

**10th Graduate Student Conference in Canadian
Studies**
**10^{ème} colloque des jeunes chercheur(e)s
en études canadiennes**



Understanding Canada
Concevoir le Canada

Venue I | Lieu du colloque I

Universität Trier
Universitätsring 15
54286 Trier
Raum P12

Venue II | Lieu du colloque II

Palais Walderdorff
Domfreihof 1b
54290 Trier

Venue III | Lieu du colloque III

Universität Trier
Universitätsring 15
54286 Trier
Raum P12

Organizers | Organisateurs

Nachwuchsforum der Gesellschaft für Kanada-Studien
in den deutschsprachigen Ländern: Mira Eberz, Stefanie Fritzenkötter, Jochen Krebber
Universität Trier, FB II Anglistik: Anna Linetsky

<http://nachwuchsforum.net>

Thursday, 04 July 2013 | Jeudi 04 juillet 2013

Venue I | Lieu du colloque I

Universität Trier, Universitätsring 15, 54286 Trier, Raum P12

17.30 Conference Registration | Inscription à la conférence

18.00 **Conference Opening Plenary | Ouverture du colloque**

Prof. Dr. Ursula Lehmkuhl

President of the GKS | Présidente de la GKS

Prof. Dr. Wolfgang Klooß

Canadian Studies Centre Trier | Centre d'études Canadiennes Trèves

Mira Eberz, Stefanie Fritzenkötter, Jochen Krebber

GKS-Nachwuchsforum

Anna Linetsky, Universität Trier

18.30-19.30 Keynote Lecture I | Conférence principale I :

Chair | Présidente: Prof. Dr. Ursula Lehmkuhl

Prof. Paul D. MORRIS

Université de Saint Boniface, Winnipeg, École de traduction

"Canadian Paradigms for Mediating Difference: An Historical Overview"

19.30 **Reception | Réception**

Friday, 05 July 2013 | Vendredi 05 juillet 2013

Venue II | Lieu du colloque II

Palais Walderdorff, Domfreihof 1b, 54290 Trier

9.30-10.45 *Indigenous Discourses on Canada's Past, Present and Future*

Chair | Président: Dr. Markus M. Müller, Trier

FRÜHSORGE Lars (Hamburg): Global Memory Culture and First Nation's Perspectives on the "Viking Discovery" of Canada

MCMAHON Michaela (Toronto): The "Third World in Canada": Framing Attiwapiskat and the exceptionalization of Aboriginal communities

10.45-11.15 Short Coffee Break | Petite pause café

11.15-13.00 *La transformation du pouvoir au Québec: la force des minorités*

Chair | Président: Prof. Dr. Christoph Vatter, Saarbrücken

BOUCHARD Isabelle (Montréal): Instauration des structures municipales au Bas-Canada: ingérence dans l'autonomie politique des communautés autochtones de la vallée du Saint-Laurent dans les années 1840

PÁL-KOVÁCS Ramona (Szeged): Un Québec en devenir, lu à travers 'la nuit de la poésie' de 1970

THOBOIS Rémy (Paris): Auto-perception vs. perception extérieure/regards sur le Canada

13.00-15.00 Lunch | Déjeuner

15.00-16.45 *Canadian Memory Spaces in Contemporary Writing*

Chair | Président: Dr. Lutz Schowalter, Trier

RAUPACH Susanne (Mainz): A Spatial Turn for Canada? A Study on Space and Time in Contemporary Anglo-Canadian Fiction

RUWOLDT Lena (Greifswald): "Can't remember it, can't hurt you": Dreaming in Robert Arthur Alexie's *Porcupines and China Dolls*

WALDAU Anke (Konstanz): Cowboys and Tricksters: Western Movies as Native Memory Spaces in Thomas King's Oeuvre

16.45-17:15 Short Coffee Break | Petite pause café

17.15-18.15 **Keynote Lecture II | Conférence principale II:**

Chair | Président: Dr. Jochen Krebber, Trier

Prof. Graeme WYNN

University of British Columbia, Vancouver, Department of Geography

"Understanding Canada as Transnational Space"

18.15 **City Walk | Visite guidée de Trèves**

20.00 **Dinner | Dîner**

Saturday, 06 July 2013 | Samedi 06 juillet 2013

Venue III | Lieu du colloque III

Universität Trier, Universitätsring 15, 54286 Trier, Raum P12

09.30-10.45 *Altering Mainstream Histories and Images in Arts and Literature*

Chair | Présidente: Andrea Diederichs, Trier

NIELSEN Jessica (Vancouver): Abstract Confrontation: Painters Eleven and the Figuration of Post-War Canadian Identity in the 1950s

LINETSKY Anna (Trier): Beyond St. Urbain and Spadina: Exploring the Images of Canada in Contemporary Jewish Writing

10.45-11.15 Coffee Break | Pause café

11.15-12.30 *Les négociations d'identité dans la littérature québécoise*

Chair | Présidente: Dr. Yvonne Völkl, Graz

KLOSTER Kerstin (Mainz): L'intégration comme processus réciproque dans l'œuvre de Gérard Étienne

ROSSENBACH Jara (Aachen): Le voyage identitaire dans le roman québécois: *Chercher le vent* (2001) de Guillaume Vigneault

12.30-14.30 Lunch | Déjeuner

14.30-15.45 *Federal Policies on Local Ground*

Chair | Président: Dr. Jochen Krebber, Trier

KONIETZNY Raphael (Trier): Canada's Anti-Terrorism Policy after 9/11 – From "Human Security" to "all risks"

SHARPE-HARRIGAN Melissa (Peterborough): Understanding Immigration: A Perspective from a smaller level of scale

15.45-16.15 **Concluding Discussion | Discussion de clôture**

16.15 **Concluding Conference Social
Réunion finale**

BOUCHARD Isabelle (Montréal)

Instauration des structures municipales au Bas-Canada: ingérence dans l'autonomie politique des communautés autochtones de la vallée du Saint-Laurent dans les années 1840

Dans l'historiographie, l'instauration « forcée » des conseils de bande, processus qui s'effectue entre 1869 et 1895 au Québec, apparaît comme la principale transformation des structures politiques autochtones « traditionnelles » ainsi que comme l'événement marquant la fin de leur autonomie politique. Toutefois, dès les années 1840, l'instauration et le développement de nouveaux pouvoirs locaux (les municipalités) donnent lieu à une première tentative d'ingérence dans l'autonomie politique des communautés autochtones de la vallée du Saint-Laurent. En vertu de leur statut de mineur, les chefs autochtones demandent de ne pas être soumis à ces législations, c'est-à-dire de ne pas être taxé comme les autres Canadiens et de ne pas voir d'autorité concurrente se développer au sein de leur communauté. Si les communautés autochtones ne sont finalement pas soumises aux diverses législations municipales, les chefs doivent néanmoins faire face aux tentatives d'empiétements des conseils municipaux adjacents dans ce qu'ils considèrent comme leurs prérogatives (gestion du territoire). Nous considérons donc que les chefs, dans leur volonté de protéger leur autonomie politique et l'intégrité de leur territoire, contribuent entre autres à mettre en lumière la faiblesse de leur structure politique « traditionnelle », c'est-à-dire le manque d'assise légale leur permettant de réaliser leurs objectifs et l'impossibilité de combler cette lacune sans risquer de perdre leur identité distincte. Cette communication se veut donc un moyen de minimiser le rôle des législations post-confédération (celles instaurant une nouvelle structure politique aux Autochtones : le conseil de bande) dans la transformation des structures politiques autochtones de la vallée du Saint-Laurent.

Biographie:

Isabelle Bouchard est étudiante au doctorat en histoire à l'Université du Québec à Montréal (Canada), sous la direction d'Alain Beaulieu. Ses intérêts de recherches concernent l'histoire politique autochtone. Son doctorat porte en effet sur la structure et le fonctionnement de la chefferie amérindienne de la vallée du Saint-Laurent entre 1760 et 1869, soit entre le début de l'alliance avec les Britanniques et la première législation instaurant les conseils de bande. Depuis l'automne 2010, elle est également coordonnatrice de la Chaire de recherche du Canada sur la question territoriale autochtone (CREQTA).

FRÜHSORGE Lars (Hamburg)

Global Memory Culture and First Nation's Perspectives on the "Viking Discovery" of Canada

Around the year 2000 (the millennial anniversary of the first landing of Norse in the New World) a whole landscape of memory consisting of archaeological sites, monuments, and museums was created in Canada and beyond. To a certain extent these sites represent a counterbalance to the controversial Columbus Quincentenary a few years earlier. However, while the year 1992 became a turning point for the public recognition of the indigenous peoples of the Americas, commemorations of the "Viking Discovery" turn out to be less critical. In fact, the Norse voyages are often glorified as the beginning of the age of globalization and the year 1000 in particular is presented as the beginning of Canadian history. At the same time pseudo-scientific speculations concerning even earlier European voyages to North America continue to flourish, which in turn cast doubt on important cultural achievements of the pre-Columbian cultures.

It might be surprising that despite all these shortcomings members of First Nations such as the Mi'kmaq of Newfoundland did take part in the celebrations and continue to refer to this historical episode in different contexts. In this paper, which is based on ethnographic fieldwork among the Mi'kmaq in 2011 and 2012, the reasons for this involvement will be discussed.

Biography:

Dr. Lars Frühsorge is an anthropologist specialized in the study of memory cultures. In his dissertation (2010) he analyzed historical discourses of Maya communities in Guatemala with a special focus on bilingual education. In 2011 and 2012 he performed fieldwork among the Mi'kmaq First Nations of Atlantic Canada. Frühsorge has published some 30 articles on the archaeology, history, and ethnography of various indigenous cultures and has taught 28 courses at the Universities of Hamburg and Heidelberg. He was a co-curator for the exhibition "Herz der Maya" at the Museum of Ethnology in Hamburg and is currently working as a research assistant in the ethnographic collection at the University of Lübeck.

KLOSTER Kerstin (Mainz)

L'intégration comme processus réciproque dans l'œuvre de Gérard Étienne

L'intégration des immigrés constitue un défi toujours actuel dans une société d'accueil comme le Québec, vu les dangers de l'assimilation unilatérale d'un groupe ethnique et de la coexistence sans interaction. La revalorisation du rapprochement vers l'autre et les conséquences de la quête identitaire des immigrants sont un sujet majeur dans l'œuvre de l'écrivain québécois d'origine haïtienne Gérard Étienne.

Ainsi, nous analyserons l'évolution de la rencontre entre un(e) immigré(e) haïtien(ne) et une jeune femme québécoise dans *Une femme muette* (1983), sa réécriture *Au bord de la falaise* (2004) et dans *Vous n'êtes pas seul* (2001). Ce faisant, nous assistons à une transformation identitaire des participants à travers leur influence réciproque, accompagné d'un réinvestissement de la féminité et d'un processus d'intégration. La Québécoise symbolise la part active que le Québec devrait assumer dans l'intégration des immigrés. Mais la présence de l'autre aura également un impact fondamental sur la quête identitaire relancée par la Québécoise, ce qui entraînera une réflexion profonde sur le multiculturalisme et la cohabitation des différentes cultures. Pour l'immigrant(e), il est question d'une transmission (non verbale) de la mémoire traumatique et fragmentée qui impliquera une évolution identitaire du locuteur et de l'auditrice. Il s'agit non seulement d'une ouverture vers l'autre, mais aussi d'une évolution entre les romans, un appel à garantir un équilibre entre un certain oubli nécessaire et bienfaisant, une forme de pardon et le devoir de se souvenir afin d'empêcher que la personne ne devienne un lieu physique habité par cette mémoire traumatique.

Biographie:

Kerstin Kloster, geb. 1986, studierte Französisch und Mathematik an der Johannes Gutenberg-Universität Mainz sowie études littéraires an der Université du Québec à Montréal mit einem Jahresstipendium des DAAD. Sie schloss 2012 ihr Studium mit einer Arbeit zum Thema *La représentation de la mémoire douloureuse dans Le livre d'Emma de Marie-Célie Agnant* ab. Im Rahmen ihrer Dissertation beschäftigt sie sich mit Erinnerungsformen im zeitgenössischen quebecer Roman, insbesondere von Autoren mit haitianischem Migrationshintergrund.

KONIETZNY Raphael (Trier)

Canada's Anti-Terrorism Policy after 9/11 – From "Human Security" to "all risks"

In my presentation I would like to examine how Canada confronted the terrorism threat after the attacks in New York and Washington, D.C. on September 11th, 2001. I will put the concept of "Human Security" in the center of the analysis. This concept focuses more on the security of individuals than on the security of states and was implemented as a central foreign policy guideline of Canada under Foreign Minister Lloyd Axworthy (1996-2000). At the level of the precise measures taken to confront the terrorism threat, the policy paper "Securing an Open Society" (2004) becomes very important because it implements a new "all risks"-approach in the Canadian national security policy. This approach no longer only focuses on the terrorism threat (which is mainly the case in the USA) but also on threats due to natural disasters, epidemics or the loss of critical infrastructures. My argument is that experiences like the SARS outbreak in Toronto (2003) and the blackout in Ontario and the U.S. East coast (2003) influenced the development of the policy paper with a new focus in the security policy of Canada on the population or individual level. This focus is congruent with the foreign-policy guideline "Human Security". By translating it from the foreign policy sphere to the domestic sphere, Canada has found a more specific "Canadian way" in his national security policy.

Biography:

Raphael Konietzny of Berlin is a master's candidate at the University of Trier, majoring in History and Political Science. His presentation builds upon his M.A. thesis that is currently under review. He will subsequently start his doctoral studies in the field of International History under the supervision of Prof. Dr. Ursula Lehmkuhl.

LINETSKY Anna (Trier)

Beyond St. Urbain and Spadina: Exploring the Images of Canada in Contemporary Jewish Writing

"To be a Jew and a Canadian is to emerge from the ghetto twice." (Richler in Dellheim, 2003) Mordechai Richler's famous pronouncement entails his lifelong personal and literary attempt to comprehend and construct multiple images of Canada from the perspectives of, for instance, a Jewish youth growing up in the 1940s and 1950s Montreal, an expatriate living in London or an experienced journalist working for the *Montreal Gazette*. The oscillation between the memories of Canada of his childhood affected by the parents' immigrant experiences and an evasive image of the country intensified by the 1960s and 1970s political upheavals emerges not only as a central subject of Richler's oeuvre, but it can be perceived as a trope in contemporary Jewish writing in Canada. In this context, the paper will explore the works of Gabriella Goliger, Edeet Ravel and Cary Fagan whose novels evoke questions of identity, belonging and in-betweenness as the protagonists, second generation Jewish immigrants, strive to understand and reconstruct diverse images of Canada that exist beyond the worlds of their parents. Such worlds are frequently confined to the traumatic memories of the European past and to neighborhoods in Montreal and Toronto where the families have settled upon arrival. The novels simultaneously question and desire to understand Canadian culture, landscapes and spaces from post-immigrant perspectives and portray Canadian geographical locations as the sites of "postmemorial" reconciliation.

References:

Dellheim, Charles. "Is it Good for the Jews? *The Apprenticeship of Duddy Kravitz*." Ed. Jack Kugelmass. *Key Texts in American Jewish Culture*. Piscataway, NJ: Rutgers UP, 2003. 57-74. Print.

Hirsch, Marianne. "The Generation of Postmemory." *Poetics Today* 29:1 (Spring 2008): 103-128. Print.

Biography:

Anna Linetsky is a PhD student and a lecturer at the Department of English Studies in the University of Trier in Germany. She holds an MA in Intercultural Anglophone Studies from the University of Bayreuth in Germany and a BA in English and Political Science from Tel-Aviv University in Israel. Her major areas of research are Anglophone Jewish writing, feminist and gender studies, and the discourse of diasporas in postcolonial theory.

MCMAHON Michaela (Toronto)

The "Third World in Canada": Framing Attiwapiskat and the exceptionalization of Aboriginal communities

Canada's self-construction as a generous nation relies on the ability of a benevolent and tolerant people to offer humanitarian aid to racialized Others in the Global South. Despite its ongoing history of settler colonialism, through dominant national narratives of tolerance and benevolence, Canada positions itself as largely removed from the injustices of the world. The crisis in Attawapiskat disrupts this dominant fantasy of Canadian innocence, as it is far harder to deny a colonial history and cling to a national narrative of benevolence when the kinds of poverty normally associated only with the Global South are revealed to exist on the shores of James Bay. Conditions on the reserve are such a fundamental challenge to Canadian narratives of benevolence that the only terminology available to describe Attawapiskat is that of the "Third World;" language that symbolically separates Attawapiskat from the rest of Canada. Discursively, Attawapiskat has become a space of exception, a "Third World in Canada," that may be located *in* the country but is not actually *of* it. By tracing historical spatial and discursive constructions of Aboriginal peoples as internal Others required to reflect back a white settler self-image of tolerance, this paper explores the connection between Canada's cultivation of a humanitarian image abroad and the exceptionalization (and erasure) of Aboriginal peoples at home.

Biography:

Michaela McMahon is a third-year PhD student in the Faculty of Environmental Studies at York University. Her research focuses on questions of benevolence and belonging, exploring the links between charitable giving, colonialism, and national identity.

NIELSEN Jessica (Vancouver)

Abstract Confrontation: Painters Eleven and the Figuration of Post-War Canadian Identity in the 1950s

Ugly, distorted, sadistic and grotesque. These are the words that Ontario painter Kenneth Forbes published in a 1958 *Maclean's* article to express his distaste for the abstract paintings being produced and exhibited by the Canadian group known as the Painters Eleven. Throughout the late 1950s, opponents and supporters of the Painters Eleven in Canada clashed over the "crisis" of abstraction and the threat it posed to the status of the renowned Group of Seven, whose early twentieth-century works earned them the reputation as masters of the Canadian wilderness. In this paper, I will consider the controversy of abstract painting in Canada in the 1950s as part of a critical moment in the nation's formative history, one in which the country's post-war circumstances manifested as a struggle for Canadian national identity. Paying close attention to the ways in which a particular aesthetic style can come to represent a national spirit or ideology, I suggest that the emergence of Canadian abstraction during this era was constitutive of a process of political, cultural, and national identification on an international scale. By examining the strained political and artistic relationships between Canada and the United States, I will locate the tensions between the triumphant ideology of abstraction in America - exemplified by the artistic genius of Jackson Pollock and Barnett Newman - with Canada's struggle to capture its own modern national identity through art. This paper aims to give definition to the circumstances in which abstract art in Canada became a crisis, and evaluate its significance to Canadian nationhood, identity, and art history.

Biography:

Jessica Nielsen is a Ph.D. candidate at the University of British Columbia, Vancouver in the Department of Art History, Visual Art and Theory. She is currently completing her candidacy and dissertation, "Abstract Confrontation: The Painters Eleven and the Figuration of Post-War Canadian Identity in the 1950s" under the supervision of Dr. John O'Brian. She is a recipient of the Isaak Walton Killam Memorial Pre-Doctoral Fellowship Award and the University of British Columbia Four-Year Doctoral Fellowship. She earned a Bachelor of Arts in Art History from Barnard College at Columbia University, New York City. Jessica's research fields include post-war Canadian art, twentieth-century modern and contemporary art and theory, and cultural media and communication studies.

PÁL-KOVÁCS Ramona (Szeged)

Un Québec en devenir, lu à travers 'la nuit de la poésie' de 1970

L'analyse de notre communication s'appuiera sur 'La nuit de la poésie de 1970' documentée par Jean-Claude Labrecque et Jean-Pierre Masse en adoptant le concept de texte de Youri Lotman présenté dans *Structure du texte artistique*¹ (1971). Puisque l'événement n'est accessible pour nous qu'à travers ce documentaire, l'objet de notre étude est une sorte d'hybride médiatique, un événement emblématique de la « révolution tranquille », déjà entre la simple lecture des poèmes et la performance théâtrale, enfin rendu objet cohérent à l'aide de méthodes filmiques. Ceci dit, je constate que ce documentaire est multiples fois lié à des domaines extra-textuels, puisqu'il s'agit d'un documentaire d'une soirée entière, d'une sorte de Woodstock littéraire qui lui-même fait partie d'une tendance culturelle liée à l'identité québécoise en devenir. Ceci est un message, un texte, ou encore, un récit dont le titre collectif pourrait être : « Concevoir le Québec ».

À travers cette analyse textuelle j'ai l'intention de montrer comment cet événement s'intègre dans un phénomène culturel plus vaste, dans une sémiotique québécoise. Ces quelques réflexions sur cette fameuse nuit essayeront d'établir une structure à travers laquelle un modèle de cette sémiotique se dévoilera. Le but, c'est de trouver en quoi l'unité de ce texte, de ce modèle peut être défini, de répondre comment ce texte essentiellement hétérogène devient tout de même une unité bien délimitée, un seul signe avec une multitude de sens : « la nuit de la poésie ».

Biographie:

Études:

- 2010- Études doctorales à l'École doctorale de l'Université de Szeged, Hongrie, Département de Français
- 2004-2010 Études de Philosophie et de Langue et Littérature Française à l'Université de Szeged, Hongrie
(Mémoire de maîtrise en Philosophie: Le mythe de Robinson, trois approches philosophiques: Husserl, Sartre et Deleuze et en Langue et Littérature Française: La fiction dans l'autobiographie. Deux lectures : Georges Perec, *W ou le souvenir d'enfance* et Michel Tremblay, *Un ange cornu avec des ailes de tôle*)
- 2005-2010 Études théoriques de théâtre
- 2000-2004 Études au Lycée Tánács Mihály à Orosháza

Publications:

1. « Fény, test, hang – a fizikum színháza » (Lumière, corps, voix – le théâtre physique) in *Híd*, février 2009, p. 108-114.
2. « Le théâtre de l'illusion » in *Acta Romanica Szegediensis*, Tomus XXVII, *Studia Iuvenum*, 2010, p. 55-64
3. « Entre fiction et souvenirs : La dimension autobiographique de *W ou le souvenir d'enfance* de Georges Perec » sous parution in *Acta Romanica Szegediensis*, Tomus XXVIII, 2011

¹ Jurij Lotman, *The Structure of the Artistic Text*, Michigan Slavic Contributions, 1977

RAUPACH Susanne (Mainz)

A Spatial Turn for Canada? A Study on Space and Time in Contemporary Anglo-Canadian Fiction

After the cultural turn and the linguistic turn, the humanities have lately witnessed a new paradigm change, the so-called spatial turn. This is to say that geographical aspects receive a heightened attention after a period of thriving historicism in various disciplines. In literary theory, this has resulted in a reassessment of the category of space in general and the identification of spatial novels in particular. Canadian literary criticism, as well, shares in this trend. Nevertheless, to speak of a spatial turn in the sense of a 'turn toward space' in the Canadian context is problematic. First, the preoccupation with space and place has always been characteristic of Canadian literature and thus criticism, a fact that runs counter to the concept of the 'turn'. Secondly, the creation of historical fiction has increased rather than decreased over the last decades, meaning that the phenomenon of 'spatial writing' coincides with 'historical writing' and that the strong temporal focus in these novels cannot be easily ignored. By pointing out the complex interplay and functional dependency of space and time in a few selected Anglo-Canadian novels (including Francis Itani's *Requiem*, Amy McKay's *The Birth House* and Margaret Sweatman's *When Alice Lay Down with Peter*) the dissertation questions the applicability of the concept of the spatial turn to Canadian literature and literary theory alike and searches for alternatives to adequately describe the situation of contemporary Anglo Canadian fiction. The project thus contributes to the ongoing debate on space and identity in Canada, following in the footsteps of Northrop Frye, Margaret Atwood and William H. New.

Biography:

Susanne Raupach (25) studied English and French at the Johannes Gutenberg-University in Mainz, the Université de Bourgogne in Dijon and Bishop's University in Lennoxville, Québec. In March 2012 she earned a Master's degree as well as a State Exam diploma from the Johannes Gutenberg-University.

Susanne has been working on her dissertation in North American Studies since July 2012. The working title of her doctoral thesis is: "A spatial turn for Canada? A Study on Space and Time in Contemporary Anglo-Canadian Fiction."

ROSSENBACH Jara (Aachen)

Die Reise als identitätsbildender Impuls im québecer Roman – *Chercher le vent* (2001) von Guillaume Vigneault

Mein aktuelles Forschungsvorhaben dient der Untersuchung der Frage, wie der Reise als identitätsbildendem Impuls in der québecer Literaturlandschaft eine tragende Bedeutung zukommt. Ziel ist es, die Reise in der ausgewählten Literatur auf ihre Anregung zur Identitätsbildung der Protagonisten hin zu analysieren.

Der kulturwissenschaftliche Ansatz der aktuellen Identitätsforschung bildet dabei den theoretischen Hintergrund. Hier wird vor allem eine anthropologische und phänomenologische sowie psychologische Betrachtung des Identitätsgedankens vorgenommen, die die Grundlage für die Entwicklung der Untersuchungsaspekte sowie die Herangehensweise bildet.

Auf der Basis vorangegangener Arbeiten, die die Reise als identitätsbildenden Impuls punktuell im québecer Roman der 1980er Jahre am Beispiel von *Maman-Paris Maman-la-France* von Claude Jasmin und *Volkswagen Blues* von Jacques Poulin untersuchen, ergibt sich die folgende Ausgangslage: Das Thema der Reise entfaltet in den ausgewählten Primärwerken eine identitätsbildende Wirkung auf die Protagonisten.

Über die Untersuchung der Darstellung und Konzeption der Reise werden verschiedene identitätsbildende Impulse in québecer Romanen herausgearbeitet. Mein Literaturkorpus umfasst neben einem Großteil von Romanen, die in den 1980er Jahren entstanden sind, auch Werke aus den 1990er sowie 2000er Jahren.

Da nicht nur die Reiseziele sondern auch die Ausgestaltung der Reisen in der ausgewählten Literatur divergieren, wird die Methode der Aspektanalyse angewandt. Die aspektbezogene Analyse der Romane mit Blick auf die gesetzte Thematik erlaubt Schlussfolgerungen, wie die Reise als Chance für die Identitätsarbeit genutzt wird. Dabei wird auf das Zusammenspiel von individueller, kollektiver und kultureller Identität eingegangen.

Biographie:

Jara Rossenbach (Aachen), geboren am 07.12.1985. Einjähriger Auslandsaufenthalt als Schülerin in Avignon, Frankreich. Studium der Fächer Germanistik, Romanistik und Geschichte an der RWTH Aachen, Erstes Staatsexamen 2011. Im Rahmen des Studiums acht Monate Fremdsprachenassistentin (PAD) in Montréal, Québec, Kanada. Seit Herbst 2011 Dissertationsvorhaben im Bereich der québecer Literatur an der RWTH Aachen, Lehr- und Forschungsgebiet Interkulturelle Studien – Romanistik (Prof. Angelica Rieger).

RUWOLDT Lena (Greifswald)

"Can't remember it, can't hurt you": Dreaming in Robert Arthur Alexie's *Porcupines and China Dolls*

In contemporary Canadian First Nations literature, dreams seem to reveal important truths that affect the protagonists' lives profoundly by providing them with a significant connection to their personal as well as communal tribal history. Dreams and visions are depicted as leading the dreamers into a disturbing, yet often healing journey to their past. The circle unfolds when it becomes - often painfully - obvious that only by facing and embracing the past, a more positive future is possible. Willie Ermine argues that dreams for Aboriginal people always suggest "reciprocity between the physical and the metaphysical, the wholeness" (109). He thus hints at the importance of dreams to spiritual well-being and healing which can be achieved through balancing both, the "dream world" and the "real world."

Most of the protagonists are torn, and also somewhat trapped, between two worlds, two cultures into neither of which they really seem to fit. Often, these opposing worlds are the Western, non-Native mainstream society and the traditional, often spiritual, Native culture. The characters' dreams appear to symbolize these seemingly irreconcilable worlds and cultures. Dreams are often used as instruments or 'supernatural' ways of connecting past and present, time and space while crossing borders which Western norms would consider impossible.

In Robert Arthur Alexie's novel *Porcupines and China Dolls* (2001/2009) the protagonist finds himself trapped between his nightmares and his real life. Often the 'real' merges with the 'imagined' and it is hard to tell whether James is having a dream or if something happens in the novel's fictional world. Understanding the significance of dreams in Indigenous writing, can also evoke more understanding of the different

Biography:

Lena Ruwoldt (MA) studied North American Studies and French at the Universities of Bonn, Sorbonne Paris and the University of Northern British Columbia. She is currently enrolled as a first year PhD Candidate in American/Canadian Studies at the University of Greifswald and works as a Graduate Assistant at the University of Bonn.

Working Title: 'Dreaming Home': The Significance of Dreaming in Contemporary Aboriginal Literature in Canada

Supervisor/Doktorvater: Prof. Dr. Hartmut Lutz

SAWALLISCH Nele (Mainz)

Fugitive Slaves in Nineteenth-Century Canada: Community and Life Writing

During the 1850s, Canada's black population, which had been present in the country for approximately two hundred years, grew dramatically due to racist legislation in the United States. The exodus of black fugitives from US-American slavery engendered Canada's image as a safe haven free from slavery which was subsequently praised in numerous autobiographical accounts by black refugees. These documents treating the escape from the US and the life in Canada pertain to the genre of the slave narrative, which has long been monopolized by US-American literary history. Hence, these texts have been neglected in Canadian literary scholarship. Following George Elliott Clarke's claim,¹ my dissertation argues that these texts also belong to Canadian literary and cultural history. To situate them in the Canadian canon, I will examine autobiographical documents written or published in Canada for common features which make them classifiable as "Canadian." The focus will be placed on a re-evaluation and a reappraisal of 'US-American' key terms such as „Promised Land“ or „Wilderness“ in a Canadian context. Moreover, the dissertation is concerned with the question of identity which emerges for white "Canadians" and black "Americans" alike during their transition to an African-Canadian community. The dissertation is part of the current reassessment of the Canadian self-image as a "colorblind" and multicultural Canada because it illustrates the ways of community building and boundary setting between black and white settlers, characterized by racism and prejudice, which are discussed in slave narratives.

Biographie:

Nele Sawallisch erhielt im Jahr 2012 ihren M.A., das erste Staatsexamen (Englisch, Französisch), und die Maîtrise von den Universitäten Mainz und Dijon. Sie ist seit April 2012 Doktorandin in der Amerikanistik der Johannes Gutenberg-Universität Mainz. Der Arbeitstitel ihres Dissertationsprojektes, das sich noch in den Anfängen befindet, lautet "Fugitive Slaves in Nineteenth-Century Canada: Community and Life Writing".

¹Clarke, George Elliott. "‘This Is No Hearsay’: Reading the Canadian Slave Narratives." *Papers of the Bibliographical Society of Canada* 43.1 (Spring 2005): 7-32.

SHARPE-HARRIGAN Melissa (Peterborough)

Understanding Immigration: A Perspective from a smaller level of scale

Traditional studies of Canadian immigration have used the state as a level of analysis to understand immigration policies and practice (in both mainstream and critical theory and research). And granted, much of Canada's immigration policy is controlled by the federal bureaucracy's department of Citizenship and Immigration. At this level of analysis, conversations of immigration are dominated by discussions of the economy, jobs, and national security. What might be learned about Canada's immigration priorities if approached from a smaller level of scale or analysis?

This paper investigates the immigration policies and program initiatives that currently exist in three cities across Ontario: Windsor, London, and Peterborough, to identify how immigration (and therefore, the subject of the immigrant) is understood at the local level. Through discursive analysis of three separate Local Immigration Partnership Strategies, I argue that a local-level analysis of immigration documents demonstrates that; while some conversations of immigration at the local level mirror federal aims and policy agendas, oftentimes these conversations are replaced or enhanced by a more human rights based approach to understanding migration in Canada. Following an investigation of these case studies, this paper argues for a more nuanced understanding of scale and immigration within the Canadian context, concluding that state-level analysis omits major themes and trends in understanding immigration in Canada.

Biography:

Melissa Sharpe-Harrigan is a doctoral student at the Frost Centre for Canadian Studies and Indigenous Studies. Her research interests are in the field of local politics, immigration policy and intergovernmental relations, particularly concerning small cities in Canada. She has her Master's degree in Political Science, and a graduate certificate in Migration and Refugee Studies, both from York University, Ontario, Canada.

THOBOIS Rémy (Paris)

Auto-perception vs. perception extérieure/regards sur le Canada

A travers ce sujet, il s'agit de comprendre les raisons qui ont amené le maire Jean Drapeau (Montréal-Canada) à choisir un architecte français (R. Taillibert) pour construire le symbole de la première métropole francophone d'Amérique du Nord dans les années 1970.

Dans quel but le maire a-t-il procédé à ce choix? Par intérêt personnel ou par nécessité socio-économique? Les deux hommes (Drapeau-Taillibert) ont les mêmes ambitions, les mêmes envies: celle de transformer Montréal en une ville francophone du point de vue culturel.

Le maire veut faire de sa métropole un Paris Nord Américain, c'est-à-dire apporter la technique et le savoir-faire français dans les futures réalisations pour sa ville. Cette auto-perception a été vue comme un objet insolite de la part des autorités canadiennes et québécoises. Or la venue d'un architecte français au Canada est vue de la part de la France comme un gage de qualité et de reconnaissance du savoir-faire français. Cependant le gouvernement français ne peut pas agir ouvertement vis-à-vis du dossier olympique de Montréal, du moins sans embrouiller Québec et Ottawa. A Ottawa, le gouvernement prête peu d'attention au projet olympique de Montréal, préférant, dans un premier temps, laisser cette "chicane"aux Québécois.

En 1973, le chantier du Parc Olympique commence sous la direction de Roger Taillibert. Des lors de nombreux ennuis débutent et le duo Taillibert-Drapeau n'arrive pas à régler cette situation. Les médias s'en mêlent et il est annoncé que Montréal ne peut pas continuer les travaux.

Sous la pression du CIO qui menace de retirer les Jeux à Montréal, Jean Drapeau fait appel au Premier Ministre du Québec, Robert Bourassa. Celui-ci crée une commission sous le nom de Régie des Installations Olympiques dans le but de s'approprier le projet olympique. Quelles seront les perceptions engendrées par cette polémique au Québec-Canada et en Europe?

Biographie:

Archives de la ville de Montréal , Quai d'Orsay, BNF, Presse papier (Le Devoir, La Presse), Benoit Gignac (le maire qui revait de sa ville), Frédéric Bastien (Relations Particulières), Roger Taillibert (Construire son avenir)

VLACHOS GRÜNIG Alexandra (Bern)

Stories, Networks and the Struggle over South Moresby, Haida Gwaii

Numerous resource conflicts between First Nations, logging industry, provincial government, environmental groups and the local residents evolved in the temperate rainforests of British Columbia's West Coast during the 20th Century. The protests and road blockades in Clayoquot Sound (Vancouver Island) and Lyell Island (Haida Gwaii, former Queen Charlotte Islands) in the 1980es received particularly strong public and media attendance. They both lead to the establishment of protected areas.

In statements and public hearings from the 1980s about the future of South Moresby, historical sources do not simply tell a story about economy or politics. They rather speak of values and emotions, of a certain „way of life“. I argue that memories, stories and emotions strongly shaped the history of South Moresby and were key factors not only in deciding the conflict, but also in remembering its history.

The islands of Haida Gwaii are home to the Haida First Nation, which gained nationwide reputation for their arts and carving skills. Haida traditional use of cedar wood is not only a part of aboriginal and art history but also a strong argument in the ongoing legal attempt of the Haida Nation to gain back control and ownership over the lands of Haida Gwaii. The interdependence between political decisions and collective memory is shaping this part of the Island's history too.

Biography:

Lic. phil. hist. Alexandra Vlachos Grünig is currently employed at the University of Bern where she is writing her dissertation in the field of environmental history at the section of social, economic and environmental history (Chair: Prof. Dr. Christian Rohr). The Swiss National Science Foundation (SNSF) supports her dissertation since November 2011. Prof. Dr. Christian Rohr (University of Bern, Switzerland) and Prof. Dr. Graeme Wynn (University of British Columbia, Vancouver) are the academic supervisors. Alexandra Vlachos is a Swiss-Canadian double citizen with Greek roots. She was born and raised in Switzerland.

WALDAU Anke (Konstanz)

Cowboys and Tricksters:

Western Movies as Native Memory Spaces in Thomas King's Oeuvre

Hollywood as the now leading machinery of popular cultural production has helped create and perpetuate the myth of the 'West' and its inhabitants, the cowboys and the "Indians", especially in the still crowd-pulling Western movies. To view the Hollywood West just as a producer of stereotypes, however, means disregarding the power of popular culture. The Western's representation of the West also needs to be analyzed as a multifunctional memory space.

In this paper I will look at novels and short stories by Canadian Native writer Thomas King, who in his typical humorous ways plays with stereotypes of 'Indians' and Hollywood Western movies while at the same time presenting a different picture of Native people and their culture. I will discuss the Western movie as a multifunctional memory space that incorporates different functions and dimensions: it enforces the US-American founding myth of the immigrant population creating a national memory space. At the same time, it perpetuates cultural oppression of the Native population all over the American continent producing a life-threatening cultural memory space for them – the casualties in and of the Western movies are the 'Indians'. I will juxtapose this memory space to that of the Western movies in King's stories and analyze the 'alter Native' West produced in his texts. In his works, 'Indians' turn into tricksters 'fixing' the Western world and I argue that Thomas King's texts not only criticize and expose the oppressive cultural strategy of stereotyping but produce a trickster space which forms a new 'Western' memory space for contemporary Native people.

Biography:

Anke Waldau studied British and American Studies, Spanish and Italian Studies at the University of Konstanz and the University of Oregon. She earned her degree with a thesis on border discourse in selected works of Thomas King. Since April 2011 she has been working on her PhD project entitled "Space and Cultural Memories in Native North American Literature".