almodóvar's *Julieta*, which premiered at Cannes Film Festival in 2016. Almodóvar's film transposes the "Chance", "Soon" and "Silence" story sequence from Munro's collection *Runaway* (2004) to a Spanish context, shifting the locations from Ontario and Vancouver to Galicia and Madrid. Drawing on Linda Hutcheon's *A Theory of Adaptation* and Jim Davis's work on melodrama, this paper assesses the implications of some of the linguistic, plot and structural changes that Almodóvar's adaptation makes. It assesses whether these "(mis?)translations" render more radical or more reactionary the material's engagement with issues of motherhood and gender, and the ways in which the film reveals the problems and the potential of what Davis has termed "melodrama as a transnational phenomenon" (Davis 2016).

Rau, Albert

“Outside and rihannaboi95 – TYA and two plays about ‘queer youths’”

Theatre for Young Audiences (TYA) is a 20th-century phenomenon, reflecting the relatively recent view of childhood and adolescence as a separate and protected time of life with specialized needs and concerns. In Canada, Vancouver became the first Canadian city to enjoy professional theatre for children when *Holiday Theatre* was founded in 1953. After that,

more and more companies were formed and today, it is a vibrant part of the Canadian theatre scene. As the companies matured they began to commission Canadian works and since 1980 contemporary concerns have increasingly taken their place in TYA plays, mainly oriented towards the demands of the school curricula, in particular. Subjects, such as poverty and illiteracy, issues of immigration and racism, the concerns of bullying, peer pressure and schoolyard violence, but also the prevention of sexual abuse or violence in the family have become prominent issues. Recent school curricula in Canada also demand, for example in the field of equity and inclusive education that students develop an understanding of gender identity and gender expression and of sexual orientation. This includes an understanding of homophobic and gender-based violence in both, Canadian and global contexts. The curricula expect students to learn about violence-prevention strategies and to be able to identify factors that can help individuals of all identities and orientations develop a positive self-concept.

Outside, a play by Paul Dunn, first performed in 2015, and *rihannaboi95*, a play by Jordan Tannahill and first produced in 2013 are two recent plays that take up these issues. The plays focus on two queer youths who are confronted with violence and intolerance, when they are perceived by their school communities as gay. *Outside* tells the story of Daniel, a fifteen-year-old young boy, who is bullied and not only has to deal with hateful text messages and nasty things being posted, but also experiences physical violence. *rihannaboi95* is a play that has the form of a YouTube video, live-streamed by audiences on their home computers. Sunny, a young Toronto youth, reveals his sufferings after having uploaded videos of him dancing to songs by his favorite pop singer. Yet, the plays also convey positive perspectives. Daniel has two classmates, Krystina and Jeremy, who try their best to support him and Sunny finally learns to accept who and what he is and to face his hostile environment.

Most TYA companies consider school tours a vital part of their mandate and they bring their live theatre to a cross-section of young Canadians, who are prepared for the plays in pre-show activities and after the performances, they are offered a chance to discuss their reactions, views and ideas.

Reczyńska, Anna

“Remarkable and unexpected returns from Canada to Poland”

The paper will present four noteworthy cases of people who returned from Canada to Poland: Alfred Morski (Polish activist of radical groups, most likely associated with the international communist movement), Leopold Infeld (professor at Toronto University, an outstanding

physicist and an associate of Albert Einstein), Józef Birkenmayer (former soldier of the Polish underground army) as well as Adam Bromke (Polish immigrant involved in Polish and East European political studies, lecturer at Carleton University in Ottawa and McMaster University in Hamilton). Their interesting biographies were not related to one other. They were joined however, by a deep ideological and political commitment, though on two antagonistic sides. The motives and circumstances of the settlement in Poland, which could not be clearly explained, in case of the above mentioned individuals initiated a number of discussions and controversies in Canada, not only within the Polish Diaspora milieu. Birkenmayer's story and his problems with leaving the country that he intended only to visit, appear to be even more complex and intriguing. All those examples have also left an imprint on Polish-Canadian relations, although in each case to a different extent. The analysis of those characters' experiences is also an excellent example and a micro-illustration) of the political divisions which existed in the world of the second half of the twentieth century.

Rzepa, Agnieszka

“Re: Visions of CanLit”

This paper approaches recent discussions on the state of contemporary CanLit as a body of literary texts, an academic field and an institution. My discussion is informed primarily by a number of recent or relatively recent publications, such as *Trans.CanLit. Resituating the Study of Canadian Literature* (2007; eds Smaro Kamboureli and Roy Miki), *Arrival: The Story of CanLit* (2017; by Nick Mount), *Refuse. CanLit in Ruins* (2018; eds Hannah McGregor, Julie Rak and Erin Wunker), *Luminous Ink: Writers on Writing in Canada* (2019; eds Dionne Brand, Rabindranath Maharaj and Tessa McWatt), and the discussions and/or controversies some of those generated—expressed through newspaper and magazine articles, scholarly essays, but also through tweets, etc. All of the texts have been written as a response to the current state and—in some cases--scandals of CanLit. Many constitute attempts at starting or contributing to a discussion aimed at not only taking stock of, but also re-interpreting and re-defining the field and the institution in view of the challenges of the globalising world, but also—perhaps more acutely—the challenges resulting from the more and more painfully felt rift between CanLit as implicated in the (post)colonial nation-building project and rigid institutional structures, perpetuating the silencings, erasures and hierarchies resulting from such entanglements; and actual literary texts produced by a more and more diversified group of writers working with an ever widening range of topics and genres, and creating often

intimate, autobiographically inspired art with a sense of responsibility to marginalised communities.

Schlosser, Tobias

“The Magic from the Margins: Revising Canada’s Self-Perception as a ‘Matter-of-Fact’-Country”

According to Canadian critic Northrop Frye (*The Bush Garden*), Canada is “the only country left in the world which is a pure colony, colonial in psychology as well as in mercantile economics” based on the notion of profiteering. This rationalistic self-perception, caused by the lack of a grand meta-narration and the absence of national heroes, prevents Canada to develop a healthy cultural identity. This view has been confirmed by many scholars and writers such as Andrew Cohen (*The Unfinished Canadian*), Robert Kroetsch (*The Lovely Treachery of Words*) or Margaret Atwood (*Survival*). Furthermore, the idea of Canada as a “matter-of-fact-country” can be traced back to early settler literature, for instance to Susanna Moodie’s *Roughing It in the Bush* who claims that Canada is “too young for ghosts”.

However, this self-perception has been challenged over the last two decades by many authors who are writing from the margins and inscribe magic into the Canadian (cultural) landscape. Writers include Indigenous voices (Tomson Highway, Eden Robinson or Tanya Tagaq), Newfoundland novelists (Kenneth J. Harvey, Michael Crummey) and non-European immigrants (David Chariandy, Wayson Chow).

In my paper I attempt to show that these stories were far too often read through the Gothic lens, or interpreted as a form of Magical Realism. I claim that these concepts ignore the complex nature of the novels. In my reading of selected novels, I will demonstrate that they all offer a life-affirming worldview which mainstream Canadian fiction has not succeeded to develop. By focusing on the ontological dimension the novels contain I will put forward the thesis that these stories hinting at an animistic worldview with revitalising powers. This new view correlates with a process of how nature is perceived. By taking on board Carolyn Merchant’s eco-feminist perspective set out in *The Death of Nature*, I will show that a shift from a mechanistic to a vitalistic worldview can be attested in the Canadian imaginary which eventually creates an emancipation of the idea of Canada’s self-perception as a “Matter-of-Fact-Country”.

Sen-Podstawska, Sabina Sweta

“Drawing new maps: Re-connecting land, body and self through contemporary indigenous performance”

The plans of constructing pipelines on traditional indigenous lands have evoked tensions between the government of Canada, industrialists and indigenous groups supported by environmental activists. The growing disconnection between nature and human being is pointed out by indigenous people and activists as the root of these anxieties. Reflecting on relations between land and body, nature and human being, I turn to artistic practices and interpretations formulated by contemporary indigenous performers.

The paper explores how contemporary indigenous performers are drawing new imaginations of maps, landscapes and personal geographies through their enquiry into the connections between land, body and self. With a focus on contemporary indigenous dance performance in Canada, this work delves into an analysis of the themes, techniques and methodologies applied in such performances as *Spine of Mother* by Starr Muranko, *Frost Exploding Trees Moon* by Michelle Olson, *Backbone* by Sandra Laronde’s Red Sky Performance or *In my blood and Valley*, by Jeanette Kotowich. At the same time, it questions whether these performances are lived embodiments of indigenous stories, beliefs, knowledge and practices or, following the early modern dancers, they function as indigenous themes and inspirations. Moreover, it questions whether performing stories, enacting beliefs and practices can affect the bodies in bringing them closer to the land they belong to. Can such performances go beyond theatre and offer new perspectives to the ongoing discussions on climate change and environmental issues?

The vision of human body being a microcosm reflecting the macrocosm, it lives in, is shared by indigenous cultures across the world. The paper investigates similar relations between land, body and self that originate from traditional indigenous worldviews and are performed within a theatrical environment. These contemporary indigenous performances themselves become cartographies re-imagining the landscape and one’s relations with it.

Siepak, Julia

“Two-Spirit Identities in Canada: Shades of the Indigiqueer in Joshua Whitehead’s *Jonny Appleseed*”

The interdisciplinary field of queer Indigenous studies revises colonial heteropatriarchal assumptions and engages directly in decolonial practices. The concept of Two-Spiritedness coined by a group of queer Indigenous studies scholars stresses the traditional, as well as contemporary, First Nations gender diversity and fluidity. Two-Spirit criticism attempts to expose the legacy of colonialism within GLBTQ+ movement, as well as homophobia and transphobia existing in Indigenous communities. The struggles that queer-identifying First Nations individuals face seem to result from the intersections of their gender identities and Indigenous belonging. Thus, their experiences of queerness are unique and substantially different than those of the mainstream GLBTQ+ identifying individuals. This presentation is to address contemporary Two-Spirit condition as represented in Joshua Whitehead’s first novel, *Jonny Appleseed* (2018). Whitehead is an Oji-Cree Two-Spirit writer and a member of Peguis First Nation. His novel depicts a First Nation queer-identifying protagonist, Jonny, and his quest for self-exploration in the urban space. This paper attempts at locating the novel within the theoretical context of queer Indigenous critique applying projects of scholars, such as Qwo-Li Driskill, Deborah A. Miranda, Leanne Simpson, and June Scudeler. I will define the term Two-Spirit and juxtapose it with the colonial discourse on Indigenous queer identities, as well as consider potential problems with its pan-Indigenous character. Jonny’s Two-Spirit identity will be analyzed in terms of the intersections of his gender self-identification and Indigenous belonging, resulting in the liminality of his experience. The clash between the reserve and the city exposes the influence of colonial disruptions in First Nations characters’ perception of their cultural heritage and gender identities, which is often influenced by the heteropatriarchal norms of the Canadian mainstream. Thus, the presentation will attempt to address the multifaceted ways, in which the inheritance of colonialism palpably influences the characters’ lives and the ways they interact with others. Finally, the novel will be approached from the perspective of the poetics of *survivance* and the decolonial potential of Indigenous queer writing.

Sindičić Sabljo, Mirna

« Histoire et mémoire dans *Lignes de faille* de Nancy Huston »

Lignes de faille est un roman de Nancy Huston publié en 2006 aux éditions Actes Sud. Ce roman relate l'histoire d'une famille sur quatre générations. Le narrateur de la première partie du roman est Sol, âgé de six ans, de la deuxième partie son père Randall, de la troisième sa grand-mère Sadie et de la dernière partie sa bisaïeule Christine, tous trois du même âge que Sol dans la première partie du roman. L'action de la première partie du roman se déroule en Californie en 2004, de la deuxième en 1982 en Israël, de la troisième en 1962 à Toronto et à New York et de la dernière en 1944/1945 en Allemagne.

Le roman raconte les événements historiques complexes qui ont marqué la seconde moitié du 20^e siècle, parmi lesquels une grande importance est accordée à la Seconde Guerre mondiale et au programme nazi *Lebensborn*. *Lignes de faille* est un roman historique postmoderne qui raconte les événements historiques à travers le prisme de l'histoire personnelle et familiale. Cette communication se propose d'analyser *Lignes de faille* dans le cadre théorique des études mémorielles (Jan Assmann, Maurice Halbwachs, Marianne Hirsch, Brigit Neumann, Astrid Erll), en mettant l'accent sur la représentation de l'histoire dans le roman, la relation entre la mémoire et l'histoire, le transfert intergénérationnel de la mémoire d'événements traumatiques et le lien entre la mémoire et la formation d'identités individuelles et collectives.

Smoręda, Agnieszka

“Privatization of Public Institutions in the Science Fiction Television Series *Continuum*”

The goal of this paper is to analyze how the relationship between public institutions and private sector is depicted on a science fiction television series *Continuum* (2012–2015) and how the science fiction genre is uniquely equipped for the speculative social commentary.

The series, created by Simon Barry run for forty two episodes during four seasons on Showcase and, even though the setting was overtly Canadian (i.e. Vancouver isn't disguised to play US cities), the series was highly popular in the United States as well, where it run on SyFy channel. The series tells a story of Kiera Cameron, a member of City Protective Services – the privatized police force in the year 2077 – who inadvertently travels back through time together with the members of Liber8, a terrorist organization, during their execution after an attack that claimed the lives of 30,000 people. The future of *Continuum* is

governed by corporations and private sector, which overruled democratic government after it went bankrupt in 2030. The police was privatized, while the law is established by the Global Corporate Congress.

Continuum uses science fiction tropes like time travel to comment on contemporary issues of North American society; particularly the declining faith in public institutions and distrust for corporations in the wake of global economic crisis of 2009. The paper contains the analysis of how the corporations and *Liber8* are depicted throughout the series, how its creators envision the repressive future of unrestrained capitalism, where people are born with debt, and how that future is hinted by the creators to be closer than we might imagine. Finally, within the paper the issue of privatization of public institutions in *Continuum* is related to the theory of vicarious resistance. Introduced by Charles Soukup to investigate the conspirational discourse in *The X Files* and how meanings are negotiated between the viewer, text, and ideology, the idea of vicarious resistance explains how corporations manipulate audiences to sustain the current ideology.

Sojka, Eugenia

“The need to indigenize Canada? Hopes, challenges and dilemmas of indigenization in the Canadian academy and public spaces”

The paper discusses the problem of indigenization in Canada, its politics and ethics, with a special focus on the most recent initiatives and changes in select Canadian universities, following the “Calls to Action” of the Truth and Reconciliation Commission (TRC) of Canada (2015). It also examines the process of decolonization and re-indigenization of Canadian public spaces as one of the strategies of reconciliation. Indigenization, however, is not multiculturalism, and its critics consider it problematic and even dangerous. The Indigenous people themselves point out “unhealthy false idealizations around indigenization and decolonization.” The paper reflects on these dilemmas but also examines the need for the indigenization of Humanities as discussed by Marie Battiste (*Visioning a Mi'kmaw Humanities: Indigenizing the Academy*), and ultimately the “re-indigenization of the planet” (Jeannette Armstrong), and the role of both Indigenous and non-Indigenous Canadian scholars and artists in this emerging process of weaving Indigenous and European knowledge systems.

Soroka, Tomasz

“Feminism and Gender Equality in Justin Trudeau’s Foreign Policy”

The rhetoric focusing on women’s rights and feminist perspectives has a long tradition in Canadian political discourse. Also, over the years, numerous Canada’s diplomats and representatives abroad have frequently emphasized the importance of gender equality in their informal addresses and official statements in various international fora. In 2015, however, in the election campaign and just after the federal election, Justin Trudeau – Canada’s new prime minister – brought feminism-oriented discourse to a new level by announcing the promotion of feminism, women’s rights and gender equality the cornerstones and highest priorities of his government’s foreign policy. Not only did he proudly proclaim himself a feminist but also coined a notion of a so-called “feminist foreign policy”, which was expected to become one of Canada’s top international brands. The aim of the policy was to fight for the empowerment of women around the globe and for the international recognition of the rights of women and girls, including sexual reproductive rights and the right to safe and accessible abortions and the right to defend and retain ones’ gender expression and identity. To that end, he promised to establish Canada’s first feminist international assistance policy and include feminist approach in Canada’s refugee and immigration policies.

This article aims to compare Trudeau’s rhetorical promises and commitments with practical actions, programs and initiatives his government has implemented and undertaken in order to deliver the promise of establishing a more feminized foreign policy. To that end, the article will analyze the Trudeau government’s asylum and immigration policies, its engagement on the international fora (including the UN, la Francophonie, the Commonwealth, G7 / G20), but also its selected internal policies and programs aimed at fighting against discrimination of women (Indigenous women, in particular). The article attempts to assess whether Trudeau’s feminist approach has proved successful, whether it has brought any practical changes and benefits for Canada, and how it has affected Canada’s perception globally and Canada’s bilateral relations.

Stopa, Jacek

“A darker tomorrow: Mankind's grim future in the novels by Peter Watts”

One of the finest contemporary Canadian science fiction authors (a company which includes such widely acclaimed writers as Robert J. Sawyer and Jo Walton), Peter Watts became well

known both for his unique ideas and his decidedly dark outlook on human nature and the potentially tragic fate of the species. Famously rejected by a Russian publisher for being apparently too grim for the nation of Dostoevsky and Solzhenitsyn, Watts had a collection of his short stories published in Poland under the telling title *An antidote for optimism*. His breakthrough novel, *Blindsight*, was praised for its striking depiction of humanity's encounter with an alien life form, but the vision of mankind's future evolution proved to be equally compelling and just as unsettling. His earlier novel, *Starfish*, provided an even more pessimistic vision of the human race, as seen from the perspective of its ultimate outcasts. The aim of this paper is to analyse these dark visions of humanity's future development and simultaneous deterioration, focusing on the *Firefall* duology (*Blindsight* and *Echopraxia*) and the *Rifters* trilogy (*Starfish*, *Maelstorm* and *Behemoth*). Of particular interest will be the way Watts uses the popular science fiction tropes of post-humanism, exploration of the unknown space and the apocalypse, suffusing them with his unique brand of bleakness and despair, and yet retaining empathy and the potential for catharsis.

Suchacka, Weronika

“Alimentary Vision of Intersectionality: Food and Intersecting Identities in Marusya Bociurkiw’s *Comfort Food for Breakups: The Memoir of a Hungry Girl* (2007)”

In *A Map to the Door of No Return: Notes to Belonging*, Dionne Brand states, “To have one’s belonging lodged in a metaphor is voluptuous intrigue” (18). *Comfort Food for Breakups: The Memoir of a Hungry Girl* (2007) by Marusya Bociurkiw, a Ukrainian-Canadian queer writer, director, academic, and activist, can be seen as a literary vision of Brand’s observation. It reveals how the writing-self becomes “a fiction in search of its most resonant metaphor” (Brand, *A Map* 19), and this metaphor in Bociurkiw’s memoir is food. Consequently, in *Comfort Food for Breakups*, the art of food-making and the act of eating become a crucial background against which belonging, culture, and memory are played out. Food as a concept used to examine various aspects of identity is not new. Its idea has been developed by food studies which depart from seeing it exclusively in physiological terms as a means of sustaining a human body, paying more attention to its readings as a cognitive, experiential and/or ontological phenomenon defining subjectivity. Yet, what this paper is to prove with respect to Bociurkiw’s memoir is that food not only reflects identity, but, more importantly, that it reveals an intersectional aspect of subjectivity. Premised on Elspeth Probyn’s suggestion “to think about identities in another dimension, through the optic of eating”

(*Carnal Appetites: FoodSexIdentities* 11), the ultimate aim of this paper is to show how Bociurkiw conceptualizes food as a vital site of intersectionality and, in this way, opens up new possibilities to envision subjectivity in unique, alimentary terms and, doing so, proposes fascinating revision of intersectionality as a theoretical concept.

Bociurkiw, Marusya. *Comfort Food for Breakups: The Memoir of a Hungry Girl*. Vancouver: Arsenal Pulp Press, 2007.

Brand, Dionne. *A Map to the Door of No Return: Notes to Belonging*. Toronto: Vintage Canada, 2001.

Probyn, Elspeth. *Carnal Appetites: FoodSexIdentities*. London: Routledge, 2000.

Szatanik, Zuzanna

“Antiroom. An Agoraphobic Look on Canadian Landscapes”

The general goal of this paper is to advance a reading of Canadian literary representations of space through the prism of agoraphobia, with the aim of theorizing a new measure of reading Canadianness. First and foremost, therefore, it aims to develop an interpretive tool that would complement profuse theoretical attempts to diagnose the ambiguous notion of Canadian identity, which have traditionally been concentrated on the relationship between Canadians and the places they inhabit. “In focusing on [extreme] emotions experienced by [agoraphobic] individuals and attached to particular places” (Davidson 6), the paper means to map out a version of Canadian emotional geography. In this sense, it appears to be rooted in the unifying images of Canadian wilderness as hostile, snowy void, propagated by the thematic critics of the second half of the 20th century (after all, in agoraphobia any kind of open space is perceived as threatening). In fact, however, like much of the present-day theory of Canadianness, informed by feminist, queer, postmodern and postcolonial studies, the article attempts to question these prevalent images, and focus on transgressiveness which is inscribed within both, these theoretical revisions, and the disorder. In other words, the paper proposes to look at how agoraphobia functions in Canadian literature, and in particular how it subverts thematic analyses once considered foundational to the field. It uses recent theoretical work to upend older thematic studies and to make space in Can Lit (and how it sees itself) for a vulnerability which is also a form of resistance. To make the theoretical deliberations more systematic, the paper offers a critical analysis of Emma Donoghue’s *Room* which features characters who are “spatially marginalized” (Davidson 6), and which “examines extraordinary

emotional experiences in domestic and institutional settings, indoors and out of doors, in places called home and places away from home” (Davidson 5).

Davidson, Joyce. *Phobic Geographies. The Phenomenology and Spatiality of Identity*. Burlington: Ashgate Publishing Company, 2003.

Talebian Sedehi, Kamelia

“Trauma and Its Reflections in Testimonies in *Le Vent en Parle Encore*”

Residential schools functioned from 1876 to 1996 in Canada in order to assimilate Indigenous children to Euro- Canadian culture. By implementation of Indian Act (1876), the Indigenous children were taken away from their parents and sent to these schools. The trauma that these kids underwent as a result of physical, mental and sexual abuse at these residential schools have been reflected in Michel Jean's *Le Vent en Parle Encore*. The novel will be analyzed based on Judith Herman's trauma and Shoshana Felman and Dori Laub's testimony and witnessing and it will discuss how characters show traumatic symptoms as a result of their victimization. Moreover, these characters are witnesses to the historical moments which remained unspoken for long. Therefore, literature can be considered as a platform to give awareness about historical incidents at residential schools in Canada and the way shutting down of the schools was considered as the end of its history, but its traumatic repercussions affected not only the survivors of those schools, but also the future generations of Indigenous communities.

Tardi, Mark

“The Search for a Frame / The Frame of a Search: On Erin Mouré’s quantum poetics”

As the critic Lianna Moyes has written, Erin Mouré’s poems are “impervious to explication. Sentence fragments, sliding parts of speech, and conceptual breaks locates these poems at the limits of sense.” In her more than three decades of work, Mouré has continuously produced a poetry as imaginative and challenging as quantum mechanics: formally dynamic, unafraid, puzzling, and entangled. Like American writer Thalia Field who has argued that she doesn’t “feel the need to argue a single point, maintain a single view, or defend a single territory of the self,” Mouré’s multitude of forms entangles the reader in a temporal and empathic process of producing or performing narrative. This performative analysis aims to enact and elucidate

the far-reaching, speculative scope of two of Mouré's books, *Search Procedures* (Anansi, 1996) and *The/A Frame of A/The Book* (Anansi, 1999), and will draw on various writers such as Caroline Bergvall, Charles Bernstein, and Donna Haraway to help frame these poetic procedures and searches.

Thompson, Michelle

“Radical responses: Indigenous-Settler reconciliation narratives and a (collective?) re-visioning of status-quo Treaty relationships”

This paper takes a broad, diachronic look at Indigenous-Settler relations on the Canadian prairies in an effort to contextualize contemporary *radical responses* to reconciliation narratives. I read these *radical responses*, as I call them, as the first steps in questioning the status quo, re-visioning norms, and imagining (different) futures.

With examples from my ethnographic field data, gathered from visits to the prairies periodically between 2014 and 2018, I analyse these responses in a framework informed by narratological and anthropological imagination theories. The combination of these interdisciplinary approaches allows me to first interrogate the reconciliation narratives (or implied narratives, see *narrationsindizierend* in Wolf, 2002) grounded in everyday practices (see Klein & Martinez's *Wirklichkeitserzählungen*), and then to discuss their interaction, on the theoretical level, with collective memory building (Erl, 2008) and the resulting formation of future imaginaries (Augé, 1999). The ethnographic examples ground this theoretical intersection of collective imaginations with narratives of the collective consciousness in tangible examples.

Although I am looking at instances of joint Indigenous-Settler responses, I choose to emphasize and critique Settler's roles and imaginaries stemming from my ethnographic examples. I do this, not only to reflect on my own Settler practices and imagination through this research, but also to provocatively question if these Settler *radical responses* align, or could align, with reconciliation narratives – and furthermore, provokingly inquire into what this alignment could mean if these narratives are created by (and potentially for) Settler Canadians. In doing so, I problematize potential implications for “advanc[ing] reconciliation and renew[ing] the relationship with Indigenous peoples, based on recognition of rights, respect, cooperation and partnership” as the Canadian government describes current reconciliation efforts.

Through the *radical response* examples described in this paper, I see Settler and Indigenous peoples in Canada actively acknowledging their Treaty relationship and reflecting on its meaning. In doing so, conversations of historical traumas, systemic injustices, and normativities arise, yet instead of shying away from these difficult conversations, the two (very heterogeneous) groups begin to re-vision. Through the re-visioning process, new imaginaries emerge and are debated – a complex and multi-layered task when power and privilege are taken into consideration. Many questions remain – but I ask: do reconciliation efforts produce a shared “Canadian” vision?

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Erl, Astrid. 2008. “Cultural Memory Studies: An Introduction” in: Erl & Nünning (Eds.) *Media and Cultural Memory / Medien und kulturelle Erinnerung*. Berlin: Walter de Gruyter. 1-18.

Government of Canada. 2018. “Reconciliation.” Retrieved from: <https://www.rcaanc-cirnac.gc.ca/eng/1400782178444/1529183710887>

Klein, Christian & Matias Martinez (Eds.). 2009. *Wirklichkeitserzählungen: Felder, Formen und Funktionen nicht-literarischen Erzählens*. Stuttgart: J.B. Metzler.

Wolf, Werner. 2002. „Das Problem der Narrativität in Literatur, bildender Kunst und Musik. Ein Beitrag zu einer intermedialen Erzähltheorie“ in: Nünning & Nünning (Eds.) *Erzähltheorie transgenerisch, intermedial, interdisziplinär*. Trier: WVT. 23-104.

Trépanier, Anne

“Imaginations of a post national society; the challenge of representing Canada abroad”

This presentation examines the places where Canada live in the imagination of non-Canadians and of Canadians abroad, and challenges faced when unsettling them.

This presentation will discuss three examples from Canadian representation at the Venice Biennale, their reception and their use in teaching critical Canadian studies outside of Canada, namely Extraction (Art) Unsettled (Architecture) and the film from the Isuma collective (Art).

Trépanier, Anne

« Le théâtre inédit d'Alice Parizeau : une scène pour les marginaux de la Révolution tranquille »

Alice Parizeau (née Poznańska) est une écrivaine bien connue au Québec pour avoir raconté la Pologne de l'après-guerre dans une trilogie primée (*Les lilas fleurissent à Varsovie*) et des morceaux choisis de sa vie dans son autobiographie (*Une femme*). Auteure, chercheuse et journaliste prolifique, elle écrit aussi des pièces de théâtre dans les coulisses du pouvoir, celui qui allait changer le Québec. En mettant en scène la femme d'à côté, l'actrice de soutien, l'agent secret, la force de l'ombre, mais aussi les voix marginales des petits, des pauvres, des exclus et celle des prisonniers de la loi sur les mesures de guerre, Alice Parizeau contribue à dire un Québec qui change. Deux de ses pièces de théâtre (encore inédites) donnent à voir le regard de ceux qu'on ne perçoit que dans un angle mort, ceux qui deviendront les Québécois de la Révolution tranquille ou ses oubliés.

Urbaniak-Rybicka, Ewa

“Insect and Spider Imagery in Rawi Hage’s Novels”

In her introduction to *Other Selves. Animals in Canadian Literary Imagination* (2007) Janice Fiamengo notices that Canadian literature has often spoken for animals, adopted an animal's point of view and challenged the anthropocentric viewpoint. Exploring a recurring theme regarded to be inherent to Canadian literature Rawi Hage imbues it with a quite fresh perspective and goes beyond the national context to analyze, with solemnity mixed with grotesque, humanity's power struggles and collective values. He refigures the human-animal relations in his insectoid narrators who, just like the models they have been based on, evoke contrary reactions. For ages insects and spiders have been used as literary metaphors because although seemingly much unlike humans these organisms simultaneously bear great resemblance to people. They are at once captivating due to their powers of metamorphosis and abundance, and repulsive because of their connotations with decay as well as meaninglessness, irrelevance and vulnerability (Brown 2006; Berenbaum 2006, 3-11). The present essay is going to examine this duality as a site of transgression in Rawi Hage's novels entitled *Cockroach* (2009) and *Carnival* (2012). The books' hybrid narrators, imagined as insecticidal and/or arachnoid incarnations positioned as the society's Other are interchangeably admired, sympathized with or dreaded. Divagating on mechanisms of various

forms of colonization and immigration as well as violence, with his dehumanizing metaphors, Hage adopts the discourse of the guardians of (cultural) cleanliness and civilization who are endangered by ethnically, culturally and economically othered minorities not necessarily weaker than their oppressors (Bein 2006). However, giving the Canadian and North American immigrants, mostly of Middle Eastern descent, features of despicable insects who possess amazing survival tactics and procreative force Hage's novels subvert this discourse. Consequently, Hage comments on social and/or political subjugation of the colonized, the immigrant and the poor, in a postmodern vein. His insect metaphor "cuts across geographical, cultural, fantastical, and stylistic boundaries" (Hage 2011, 234; 235). The novelist's insect and/or spider representations work in the novels as a catachresis so that an "abusive category of representation" turns into "a powerful tool of self-affirmation and liberation" (Marchi 2014). Empowered with subversive agency insectoid and/or arachnoid protagonists surrealistically surpass their human limits, even if only for transient moments of bliss or oblivion their lives in the North American urban underground are devoid of, and aim at destabilizing the fundamentals of the capitalist societies from within. However, the surrealist, polyphonic and carnivalesque multidimensional novels spin a web of allegories not only about the underprivileged alienated immigrant's fate but also cobwebs of unsettling truths on the corrupted human condition, religion, politics and economy which definitely transcend the Canadian context and revise the Canadian animal story tradition.

Warmuzińska-Rogóż, Joanna

« La traduction littéraire qui n'est pas que la traduction. Sur les enjeux traductologiques au Canada »

Dans la présente communication, nous nous proposons de regarder de près les relations entre le Québec et le Canada anglophone vues par le prisme de la traduction littéraire. Tout d'abord, nous décrirons brièvement un rôle grandissant de la traduction littéraire appuyée par plusieurs démarches institutionnelles pour passer ensuite à un bref aperçu de la spécificité du Prix du Gouverneur Général dans la catégorie traduction. Nous nous pencherons notamment sur la liste des lauréats du prix, ce qui nous permettra de détecter les choix et motivations du jury. Comme c'est l'un des prix les plus prestigieux au Canada, son attribution conditionne sans aucun doute la réception d'une œuvre littéraire dotée de ce symbole de prestige. Parfois, le choix du jury peut sembler quelque peu surprenant voire déroutant comme c'était le cas de Jacques Brault ou de Nancy Huston. Nous nous attarderons à ces deux cas intéressants ce qui

nous permettra d'esquisser quelques traits caractéristiques de la traduction littéraire et de son rôle, détectables au Canada plus qu'ailleurs.

Wegierski, Mark

“An Ineluctable Direction of Progressive Development?: The Ongoing Failure of the Right in Canada”

Before the 1960s, Canada was often considered to be a more conservative society than America (in the better sense of conservatism). Nevertheless, since the 1960s, Canada has been swept up in a surge of progressive development that in retrospect appears ineluctable. The author examines various “turning points that failed to turn” – all of which have turned out to the disfavour of the Canadian Right. He begins with the federal election of 1963, where the staunch Tory John Diefenbaker was defeated by Liberal Lester B. Pearson. He then looks at the 1972 federal election, where Robert Stanfield came within two seats of defeating Trudeau. This is followed by Joe Clark’s defeat in Parliament on a non-confidence motion in 1979 – a vote that Clark could conceivably have won with the support of five Creditistes. After that, he looks at the federal Progressive Conservative leadership contest of 1983 – which brought the largely unconservative Brian Mulroney rather than John Crosbie to the leadership. He also examines the failure of the 1995 Quebec sovereignty referendum – the success of which could have had a profoundly conservatizing effect on English-speaking Canada. Next, the author looks at the Reform Party’s failure in 1996 to absorb the federal P.C.s, mainly because of a Liberal ambush over gay rights. This was followed by the failure of the United Alternative to “unite the Right” before the 2000 federal election. It is also argued that Stockwell Day had a real chance of winning the 2000 federal election, before a flurry of Liberal “negative campaigning”. The arrival of a Conservative majority government in 2011 (after two minority governments), it is argued, failed to see any enactment of substantively conservative policies, despite the frequently overheated rhetoric of its liberal opponents. Finally, Justin Trudeau was able to win a strong majority in 2015, a result that was not necessarily fore-ordained. In the 2017 federal Conservative leadership contest, Maxime Bernier came within a fraction of a percentage point of winning. Had he won, there would have been a united, somewhat more “small-c conservative” Conservative Party contesting the 2019 federal election rather than Bernier’s quixotic People’s Party of Canada initiative. It is argued that, whenever there was an opportunity for the Right to score a major victory in Canada, it became a fateful fork in a road not taken. The result of this ongoing failure is that the Canadian polity has become seriously unbalanced.

Wood, Edyta

“From *The Unjust Society*, through *The Fourth World* to *The Reconciliation Manifesto*: Indigenous Leaders’ (Re)Visions in Canada. Harold Cardinal, George Manuel, Arthur Manuel.”

This paper offers to explore the visions of three Indigenous leaders, Harold Cardinal, George Manuel and Arthur Manuel, who tried to redefine and reclaim the position of Aboriginal peoples in Canada, challenging its existing political systems and circumstances. Fifty years ago, Harold Cardinal presented a powerful response to Prime Minister Pierre Trudeau’s White Paper policy. His book *The Unjust Society* published in 1969 provided the necessary context of Indigenous peoples’ reality and countered the government’s concepts, exposing their distortions, false assumptions and major flaws. Cardinal argued that the policy promoted as a “Just Society” was, in fact, a program aiming at total assimilation, which he perceived as cultural genocide. His intervention along with building stronger Indigenous organizations resulted in halting the White Paper policy. The mobilizing of Indigenous Peoples’ activism bore more fruit also with George Manuel’s activity, which broadened its scope to global struggle and activism since he discerned commonalities among the populations of Indigenous peoples around the world which he formulated in *The Fourth World*, first published in 1974 and republished in 2019. George Manuel’s son, Arthur Manuel, was a leader of the same generation as Harold Cardinal, but he expanded his vision of the struggle for Indigenous rights, emphasizing the need for decolonization, the significance of land, economy, and human rights in the era of the report of the Truth and Reconciliation Commission and the new government of Justin Trudeau. Arthur Manuel presented his concepts in *Unsettling Canada* (2015), and *The Reconciliation Manifesto* (2017). Looking at the past fifty years and the three Indigenous leaders struggling to fulfill their visions and revisions of the Canadian reality will hopefully offer insights into the context of Indigenous Peoples’ lives, which still remains unfamiliar and often misunderstood.

Wójcik, Katarzyna

« (Re)visions télévisuelles de la colonisation du Nord – série médiatique d’*Un homme et son péché* de Claude-Henri Grignon »

Le roman *Un homme et son péché* (1933) de l’écrivain québécois Claude-Henri Grignon est à l’origine d’une série médiatique qui englobe, à part un roman radiophonique diffusé par

Radio-Canada, des pièces de théâtre et une bande dessinée, deux téléromans et deux adaptations cinématographiques. Le roman raconte la vie des colons canadiens français dans la région des Laurentides à la fin du XIX^e siècle. Roman de mœurs paysannes, *Un homme et son péché* se veut aussi, selon son auteur, une image, réaliste voire brutale, de l'époque de la colonisation du Nord de la province du Québec.

Scénarisées par le romancier lui-même (en ce qui concerne les œuvres réalisées de son vivant), les adaptations du texte littéraire pour les différents médias reprennent les personnages et les thèmes principaux du roman tout en effectuant des transformations. À partir de l'analyse de deux séries télévisées tirées d'*Un homme et son péché*, à savoir *Les Belles Histoires des pays d'en haut*, sur l'écran de 1956 à 1970, et *Les Pays d'en haut*, diffusée depuis le 11 janvier 2016 sur ICI Radio-Canada Télé 1, nous nous proposons d'interroger la vision de la colonisation du Nord dans ces œuvres. En comparant les adaptations télévisuelles au texte littéraire mais aussi les deux téléromans entre eux, nous essaierons de repérer les transformations dans la représentation des personnages (ajouts ou omissions de personnages romanesques, personnages masculins vs personnages féminins, représentation des minorités ethniques), de l'espace (« concrétisation » des descriptions des lieux romanesques, espace ouvert vs espace fermé) ainsi que celles au niveau du message idéologique. Notre analyse aura pour but de montrer, compte tenu des différences entre le langage littéraire et filmique et des possibilités techniques à disposition des réalisateurs des séries télévisées, comment le discours sur la colonisation a changé à travers le temps et quels sont les procédés filmiques utilisés à en construire l'image. Nous interrogerons entre autres ce que l'on pourrait appeler la « mélodramatisation » et la « westernisation » du récit littéraire porté sur l'écran.

Wrońska, Iwona

“Provinces and Canadian Immigration Policy: Current Challenges”

According to the Canadian Constitution immigration is a concurrent power, meaning that jurisdiction is shared between the federal government and provinces. Nevertheless, the federal government has exclusive jurisdiction over naturalization and aliens which means that it outlines the major criteria of selecting immigrants.

This paper will investigate the role of provinces in designing Canadian current immigration policy. I would like to argue that responsibility of the provinces in accommodating immigrants has been growing.

Zacharow, Sebastian

« Les échos de la révolution sociale et sexuelle dans la dramaturgie de Michel Tremblay : de l'identité nationale à l'identité personnelle »

L'espace dramatique de Michel Tremblay, "trésor national" du Québec, est peuplé par des personnages presque toujours confrontés à l'aliénation et au désir de retrouver, voire créer leur propre identité. Les héros tremblayens, quelle que soit leur orientation sexuelle et position sociale, ont l'histoire d'un passage de l'inaction à l'acte pour s'arracher de l'ordre préétabli. Tantôt incapables de changer leur situation, tantôt heureux de pouvoir enfin répondre à la question "qui suis-je?", les personnages du théâtre de Tremblay sont à chaque fois représentatifs de la société québécoise qui, durant la période de la Révolution tranquille, subit de profonds changements identitaires. Tout au long de l'évolution sociale au Québec dans les années 1960 et 1970, des parallèles s'établissent entre la prise de conscience identitaire de la société et celle des personnages dramatiques. Ainsi, ces derniers deviennent-ils des allégories de la structure sociale sur au moins trois plans : moral et culturel, dans le cas des *Belles-Sœurs* et *À toi, pour toujours, ta Marie-Lou* où germent des frustrations des héroïnes accablées par la culture patriarcale impuissante ; sexuel, représenté par exemple par *Hosanna* étant le symbole de l'expression sociale de l'homosexualité et l'identité sexuelle en général, et enfin actionnel, comme dans le cas de *Sainte Carmen de la Main* qui constitue un message aux Québécois de prendre leur destin en main. L'objectif de l'intervention est de porter quelques réflexions sur des (r)évolutions théâtrales qui reflétaient celles que comprenait la Révolution tranquille au sein de toute une société.

Zagratzki, Uwe

“Striking many chords – Selected Canadian World War II Novels”

Despite its relative sovereignty since 1867, Canada remained a firm part of the British Commonwealth of Nations and a faithful ally to the United Kingdom. This is nowhere better revealed than by Anglo-Canada's support of the British cause in two world wars. However, while there were no doubts to give unflagging support between 1914 and 1918, political relations had grown more complex by the end of the Thirties, which showed in Anglo-Canada's attitude towards the British ally.

Several English Canadian authors have responded to the numerous domestic and general questions aroused by the wars in their fiction. Their literary output helped create

images of the war which point to post-colonial literary strategies on the one hand and show the ongoing difficulty in overcoming traditional patterns set by mainstream canons on the other. And all of them feature a powerful reflection on the condition of the world (and the nation) in the aftermath of the war. In quest of sound ethical foundations of the post-war world they focus on the moral strength of the individual and humanitarian values.

The paper deals with Colin McDougall, *Execution*, Rudy Wiebe, *Peace shall destroy many*, Earle Birney, *Turvey* and Hugh MacLennan, *Two Solitudes*.

Želazny, Walter

« L'identité nationale canadienne dans la mosaïque ethnique »

L'identité nationale canadienne consiste de quelques identités ethniques qui s'imposent uniquement en partie. Aisément, on peut définir la construction de l'identité nationale canadienne-anglaise, soit Canadienne britannique. Mais après deuxième Guerre mondiale identité canadienne-anglaise se complique à cause de l'immigration. Encore plus difficile, on peut définir l'identité canadienne-française (voir histoire de l'Acadien et du Québécois). Reste défini dans le cadre du Canada les premières nations et les Autochtones. Il semble que Canada, ne trouve pas vite la définition forte de sa nation.

La difficulté définie la nation canadienne suscitée une « invention » pendant les années soixante-dix, notamment du multiculturalisme à la canadienne pour nommer la société hétérogéniste dans les domaines ethniques, linguistiques, culturels, en plus pour définir les idées de l'égalité et de respect mutuel entre les groupes ethniques, enfin pour développer des instruments de lois fédérales inclus du multiculturalisme.

Pour définir la voie historique de la construction nationale canadienne on répété dans plusieurs écoles, et dans la littérature populaire que Canada a été construit sur la base ethnique de premières nations (cinquante peuples indiens), les nations fondatrices (les Français et les Anglais) et les émigrés, bien qu'il n'a jamais cette conception a reçu la résonance officielle, soit juridique. L'obstacle de premier rang sur la voie a la définition de la nation canadienne est la société québécoise qui a ces raisons se sentir la société distingue soit différente soit spécifique dans le cadre de nation canadienne.

La loi constitutionnelle du Canada de 1982 a été adoptée par le Parlement du Canada sans l'approbation de la province du Québec. Cela s'est produit après une nuit où le Premier ministre Pierre Trudeau a rencontré les premiers ministres des provinces anglo-canadiennes

en 1981 en contournant le Québec, ce qui a été reconnu au Québec comme une sorte de coup d'État appelé « la nuit des longs couteaux ».

Bien que le Québec s'applique à cette constitution, mais il s'agit d'un grave problème politique, car du point de vue des nuances juridiques, le Québec n'est pas officiellement intégré à la confédération canadienne jusqu'à aujourd'hui. La tentative de veto du Québec fut rejetée en 1981 par la Cour suprême du Canada, qui a rendu le « verdict salomonique », reconnaissant que la proclamation de la loi constitutionnelle de 1982 était valide (effective), bien qu'illégale (née d'une situation illégitime). Tente de surmonter une crise permanente par d'accord du lac Meech en 1987 et de Charlottetown en 1992 ils se sont retrouvés avec une défaite.

En prenant en compte toutes les situations conflictuelles dans la construction de la nation canadienne, on peut dire avant tous, que c'est une culture politique d'institutions juridiques et politiques, d'Éducation nationale et des études universitaires, enfin la conscience de ses citoyens qui crée la nation multiculturelle, un modèle d'État dans la période de globalisation.

Żurawska, Anna

« Le rôle de l'espace dans la littérature acadienne contemporaine. *Chacal, mon frère* (2010) et *L'ombre de Chacal* (2016) de Gracia Couturier »

La déportation et l'exil des Acadiens lors du Grand Dérangement ainsi que le fait de les priver de leur territoire ont stigmatisé leur histoire et leur littérature et « ont marqué d'un sceau indélébile la conscience collective acadienne » (Morency, 2006, p. 59). L'idée de l'espace est donc étroitement liée au questionnement identitaire dans la littérature acadienne. Sans faire explicitement référence à ces événements historiques, Gracia Couturier (Prix Radio-Canada 2011) interroge le rapport entre l'identité et l'espace dans son diptyque romanesque en s'appuyant sur des catégories caractéristiques de la littérature acadienne : opposition entre la sédentarité et le nomadisme, relation l'écriture/l'errance, motif de l'eau (symbole identitaire dans l'imaginaire collective de l'Acadie ; cf. Skidds, 2016, p. 59). Mais la réflexion proposée dans ces romans dépasse les catégories citées ci-dessus pour se concentrer sur l'identité et la liberté individuelles ou sur l'errance métaphorique, comprise comme exploration de soi ou acte de l'écriture, ce qui exprime le désir de l'autonomie face à la tradition et constitue la preuve de la modernité de ces romans. Cela paraît d'autant plus important que, comme le remarque Raoul Boudreau, l'Acadie est doublement périphérique : par rapport à la France et par rapport au Québec (Boudreau, 2006, p.33).

Le but de cette communication est donc d'étudier la représentation narrative de l'espace, sa finalité symbolique et son rôle dans la formation de l'identité tant individuelle que collective dans les romans de Couturier.