

## Besprechungen/Reviews/Comptes rendus

- Caroline Rosenthal, *New York and Toronto Novels after Postmodernism: Explorations of the Urban*, Rochester, NY: Camden House, 2011 (322 pp., ISBN 978-1-5711-3489-9; US\$ 80,00)
- Waldemar Zacharasiewicz (ed.), *Riding/Writing Across Borders in North American Travelogues and Fiction*, Vienna: Verlag der österreichischen Akademie der Wissenschaften, 2011 (391 pp.; ISBN 978-3-7001-792-1; EUR 45)
- Konrad Groß/Jutta Zimmermann, eds., *Canadian Literatures, Postcolonial Literatures in English*, 4, Trier: WVT, 2012 (ix+254 pp.; ISBN 978-3-86821-347-8; EUR 25)
- Jocelyn Létourneau, *Je me souviens? Le passé du Québec dans la conscience de sa jeunesse*, Montréal : Fides, 2014 (251 pp.; ISBN 978-2-7621-3718-7; CAD 19,95)
- P. Whitney Lackenbauer, *The Canadian Rangers: A Living History*, Vancouver, Toronto: University of British Columbia Press, 2013 (xv + 618 pp.; ISBN 978-0-7748-2452-1; hc, \$95; ISBN 978-0-7748-2453-8; pb., CAD 34,95)
- Florian Freitag, *The Farm Novel In North America*, Rochester: Camden House, 2013 (364 pp.; ISBN 978-1-57113-537-7; EUR 63,49)
- Lise Gauvin, *Aventuriers et sédentaires. Parcours du roman québécois* Unichamp-Essentiel, 29, Paris : Éditions Honoré Champion, 2012 (248 pp. ; ISBN 978-2-7453-2413-9 ; EUR 25)
- Hans-Jürgen Lüsebrink, « *Le livre aimé du peuple* ». *Les almanachs québécois de 1777 à nos jours*, coll. Cultures québécoises, Québec: Les Presses de l'Université Laval, 2014 (422 S.; ISBN 978-2-7637-1680-0; CAD 44,95)
- Kim Anderson, *Life Stages and Native Women: Memory, Teachings, and Story Medicine*. Foreword by Maria Campbell, Winnipeg: University of Manitoba Press, 2011 (xiii+210 pp.; ISBN 978-0-88755-726-2; CAD 27,95)
- Janne Korkka, *Ethical Encounters: Spaces and Selves in the Writings of Rudy Wiebe*, Cross/Cultures 166, Amsterdam, New York: Rodopi, 2013 (IX, 313 pp.; ISBN 978-90-420-3725-0; EUR 70,00)
- Karl S. Hele, ed., *The Nature of Empires and the Empires of Nature: Indigenous Peoples and the Great Lakes Environment*, Waterloo, Ont.: Wilfrid Laurier University Press, 2013 (350 S.; ISBN 978-1-55458-328-7; CAD 79,50)
- Georg Hauzenberger, *It's Not By Any Lack of Ghosts We're Haunted. First Nations Gothic and Spiritual Realism*, Würzburg: Königshausen & Neumann 2014 (288 pp.; ISBN: 978-3-8260-5407-5; EUR 39,80)
- Jean-Nicolas De Surmont (dir.), « *M'amie, faites-moi un bouquet...* ». *Mélanges posthumes autour de l'œuvre de Conrad Laforte*, Québec et La Malbaie : Presses de l'Université Laval / Éditions Charlevoix, 2011 (329 pp.; ISBN 978-2763795270; CAD 29,95)
- Bruce Hutchison, *The Unknown Country: Canada and Her People*. Oxford: Oxford University Press, 2010 [1942] (xiv+386 pp.; ISBN 978-0548453315; CAD 34,95)

Henri Dorion et Pierre Lahoud, *Québec et ses lieux de mémoire : noms d'hier et surnoms d'aujourd'hui*. Québec : Les Éditions GID, 2013 (128 pp.; ISBN 978-2-89634-170-2; CAD 34, 95) ; Henri Dorion et Pierre Lahoud, *De Percé à Trois-Rivières. Des noms entre évidence et apparence*, Québec : Les Éditions GID, 2014 (123 pp.; ISBN 978-2-89634-206-8; CAD 34,95)

Caroline Rosenthal, *New York and Toronto Novels after Postmodernism: Explorations of the Urban*, Rochester, NY: Camden House, 2011 (322 pp., ISBN 978-1-5711-3489-9; US\$ 80,00)

"We were desperate for stories about hamburgers, subways, television, anything but bloody loons. We were desperate for stories that reflected reality: the fact that the majority of the population of our country lived in cities and suburbs crowded along the U.S. border, and that the people we knew were more likely to be interested in Berlin night clubs and Parisian movies than in logging, mining and the Riel Rebellion."

Russell Smith, "CanLit Takes It to the Streets." *Globe and Mail*, 23 May 1998.

"Italian neighbourhoods and Vietnamese neighbourhoods..., Chinese ones and Ukrainian ones and Pakistani ones and Korean ones and African ones... All of them sit on Ojibway land, but hardly any of them know it or care because the genealogy is willfully untraceable except in the name of the city itself."

Dionne Brand, *What We All Long For* (4).

When Justin Edwards and Douglas Ivison published their edited critical collection *Downtown Canada: Writing Canadian Cities* in 2005, they pointed out one of the stark ironies of Canadian cultural life: Canada is an urban country – indeed, 80 per cent of Canadians live in cities – but the nation's writers and literary critics have, until very recently, failed "to truly comprehend and engage with the urban" (1). According to Edwards and Ivison, because the Canadian cultural imaginary has privileged the small town, and tropes of wilderness and nordicity remain primary, the urban has not only been overlooked, it has been denigrated in the Canadian literary imagination. The goal of their collection, then, was to "assert the centrality of the city and the urban within

the Canadian spatial and cultural imaginaries, to help us see the city as a place of Canadian society and culture, including its literature" (4). The last fifteen years have seen a number of such critical interventions into the field of Canadian literature. Increasingly, Canadian writers and literary scholars are turning to the Canadian city as an apparently overlooked site of examination and developing interdisciplinary urban studies methodologies as untapped counter-discourses to the nation. Among this new wave of urban CanLit projects are Hal Nedzviecki's *Concrete Forest: The New Fiction of Urban Canada* (1998), Eva Darias Beutell's TransCanada Institute project, "The City, Urban Cultures and Sustainable Literatures: Representations of the Anglo-Canadian Post-Metropolis" and Caroline Rosenthal's *New York and Toronto Novels after Postmodernism: Explorations of the Urban* (2011), to name just a few. Reviewing Rosenthal's recent critical analysis of urban American and Canadian literature presents an opportunity to ask timely questions about the meanings of this critical turn toward the urban and to assess the limits and possibilities of urban methodologies for reading the complex space of urban Canada.

Rosenthal's monograph, like Edwards and Ivison's, seeks, in part, to explain why the urban has apparently gone missing in Canadian literature and criticism, or, as she puts it, why "there was a lack of urban fiction in Canada until the twenty-first century" (19). In order to address this apparently large gap in Canadian cultural production, Rosenthal develops an interdisciplinary methodology. She draws from the strong tradition of European urban studies (Benjamin, Lefebvre, Foucault), but she also works with diaspora methodologies to read

21st-century American and Canadian city space as a site of hybridity and difference. I will say more about this aspect of Rosenthal's methodology below. Rosenthal also sets up a comparative framework. She focuses on New York and Toronto novels written by women "not only to analyze national differences in how they nowadays represent the city, but to show that the urban as both a material and abstract space is not simply natural or self-evident but is embedded in national and local contexts." To Rosenthal, part of the reason of why there is a strong tradition of both urban literature and criticism in the U.S. while "the Canadian imagination is just discovering the city" (25) is because urban authors remain embedded in national contexts and thus in their fictions "draw on and rewrite the dominant myths of the respective national narrative" (4–5). As Rosenthal explains, in Canada the dominant national narrative, constructed by the modernist critics of the 1940s–1970s, enshrined what she nicely terms a "symbolic landscape," a "spatial metanarrative that – like historiography – inform[s] a nation's image of itself" (5). Since Northrop Frye and Margaret Atwood, "the Canadian imagination has turned to the wilderness or the small town, both places that are [...] quite distinct from the middle landscape of the pastoral" (20) which remains the "symbolic landscape" of the American literary imagination. By examining the critical construction and canonization of Canadian literature in comparison with similar processes in the U.S., Rosenthal's study effectively and persuasively accounts for the ways critics made dominant a particular approach to Canadian literature, one that largely ignored the urban dimension of Canadian literature and life.

One of the potential limits of the study's comparative framework, as might be apparent in the quotation above, is the ways it leads the author to generalize about the content and character of "the Canadian" and "the American" imagination. One wonders, given the postcolonial and diasporic meth-

odology at work here, whether such national imaginaries are not more intertwined, hybrid and differentiated than they seemed to modernist critics historically?

After an Introduction and two admirably well-researched chapters that introduce the goals and parameters of her study and set up its methodology, Rosenthal focuses on analyzing her chosen texts, two books by twenty-first century American writers (Siri Hustvedt and Paule Marshal) and two by Canadian women novelists (Carol Shields and Dionne Brand). This is the aspect of the study that is the most rewarding. Rosenthal offers generous, careful and insightful close readings of the ways urban material and social geographies shape characters' gendered and racialized consciousnesses. Focusing particularly on women's fiction, Rosenthal offers a fresh perspective of the interarticulation of gendered bodies and cities. The women writers Rosenthal reads "show how urban space is produced by sexual difference and desire" and how "the production of urban space correlates with the making of bodies" (4). Rosenthal's exploration of urban space as both gendered and gendering constitutes a significant contribution to urban studies in North America and to Hustvedt, Marshall, Shields, and Brand scholarship in particular.

Like most of the recent critical urban literature offerings in Canada, this study is decidedly presentist. *New York and Toronto Novels after Postmodernism* focuses on urban fiction published after 2000 because, Rosenthal argues, the new millennium marked "a decisively new approach to representations of the urban after postmodernism. The fictions use the city as a touchstone for exploring questions of representation, of space, and of identity formation, but they do so in a narrative form that moves beyond a postmodernist freeplay of signifiers, deferral of meaning, and a repudiation of making sense" (3–4). I don't disagree that in the new millennium Canadian and American writers started to inscribe the city differently than their modern and postmodern predecessors, but the

presentism of this and other recent studies begins to reveal the limits of this urban turn – or at least, the limits of certain urban studies methodologies in our cultural moment.

Rosenthal argues that Canada had little or no tradition of urban fiction until after the year 2000. As she argues, “In the last couple of years, quite literally only since the new millennium, urban fiction and, more significantly, criticism on urban fiction in Canada has been booming” (5). Indeed, “There was a lack of urban fiction in Canada until the twenty-first century” (19). These statements, though, are dehistoricizing, and erase the tradition of urban literature in Canada that stretches back to J.G. Sime’s novel of urban women, *Our Little Life* (1921), Morley Callaghan’s Toronto fiction, *Strange Fugitive* (1928), Irene Bairds’ Vancouver novel, *Waste Heritage* (1939), and Adele Wiseman’s Winnipeg novels, to name only a few early twentieth century examples. Rosenthal’s presentism erases this line of urban fiction in Canada as well as the contributions of writers of colour and particularly black writers who offered startling representations of the diasporic city in the 1970s, 80s and 90s, writers such as Austin Clarke, Makeda Silvera, NourbeSe Philip, Lawrence Hill and Nalo Hopkison. What is curious is that Rosenthal is well aware of this mid-to late twentieth century stream of writers – she mentions Clarke, Silvera et al. on a number of occasions (35, 216), yet nevertheless she argues that urban fiction in Canada is a new and recent phenomenon, and that, for instance, “Russell Smith’s work is a good example of how urban fiction is emerging in Canada” (36).

The *Globe and Mail* review Russell Smith wrote of Hal Nedzviecki’s *Concrete Forest* (1998), which I quote in my preface, performs a similar dehistoricizing gesture when it argues that the author and his contemporaries longed for stories of the urban, which in Canada were apparently lacking. Russell Smith’s turn to the urban is also a turn away from history, for when he writes that “the people we knew” were more interested in

the urban pleasures of “Berlin night clubs and Parisian movies than in logging, mining and the Riel Rebellion,” Smith apparently turns away from questions of Canadian history, Indigenous presences, and the environmental and colonial politics of the land upon which Canadian cities and urban Canadians have territorialized.

In what ways is urban criticism in Canada beginning to erect its own new dominant versions of literary history, versions that erase the important histories of cultural production that precede our own cultural moment? And how might urban studies critics develop methodologies that keep Indigenous urban presences and the colonial history of the land in view? Presently, studies of Canadian and American cities tend to be de-indigenized. Rosenthal laments that, “Any ‘region on the planet’ is visible in the spatial distribution of multicultural Toronto, but there is no ‘indigenous neighbourhood’” (253). Interdisciplinary methodologies that draw from European urban studies scholars are not adept at keeping Indigenous presences and the politics of the land in view. How might we move from “neighbourhood” perspectives to perspectives that foreground the history of the territory? In what ways might future scholars of the urban innovate new methods for reading the historical complexities of Canadian and American city space?

Karina Vernon

Waldemar Zacharasiewicz (ed.), *Riding/Writing Across Borders in North American Travelogues and Fiction*, Vienna: Verlag der österreichischen Akademie der Wissenschaften, 2011 (391 pp.; ISBN 978-3-7001-792-1; EUR 45)

Under the impression of the recent spatial turn in cultural studies, the field of Border Studies has contributed a rich platform for examining the contingencies of immigration politics, cultural and economic imperialism, and the production of narratives surrounding the experience of travel-

ing from one state to another. Border Studies examine and critique the concept of the national border by highlighting the powers at work in shaping the crossing experience. The crossing of borders may hold consequences for one's life and self, for identity and legal status, for personal narratives and collective memory, and last but not least for the making of nations as imagined communities. Consequently, the borderlands are described as alternative spaces or heterotopias that function according to their very own rules. The desert between the US and Mexico has been a major point of reference in Border Studies across disciplines as well as in the turn towards American Studies as Hemispheric Studies.

In this cross-disciplinary context, *Riding/Writing Across Borders in North American Travelogues and Fiction* provides a different perspective. The most obvious boundary here is the generic one: With its title mention of "North American travelogues and fiction", it zooms in on the experience of border crossing as present in our daily lives as well as our imagination and gestures towards the "timeless issues" of this activity (10). The link between the fictional and non-fictional genres emphasizes the aspect of storytelling and of negotiating cultural identity and individual self, as well as the politics of the subject position narrators and reporters inhabit when relating their voyage. This essay collection operates in various spatial frameworks: It considers transatlantic travels between northern Europe and North America, hemispheric US-Canadian relations, as well as regional and racial borders within nations. The 22 contributions span a historical trajectory from the late 18th to the early 21st centuries and are quite literally bookended by the remarkable essays of Canadian authors Aritha van Herk and Sherrill Grace.

*Riding/Writing* is primarily affiliated with the study of literature and literary historiography, and interested in the relations between fictional and non-fictional travel stories. The introduction links the volume's topic to the challenges of a globalized

world, in which mobility represents a mixed blessing: a welcome "precondition for hybridity" to some and a fuel to xenophobia and angst about the "erosion of cohesion and homogeneity" to others (10). Readers looking for a contribution to the field of Border Studies may take issue with the definition of borders as "political and physical" (7 and 11), or miss a critical stance towards the political and historical powers of the nation-state and hegemony. What they will also find is that the volume offers a cornucopia of cross-cultural reportage, of notions about travel and telling about it. Its understanding of "borders" is extended to encompass boundaries between genres, between ethics and aesthetics, and between visual and verbal arts (cf. 11ff).

The conceptual openness of border terminology in *Riding/Writing* may be seen critically, and it may prove a welcome stimulus to revisit the academic territories covered by traditional travel literature studies and Border Studies and the intersections between those disciplines. The volume's chronological structure also invites such cross-pollinations. The articles by eminent scholars present an impressive scope of research. By positioning their ideas in the respective fields, epochs, or genres examined, they administer an argumentative clarity, which is sometimes amiss in essay collections that attempt to apply a common terminology. For instance, of itself, Michael O'Brien's contribution on the European travels of Louisa Catherine Adams revises positions on female travelogues; at the same time, it enters into a dialogue with the exploratory travels by John James Audubon or Maximilian Prince of Wied and the latter's accompanying illustrator Karl Bodmer discussed in other essays. Thematically, the first section therefore highlights the anthropological, frequently quite problematic dimension of early European intellectual sojourns in North America. But since every travelogue relies first and foremost on transportation, another topic addresses innovative means for getting 'from A to B', maybe for travel for its own sake: Christo-

pher Mulvey's exploration on Hawthorne's passage on the Erie Canal, the marvel for transport and travel, complements James Schrader's essay on the Interstate Highway System or Martin Kuester's examination of the meaning of the state border between Canada and the US. Alongside the technology ranges the cultural meaning attributed to travel, as is particularly well illustrated by a set of essays addressing road trips in the US in the 1950s: They set off Jack Kerouac's classic against John Steinbeck's disillusioned *Travels with Charlie*. These white visions form a stark contrast to the travels of Black journalist Carl Rowan to the southern states in his *South of Freedom* series, which Gary Totten examines for narrative strategies and racial mimicry. And, finally, the magic of departures and arrivals is captured in essays on the imaginary meanings of New Orleans, the fatal realities of North, the myth of the safe Canadian haven for American slaves, or Peter Brooker's examination of "The Moment of Arrival". These examples show that the spaces illuminated by the individual contributions in this volume make for a kaleidoscopic view of border-crossings. They hone in on the cultural and imaginary construction and overcoming of delimitations and on the subjective experience of travel *per se*.

Stefanie Schaefer

Konrad Groß/Jutta Zimmermann, eds., *Canadian Literatures, Postcolonial Literatures in English*, 4, Trier: WVT, 2012 (ix+254 pp.; ISBN 978-3-86821-347-8; EUR 25)

*Canadian Literatures* is the fourth volume in a series on Postcolonial Literatures in English. This series, as the general editors explain, considers these literatures linked through a common history of colonisation and decolonisation, but also through current transnational connections in an increasingly globalized world and by transcultural lifeworlds established by large-scale migration and diasporic populations. At the

same time, these literatures are very specific engagements with widely diverging experiences of colonisation and decolonisation, local histories and entangled modernities. (n.pag.)

This concept of literatures in English as located in global and local settings offers the framework for the volume at hand. The title of the collection, deliberately held in the plural, is most fitting in reference to Canada's official politics of multiculturalism. For Canadian literatures to be grouped among postcolonial literatures means to raise the debate not only on what 'postcolonial' might mean but also on why Canadian literatures can be seen in the light of postcolonialism. As the editors of this collection claim, "[t]his volume introduces the complexities of Canada's postcolonial situation and traces the historical sources of Canada's multicultural present" (back cover).

As an introduction of "European readers to the historical and cultural context from which Canadian literature has emerged" (2), as the editors state, the volume at hand discards the notion of a nation as something stable and fixed. Instead, they embrace as constitutive of Canada the idea of a nation in progress shaped by multiculturalism but also internal colonization as well as revolutionary ideals pursued in the American Revolution with its focus on life, liberty, and the pursuit of happiness (cf. 3). Perhaps their aim here is too modest – why should only European readers profit from this collection of well-chosen and insightful texts? Why not everyone interested in Canadian Studies?

A very elaborate and detailed introduction by the editors of this collection (Konrad Groß and Jutta Zimmermann) guides the reader through an impressive survey of major themes and developments in Canadian history and culture. It points to groundbreaking debates that have accompanied Canada from the time of its status as a colony all the way to 2010 as a cut-off date of this volume. This history is never presented as smoothly moving from one event to the next but as encountering, struggling

with, and overcoming obstacles, ups and downs, exterior and interior battles: "Any postcolonial examination of Canada and Canadian culture has to be wary of untroubled linear concepts of Canada's history as the bringing of civilization, nation-building, the road to progress etc." (3). The editors offer convincing reasons for their choices of historiographical, literary, political, and sociological texts – 65 altogether – which are reprinted here mostly as excerpts. At some point, these well-chosen examples make me wonder, and this is the only wonder that arises, which definition(s) of literature they use as basis for this volume or all volumes in the series. Obviously, it is a very broad concept of literature that in no way – and justifiably so – is limited to literary texts. To the contrary, *Canadian Literatures* offers a wide range of genres of texts written by a multiplicity of authors. This decision for such a broad definition is laudable but should perhaps have been spelled out more clearly in the introduction, even though they do point out that the volume is envisioned to introduce its readers to the historical and cultural contexts of Canadian literature.

The volume is divided into six sections (Histories, Identities, Language, Education, Movements and Genres, Transcultural Perspectives), which historically range from the early colonial Native-White encounters all the way to contemporary debates about postmodernism and post-colonialism as reflected in both testimonies of the time and contemporary critical assessment. Since it is impossible to do each of the 65 texts justice, just a few general statements will be made that give insight into the broad range of choices. Section I (Histories), with eleven texts, focuses on "the relations between Indigenous and Whites from the time of early contact to the present" (12) with a selection of texts written from Native as well as European perspectives, taking on, for example, the form of travelogues and pamphlets (e.g., Harriet Martineau's abolitionist texts). Section II (Identities), with

twenty-two texts, "reflects the centrality of English Canadian concerns about a Canadian national identity" (13). It explores the relevance of the Dominion in 1867, World War I, the 1960s, and of many other aspects for a struggle about identity/identities, including the situation of Quebec and its bouts of separatism and the otherwise "strong British orientation of Canada" (14) or the debate about women's identities.

Section III (Language), with seven texts, "attest[s] to the political-cultural importance of language in Canadian life" (16). Henri Bourassa's 1911 defense of French language rights is followed by official texts emphasizing Canada's bilingual policy, including reactions to Ottawa's *Official Languages Act* and Native perspectives on the relationship between language and land. Section IV (Education), with seven texts, includes texts on education and immigration, on ideologies, on indigenous knowledge as well as the existence, practices, and effects of residential schools. Section V (Movement and Genres), with eight texts, "presents some important steps in the critical perception of Canadian literature from the 19th century to the present time" (17), including the contributions of British immigrant literature, early literary nationalism, the McGill group of poets, Northrop Frye, Margaret Atwood, and critical theory. While indeed different genres are discussed, the section title does not seem to be as specific and well chosen as the others because different genres are presented and discussed in all sections.

Finally, Section VI (Transcultural Perspectives), with ten texts, "document[s] the changes effected by the multicultural and postcolonial debates in Canadian criticism" (18). As the editors rightly argue, the "term 'transcultural' signals an awareness of the impossibility of identifying clear-cut boundaries between cultures, groups, ethnicities" (18). As becomes obvious in the perusal of these texts and as the editors also point out, all of these texts could have been part of some of the other sections. However,

the value of this section lies in its emphasis on the impossibility of any clear-cut divisions between nation and culture and between one ethnic group and another.

The present volume is very well introduced, presents carefully selected relevant texts, and is complemented with additional comments, an index, and bibliographical information. Many of the texts are hardly available, at least at German universities, so that their gathering in this collection facilitates teaching (in) Canadian Studies. *Canadian Literatures* could easily serve as a textbook for a class on the cultural history of Canada, not *just* but *also* in a European classroom.

Carmen Birkle

Jocelyn Létourneau, *Je me souviens? Le passé du Québec dans la conscience de sa jeunesse*, Montréal: Fides, 2014 (251 pp.; ISBN 978-2-7621-3718-7; CAD 19,95)

„*Jadis, il y avait des Amérindiens, ensuite des bûcherons, maintenant des indécis*“ (Damals gab's Indianer, dann Holzfäller und jetzt Unentschlossene) – so lautet eine der Perlen in Jocelyn Létourneaus neuestem Buch *Je me souviens? Le passé du Québec dans la conscience de sa jeunesse*. Welches Geschichtsbild herrscht in den Köpfen junger Québecer, wenn sie an die Geschichte ihrer Heimat denken? Um das herauszufinden, wurden über 10 Jahre lang spontane Kurzfassungen von über 3000 Schülern und Studenten in der gesamten Provinz gesammelt und qualitativ ausgewertet. Sie sollten anonym die Frage beantworten: „Erzählt die Geschichte Québecs wie ihr sie kennt, von Anfang an“ und ihre Antwort anschließend in einem einzigen Satz oder einer Formulierung kondensieren.

Was Létourneau dabei interessiert, ist mitnichten der Kenntnisstand zu Fakten, Namen und Daten, über dessen Lückenhaftigkeit Geschichtslehrer nicht nur in Québec klagen, sondern vielmehr das subjektive Geschichtsbewusstsein Québecer Jugendli-

cher. Fällt ihr Gesamturteil optimistisch, pessimistisch, neutral oder indifferent aus? Dazu werden die 3423 Kurzaussagen, die man übrigens komplett im Internet konsultieren kann ([www.tonhistoireduquebec.ca](http://www.tonhistoireduquebec.ca)), in qualitative Kategorien eingeordnet und statistisch ausgewertet.

Im Ergebnis sehen insgesamt über ein Drittel der jungen Québecer den Verlauf der Geschichte ihres Landes seit der Gründung Neufrankreichs im 17. Jahrhundert – über die britische Eroberung, das schwierige Überleben als kulturelle Minderheit in Nordamerika bis zu den mehrfach gescheiterten Versuchen nationaler Unabhängigkeit – als eine tragische Kette von Niederlagen. Ein gutes Viertel beurteilt die Geschichte der Provinz als ein „Weder-noch“ oder enthält sich einer Wertung, nur ein knappes Fünftel zieht eine überwiegend positive Bilanz.

Dabei spielt es kaum eine Rolle, ob die Jugendlichen in der Stadt oder auf dem Lande leben oder ob sie männlich oder weiblich sind. Auch die seit 2006 eingeführte und bis heute umstrittene Reform des Geschichtsunterrichts und Umbenennung des Fachs in *Histoire et éducation à la citoyenneté* (Geschichte und staatsbürgerliche Erziehung) wirken sich kaum aus – ein Hinweis darauf, dass die Traditionen im kollektiven Geschichtsbewusstsein sich nur sehr allmählich verändern und sich z.B. durch Unterrichtsreformen nicht akut beeinflussen lassen.

Interessant ist, dass sich das „gefühlte“ Geschichtsbild mit zunehmendem Alter der Schüler deutlich zum Negativen entwickelt – Studenten (aller Fachrichtungen) erweisen sich als die größten Pessimisten –, was sowohl ein Produkt zunehmender Informiertheit als auch fortschreitender Reife sein könnte.

Die anglophonen Jugendlichen unterscheiden sich deutlich von den französischsprachigen: Hier überwiegen eindeutig Indifferenz und negative Bilder. Nur wenige leben gern in Québec; die allermeisten fühlen sich auch nicht als Québecer, sondern als Kanadier und sehen die Engländer

nicht als eine der Gründernationen der Provinz. Im Gegensatz zu den frankophonen Jugendlichen vermeiden sie auffällig Begriffe wie „Eroberung“, „Kolonialisierung“ oder „Nation“.

Für alle Gruppen der Befragten gilt, dass die Indigenen nur von wenigen spontan als Teil der Geschichte Québecs erwähnt werden (in nur 4,4% der Kurzfassungen). Wo von ihnen die Rede ist, erscheinen sie durch die Bank als bedauernde Opfer beider europäischer Kolonisatoren.

Kanada schließlich wird auch in nur 4% der Antworten auf die Frage nach der Geschichte Québecs spontan erwähnt – bei den englischsprachigen jungen Québecern doppelt so häufig wie bei den frankophonen und im Gegensatz zu ihnen nur positiv konnotiert.

Über diese erhellenden Befunde hinaus ist das Buch auch wegen des Hintersinns der oft humorvollen und originellen Formulierungen lesenswert, die die Jugendlichen gefunden haben. Wenn jemand schreibt: „*Je n'ai pas eu le temps de finir – I'm sorry*“ (Ich bin nicht fertig geworden, tut mir leid) könnte das als Entschuldigung gemeint sein, dass sie/er aus Zeitmangel eine unfertige Arbeit abgibt, aber auch als Aussage über die als unvollendet und unvollkommen empfundene Geschichte Québecs verstanden werden, die möglicherweise sogar in die englische Assimilation mündet, zeugt sie doch von geradezu philosophischem Tiefgang.

Helga E. Bories-Sawala

P. Whitney Lackenbauer, *The Canadian Rangers: A Living History*, Vancouver, Toronto: University of British Columbia Press, 2013 (xv + 618 pp.; ISBN 978-0-7748-2452-1; hc, \$95; ISBN 978-0-7748-2453-8; pb., CAD 34.95)

With this book P. Whitney Lackenbauer provides the first comprehensive history of the Canadian Rangers, a volunteer unit within the Canadian Forces Reserves that emerged as an “unorthodox” (56) and “ir-

regular force” (32) in the Pacific regions of Canada during the Second World War and remains unique in today's world. It is a very timely publication as it contextualizes how the Canadian Rangers came to be perceived as Arctic Rangers in recent years, highlighting the role that Inuit have played in Arctic surveillance and manifesting Canadian presence in the northernmost parts of the country since the 1970s. At the same time it offers an important perspective on the relations between indigenous communities and the Canadian state, a relationship that is often defined as antagonistic and is currently highlighted by the emergence of the Idle No More grassroots movement.

Through his chronological and empirically dense reconstruction of the “postmodern military unit” with “Cold War modernis[t]” (8) origins Lackenbauer convincingly argues that the Rangers are a success story occupying a “middle ground” (7). In fact, he detects many middle grounds bringing into contact, amongst others, national security and local agency, a Canadian sovereignty agenda and Inuit nation-building, Indigenous and non-Indigenous Canadians but also a hierarchical professional army and a more independently organized and creatively operating reservist force. Placing the Rangers in historical context allows for a more nuanced understanding of their evolution. They began as an alternative military unit in remote regions of Canada, which are not limited to the Arctic. While currently the majority of Canadian Rangers are Indigenous this is only a fairly recent development dating back to changes in the 1980s. From their inception the Rangers have been distinct from regular military and Primary Reserve Force units. Their acceptance within the military fundamentally changed as military decision-makers increasingly viewed them as force multipliers and not a liability mirroring the concomitant larger changes in Canadian society that led to the growing acceptance of the value of Indigenous and local knowledge.

Since the Canadian Rangers have a strong local and regional history the book is

structured along eleven chronological chapters that are subdivided into sections that address the unique history of Rangers in those specific regions. In over 400 pages Lackenbauer retraces the emergence as well as ups and downs of the Rangers beginning with their 1942 inception as the Pacific Coast Militia Rangers and their national creation in 1947 to the introduction of Junior Canadian Rangers in 1996 and concluding with the iconic Inuit Rangers in today's Canadian Arctic. He convincingly shows how changes in national threat perceptions during and after the Cold War as well as military modernization have led to the waxing and waning of the importance of the Rangers.

Their survival as an institution is due to their remoteness as well as their low cost and local grounding as a community-based organization. As the latter indicates Rangers have evolved to become more than an unusual military unit as they took on "operational, sociopolitical, and representational functions" (454). This raises the question whether the Rangers program is primarily a sociopolitical program for Indigenous groups or follows a military agenda. Lackenbauer offers two answers to this question. He highlights and applauds the "hybrid nature of Ranger culture" (354) and he insists that the Ranger program has remained military in nature even though he admits that it has also become a nation-building measure. However, the additional sociopolitical roles should not be seen as proof of the Rangers being a disguised Indigenous program but rather these are expressions of the Rangers' local adaptations of their primarily military role. Thus, the unique role that the Rangers have carved out for themselves within the military and which led Lackenbauer to define them as postmodern is an expression of their agency, i.e. their ability to modify existing roles that are inscribed onto them from above the military hierarchy or outside their homeland.

Such a focus on agency is one of the many achievements of this book. Lacken-

bauer's "living history" acknowledges that the Rangers managed to define their position within the Canadian military and gives these actors voices by making extensive use of personal interviews and participant observations. In addition, he consulted a wide range of official documents, oral histories and public sources. The book contains a wealth of maps and photographs. Especially interesting are the many references to media coverage and public framing of the Canadian Rangers as militiamen, guerilla fighters, trappers, minutemen, citizen soldiers and "icons of Canadian sovereignty" (441), to name only a few. Arguably none of these really capture the Rangers' essence. Located at the middle ground they function as cultural brokers between civil and military realms and between Inuit and Southerners. They remain very unlikely soldiers and Lackenbauer does not tire to point out how unorthodox they are. While Inuit culture may be consensus-based and not familiar with the concept of modern war, being a Canadian Ranger became a source of pride for Inuit. To some observers this might be the more surprising considering that the Canadian state has not always played such a positive role in Inuit lives.

While today's Rangers may proudly see themselves as establishing Canadian sovereignty in the Arctic there are also those Inuit who will not forget how communities were relocated in the 1950s in the name of Arctic sovereignty. While Lackenbauer mentions these relocations (202, 220, 329) there could have been more detailed discussion to show how the Rangers' popularity amongst Inuit should indeed be seen as a success story. Another unfortunate omission is a more analytical and conceptual engagement with the role of women and the Canadian Rangers. Lackenbauer concludes that the Rangers are a true reflection of Canada's plurality and diversity but throughout his account we do not hear much about one facet of the "multilayered identities" (477), and that is gender. The book abounds with opportunities to address this more explicitly. For example, we

learn in the first chapter how a woman won all the shooting prizes in competitions in Dawson in the 1940s but “[s]he could not be a Ranger [... because] the logic of the day held that guerilla warfare was no place for the ‘gentler sex.’” (47). Later on we read about plans to create a Ranger auxiliary composed of women in Newfoundland and Labrador (228) which did not come to fruition. On another page we see a photograph of one of the first three women to join the Rangers in 1988. Lackenbauer also makes the interesting point that the Junior Rangers had a better gender balance by the early 2000s (427). Unfortunately, we do not learn about when and under what circumstances women were admitted to the Rangers, whether there were differences between the various remote regions and between Indigenous and non-Indigenous views.

Aside from these two desiderata Lackenbauer has produced an impressive history of the Canadian Rangers. Considering the extensive range of sources as well as the detailed and comprehensive chronological narrative this will no doubt become a standard text on the topic. Lackenbauer not only shows how the Rangers became the ears and eyes of the military in remote areas but he has also given them a voice and a human face.

*Petra Dolata*

Florian Freitag, *The Farm Novel In North America*, Rochester: Camden House, 2013 (364 pp.; ISBN 978-1-57113-537-7; EUR 63,49)

In *The Farm Novel in North America*, Florian Freitag sets out to examine the eponymous farm novel from its emergence around the middle of the 19<sup>th</sup> century to the point of its decline in French Canada a century later. Focusing on the various incarnations of the farm novel in both English and French Canadian Literature as well as in the United States, this impressive work thus effectively traces a whole genre over the

course of roughly 100 years of (literary) history. The farms depicted in the primary works are discussed as symbolic spaces in a process of spatialization of North-American national myths.

Freitag takes his cue from the observation of distinct national differences within the genre and points out that, while some studies have been devoted to aspects of national identity in both English and French Canadian as well as U.S. American farm novels, the general focus has been placed on the reading of these texts in the context of regional literatures, such as Prairie or Southwestern novels. Attention is shifted from aspects of regional literatures to a broader scope that approaches the texts discussed with regard to the question in how far they reflect respective national myths and ideologies. The American dream, English Canadian “Order and Control,” and French Canadian agriculturalism are respectively identified as narratives of national self-identification upon which farm novels draw while at the same time contributing to them. This proves to be a beneficial enterprise: while focus on these national idiosyncrasies allows the identification of various types of farmers appearing in the primary texts, it also makes it possible to maintain a more distinct approach to the texts scrutinized than a subsumption of these under another umbrella term, such as, e.g. pastoral literature, would allow. Thus, the work convincingly assembles an impressive amount of primary works that would otherwise seem wildly differing into a homogenous canon.

There is, however, a catch: grounded in a new historicist approach to literature and replacing a model of the relation between literature and ideology based on simplistic reflection with an intertextual model of reciprocal influence between ‘ideological’ and literary texts, the work remains peculiarly indecisive about these terms. (Rightly) shunning what is identified as a Marxist (?) evaluative notion of ideology, the working definition given hovers between the two poles provided by James Kavanagh: the

more technical aspect of ideology as the practice tying individual subjects into a relation to a socio-historical project, and an assessment of ideology as an internalized picture or a story of the world and the individual's place in it.

Likewise, while the study argues in favor of distinct national differences in the genre scrutinized, questions of national self-conceptualization are only addressed in an explicitly agricultural context. What one could label a national discourse of agriculture is thus convincingly and thoroughly reconstructed through readings of the literary examples. It is, however, not further connected with other contemporary discourses relevant in the process of nation formation. This becomes particularly problematic as the text rightly points out that what is, e.g., referred to as the golden age of farming is actually a counterfactual moniker applied to a period in which industry became the dominating factor in the U.S. economy.

Such criticism must, however, take a back seat in the light of the more than impressive scope and ambition of the overall project: In seven topical chapters, the study combines a comprehensive overview of relevant secondary literature with exemplary readings of the primary texts under discussion. Not only structured along a temporal line, the individual chapters each slightly shift the focus and underline features distinctive of periods in the development of the genre. Thus, for example, the first chapter traces the genesis of what was to become the farm novel to three texts it identifies as proto-farm novels in their respective national literatures (namely St. John de Crèvecoeur's "History of Andrew, the Hebridean", Patrice Lacombe's *La terre paternelle*, and Susanna Moodie's *Roughing it in the Bush*). In the case of Lacombe's text the study emphasizes the way it configures French Canadian identity as inextricably linked to the figure of the farmer and the soil while also exploring alternative lifestyles, such as the trapper and the merchant.

Contrastingly, chapter four delves into the way farm novels of the early 1900s begin to imagine new roles for women on farms while still closely adhering to narrative formulas tied to national myths. In what is maybe the most interesting chapter of the study, the by now almost archetypal connection between (literary examples of) the female body and the soil is investigated in various figures of pioneer heroines, the most notable example being Willa Cather's Alexandra Bergson from the 1913 novel *O Pioneers!*. Questions of genre are critically addressed in a discussion of Cather's text as an artist novel and the study offers a convincing alternative to other readings of the novel. Thus, the tendency towards a critical engagement with the reception of the texts discussed certainly works in favor of the overall undertaking here.

By way of conclusion: Freitag's study is a comprehensive engagement with the eponymous genre and, despite a tendency towards history of reception and the slight under-theorization pointed out above, succeeds in providing, as advertised, the first history of the farm novel in North America. On a different note, it is also worth mentioning that this is an impressively well written work that makes for delightful reading.

*Tristan Emmanuel Kugland*

Lise Gauvin, *Aventuriers et sédentaires. Parcours du roman québécois* Uni-champ-Essentiel, 29, Paris: Éditions Honoré Champion, 2012 (248 pp.; ISBN 978-2-7453-2413-9; EUR 25)

Professeure émérite de l'Université de Montréal et écrivaine, Lise Gauvin est de ceux dont l'œuvre critique élaborée au cours des décennies passées a balisé de façon décisive la réception universitaire de la littérature québécoise, notamment celle *extra muros*. Ayant eu recours, au début des années 1990, au qualificatif d'« âge de la prose » pour désigner un certain déplacement paradigmatique observé dans la

littérature québécoise des années 1980, elle a contribué alors, par l'évocation de quelques « points névralgiques »,<sup>1</sup> à établir une grille de lecture qui orientera le regard critique sur la littérature contemporaine du Québec vers des thèmes tels que la ville, le voyage, le féminin ou la migration, pour ne nommer que les plus éminents. Plus que d'autres, cependant, Lise Gauvin a placé ses recherches sous le signe de la langue, en s'intéressant plus spécialement à la « sur-conscience linguistique de l'écrivain » dans un contexte francophone en général et dans celui du Québec en particulier.<sup>2</sup> Ainsi, dans *Langagement. L'écrivain et la langue au Québec* (2000), le parcours de lecture critique proposé par l'auteure s'étend des premières ébullitions en matière d'engagement linguistico-littéraire chez Octave Crémazie et l'abbé Henri-Raymond Casgrain jusqu'aux enjeux transculturels et plurilinguistiques dans les littératures migrantes de la fin du XX<sup>e</sup> siècle en passant par l'écriture réaliste, le mouvement partipriste, les théories-fictions au féminin, le théâtre de Michel Tremblay et l'œuvre ducharmienne, entre autres.

Paru aux Éditions Honoré Champion dans la collection « Unichamp-Essentiel », dirigée par les comparatistes Jean Bessière et Denis Mellier, *Aventuriers et sédentaires. Parcours du roman québécois* s'inscrit dans une certaine continuité, nous semble-t-il, avec l'approche forgée dans *Langagement*. Tout en définissant de nouvelles priorités – il s'agit, comme le suggère le sous-titre, de présenter le roman québécois dans une perspective historique – ce volume destiné « aux étudiants, aux enseignants et à un large public » (quatrième de couverture) fait

amplement écho, tant sur le plan méthodologique que sur le plan thématique, aux travaux antérieurs de Lise Gauvin, nous offrant de la sorte le condensé de son immense savoir littéraire. Réaffirmant comme axe d'analyse la relation toute particulière que l'écrivain québécois entretient avec la langue, l'auteure développe son parcours du roman québécois autour de sept chapitres consacrés respectivement aux questions de langue, à l'écrivain et l'écrivant comme personnages de roman, à la dichotomie identitaire représentée par les figures mythiques de l'aventurier et du sédentaire, à la géographie culturelle, littéraire et linguistique de Montréal, au thème du voyage, aux écritures au féminin et, en dernier point, mais non le moindre en nombre de pages, aux écritures dites migrantes. Si, dès l'introduction, elle nous rappelle que « les créateurs [québécois] d'aujourd'hui héritent d'une littérature et n'hésitent pas à inscrire leurs œuvres dans une tradition littéraire dont ils s'inspirent en toute liberté » (15), c'est peut-être pour mieux nous initier à sa démarche plutôt exigeante pour un projet d'étude d'ensemble comme l'est celui d'*Aventuriers et sédentaires*: au lieu d'identifier, par souci de simplification, un thème à une époque, Lise Gauvin conduit ses lecteurs de chapitre en chapitre, déclinant les sujets respectifs dans une perspective de longue durée et convoquant une multiplicité de voix qui nous montre à la fois la diversité des points de vue à une même époque et le dialogisme à l'œuvre entre les générations.

Le choix de Lise Gauvin d'amorcer son parcours du roman québécois par un chapitre dédié aux relations complexes de l'écrivain québécois à la langue nous paraît pertinent à plus d'un titre. Au-delà du fait que, ce faisant, elle renouvelle une méthode d'approche déjà éprouvée, l'idée de confronter le lecteur, dès le départ, à une problématique en même temps spécifiquement québécoise et universelle, est des plus heureuses. S'il est vrai que « [d]epuis ses origines [...], la littérature québécoise est traversée et hantée par une problématique

1 Lise Gauvin, « L'âge de la prose : romans et récits des années 80 », Lise Gauvin et Franca Marcato-Falzone (dir.), *L'âge de la prose : romans et récits québécois des années 80*, Roma/Montréal : Bulzoni Editore/VLB éditeur, 1992, p. 17.

2 Lise Gauvin, *Langagement. L'écrivain et la langue au Québec*, Montréal : Les Éditions du Boréal, 2000, p. 8.

de la langue qui dépasse les seuls enjeux lexicaux et met en cause son propre statut ainsi que la nature de son fonctionnement » (17), toute littérature, suivant son contexte et ses préoccupations, est hantée par la langue et plus encore par l'«étrangement» ou l'éloignement qui se met en place dès que la langue devient littérature et qu'elle ne va plus de soi.

Ainsi, rien de plus logique que d'enchaîner en suivant ceux qui incarnent le plus authentiquement cette langue qui ne va pas de soi. Dans un deuxième chapitre (« Le romancier et ses doubles : écrire, disent-ils », 45–79), Lise Gauvin rassemble de nombreux personnages-écrivains, des écrivains aussi, qui font du roman québécois un véritable forum de réflexion ou d'auto-réflexion linguistique et littéraire. L'écriture y est de tous les espoirs et de tous les désirs, de tous les possibles et de tous les impossibles, conviant à la vie ou menant à la chute. Les personnages-écrivains, tantôt idéalistes (Denis Boucher dans *Au pied de la pente douce*, 1945) ou existentialistes (Hervé Jodoin dans *Le Libraire*, 1960), tantôt révolutionnaires (le narrateur dans *Prochain épisode*, 1965) ou ethnographes (François Galarneau dans *Salut Galarneau !*, 1967), créateurs d'inspiration rimbaldienne (dans les romans de Réjean Ducharme), aux identités incertaines (Anne dans *Double suspect*, 1980 ; Block dans *L'Emprise*, 1979) ou grands dépressifs (Alexandre dans *Le milieu du jour*, 1995), interrogent les rapports entre littérature et société, entre le fictif et le réel, mesurant inlassablement l'étendue de l'«étrangement» séculaire entre les mots et les choses. Lorsqu'ils sont voyageurs (chap. 5 « Il était une fois dans l'ouest : les *road novels* québécois », 131–157), leur « usage du monde » s'avère souvent une impasse ; citadins (chap. 4 « Comment peut-on être Montréalais : une ville et ses fictions », 109–129), ils arpentent leur ville de long en large, se font archéologues de culture (*Maryse*, 1983 ; *Myriam première*, 1987) ou miroir d'une ville fragmentée (*La Québécoise*, 1983). Si l'on veut croire Lise Gauvin, «[c]ette omniprésence de l'écrivain

fictif signale [...] un certain inconfort et une certaine intranquillité quant à la fonction même de l'écriture, comme s'il fallait répondre à une question d'autant plus sournoise qu'elle est implicite : 'À quoi sert la littérature ?' » (79), question de portée universelle, elle aussi.

Si le parcours du roman québécois proposé par Lise Gauvin est, certes, axé sur les questions de langue et d'écriture, vouloir subsumer l'ensemble du volume sous cette seule thématique serait cependant réducteur et ne rendrait aucunement justice aux nombreuses pistes de lecture que l'auteure nous indique à côté et au-delà de la problématique linguistique. Sa fresque est décidément polychrome, et quoique la synthèse des écritures au féminin (chap. 6 « Théories-fictions, autofictions, romans-poèmes et territoires du féminin », 159–177) soit nécessairement menée le long d'une ligne de réflexion sur la langue et l'*auctoritas* dans et par l'écriture, elle pointe également vers d'autres thèmes clé, dont la filiation et la mémoire (Suzanne Jacob, Catherine Mavrikakis). Il en va de même, d'ailleurs, pour son synopsis des écritures migrantes (chap. 7 « Ces 'étrangers du dedans' : l'écriture dite migrante », 181–219) où elle appréhende, à côté du plurilinguisme et de la pseudo-translation, des concepts d'importance tels que la mémoire divisée, le métissage, l'auto-engendrement ou encore l'étrangeté comme posture existentielle.

Retenons que le Québec des « aventuriers et sédentaires » (chap. 3 « Aventuriers et sédentaires : l'héritage du conte », 81–107) a une littérature, et que cette littérature a une histoire. On pourrait penser que, de nos jours, cela va sans dire, mais Lise Gauvin, en revenant, dans l'« Introduction » à ce volume publié en France, sur la question d'une double problématique, celle du statut de la littérature québécoise par rapport au centre français et celle de son « étrangeté dans le continent américain » (15), nous en détrompe : la littérature québécoise a beau posséder « ses propres systèmes d'édition, de légitimation et de consécration » (9), elle n'en reste pas moins

une « littérature de l'intranquillité » (16), nous-dit-elle. N'est-ce pas là son plus grand atout? Son intranquillité nous paraît comme un signe de vie, comme une promesse. Pour le présent volume, qui traduit cette promesse en un plaisir de découverte ou de redécouverte, nous ne regrettons qu'une certaine négligence rédactionnelle, nous indignant de lire sur la page de couverture « roman québécois » à la place de « roman québécois » ou, ailleurs, « roads novels » à la place de « road novels », pour ne nommer que deux exemples.

Doris G. Eibl

Hans-Jürgen Lüsebrink, « *Le livre aimé du peuple* ». *Les almanachs québécois de 1777 à nos jours*, coll. Cultures québécoises, Québec: Les Presses de l'Université Laval, 2014 (422 S.; ISBN 978-2-7637-1680-0; CAD 44,95)

Im Rahmen seiner historischen und literarischen Forschungsarbeiten zur Entwicklung der Massenmedien ist Hans-Jürgen Lüsebrink schon vor längerer Zeit auf die periodistisch-literarische Gattung der Almanache gestoßen, die in den westlichen Gesellschaften und deren kolonialen Räumen als Vorläufer der medialen Vermittlung von politischen und kulturellen Informationen gesehen werden kann. Es handelt sich um ein Schrifttum, das von der Mitte des 17. Jahrhunderts bis zu Beginn des 20. Jahrhunderts neben den Katechismen und den Heiligenbüchern vor allem in ländlichen Gebieten eine weite Verbreitung fand und damit für die Ausprägung kultureller Vorstellungen wie auch für die Herausbildung von stereotypen Selbst- und Fremdbeschreibungen der nationalen Identitäten eine unermessliche Bedeutung erlangte. Der Begriff „Almanach“ stammt aus dem Arabischen des 13. Jahrhunderts und ist an die astrologischen Erkenntnisse des Mittelalters und die damit verbundenen kulturellen Konsequenzen der vor allem landwirtschaftlich geprägten Gesellschaften ge-

knüpft. Mit der Erfindung des Buchdrucks erreichten die Prototypen der Gattung bereits ein größeres Publikum, wie etwa der erste Almanach in französischer Sprache, der *Compost du berger*, der 1494 in Frankreich erschien und in mehrere europäische Sprachen übersetzt wurde. Im 17. und 18. Jahrhundert entstanden die ersten prominenten Almanache, wie etwa der in Lüttich gedruckte *Almanach de Mathieu Laensbergh* oder der aus Basel stammende Almanach du *Messenger boiteux*, der auch unter dem deutschen Titel *Hinkender Bote* bekannt wurde. Lüsebrink hält fest, dass zwischen 1600 und 1895 allein in Paris mehr als dreieinhalbtausend Almanache erschienen, wobei sich gerade das 18. Jahrhundert in dieser Gattung als fruchtbar erwies.

Lüsebrinks Studie schließt an seine Forschungen zu den europäischen Blättern an, konzentriert sich allerdings im vorliegenden Band auf einen bislang völlig unbeachtet gebliebenen Teil dieser Konjunktur, und zwar auf die Almanache des einstigen britischen, französischsprachigen Kanada bzw. auf die Almanache der heutigen Provinz Québec, wobei der historische Rahmen die Zeit von 1777 bis heute umfasst. Wenn gleich prototypische Kalenderblätter bereits etwa zehn Jahre zuvor in Québec und in den atlantischen Provinzen (Halifax) erschienen, so gilt dort als erster frankokanadischer Titel gemeinhin der von Fleury Mesplet in Montréal 1777 gedruckte *Almanach encyclopédique*. Fleury Mesplet, der mit Benjamin Franklin in Verbindung stand, nahm sich dabei dessen berühmten Almanach *Poor Richard's Almanack* zum Vorbild. Unmittelbar folgten diesen ersten Titeln der *Almanach curieux et intéressant* sowie der *Almanach de Québec*.

Auf der Basis dieser Publikationsereignisse wird in Lüsebrinks Monographie der weitere Verlauf der Gattung in der frankophonen Provinz untersucht und vor dem Hintergrund der gattungsspezifischen Matrix wie auch der gesellschaftsgeschichtlichen Zusammenhänge interpretiert. Zu dieser Matrix, d.h. zur formalen und thema-

tischen Orientierung der Almanache, zählen vier unverzichtbare Elemente, die hier als gattungskonstituierend hervorgehoben werden: In der Regel enthält ein Almanach zu Beginn einen kalendarischen Teil, der sich auf die Sternzeichen und die Heiligennamen bezieht und ab 1830 in Québec auch die Struktur des jeweiligen Kirchenjahres mitführt. Im zweiten Teil folgt ein chronologischer Überblick über die wichtigsten historischen und gesellschaftlichen Ereignisse des vorangehenden Jahres, während der dritte Teil brauchbare Auskünfte aus dem Alltag liefert wie etwa bestimmte Erfahrungen in der Landwirtschaft, populärwissenschaftliche Berichte zu den Entdeckungen in Technik und Medizin sowie Adressen von allgemeinem Nutzen. Der vierte und letzte Teil führt Varietäten und Anekdoten an, die aus kurzen literarischen Texten bestehen – wie etwa Märchen, Fabeln, Aphorismen oder Sprüche – und die zur mündlichen Tradierung gedacht sind. Lüsebrink sieht in diesen vier Partien die Grundlage für eine volksnahe Enzyklopädie, die den Almanach auf mehreren Ebenen als nützliches Instrument der Volksbildung ausweist und damit dessen allgemeine Beliebtheit erklärt.

Als weitere Almanache mit großer Wirkung nennt Lüsebrink neben dem *Almanach des familles* von J.-B. Rolland aus Montréal, der Ende des 19. Jahrhunderts und zu Beginn des 20. Jahrhunderts im Umlauf war, u.a. den *Almanach de l'action sociale catholique*, der aus dem ersten Drittel des 20. Jahrhunderts stammte. Lüsebrink wendet sich in seiner Studie der frankophonen Blätter gegen den Gemeinplatz, dem zufolge der Almanach eng mit der für Frankokanada identitätskonstituierenden Triade „Religion-Nation-Sprache“ verbunden sei, und zeigt auf, dass auch liberale und fortschrittsorientierte Stimmen darin zum Ausdruck kamen. Es überrascht den Leser wie auch den Verfasser der Studie, dass gerade die frankokanadischen Almanache zum Großteil laizistisch ausgerichtet waren und religiöse Ausprägungen selten und historisch eindeutig

eingrenzbar waren (S. 81). Während der Hochkonjunkturen religiöser Diskursivik konnten sie allerdings auch als ideologische Plattformen wirken, wie das etwa im *Almanach de la Ligue ouvrière catholique*, im *Almanach des Sociétés Saint-Jean-Baptiste* oder im *Almanach de la langue française* der Fall war. Aus medienwissenschaftlicher Perspektive erweist sich auch die Funktion der kommerziellen Werbung für die Studie als überaus fruchtbar, wie aus literaturwissenschaftlicher Sicht die Anführung von Verlagstiteln zur Herausbildung eines nationalen literarischen Netzwerkes ein wichtiges Forschungsobjekt liefert.

Diesem bislang wenig erforschten Teilbereich widmet Lüsebrink ein eigenes Kapitel (III), in dem er die führenden Intellektuellen in Zusammenhang mit ihnen auf den Almanach bezogenen Publikationen charakterisiert. An erster Stelle dieser Liste steht der patriotisch ausgerichtete Journalist, Verleger und Herausgeber Ludger Duvernay (1799–1852), der im Laufe seiner Karriere insgesamt vierzehn Periodika publizierte und mit seinen politisch orientierten Blättern den Aufstand der Patrioten von 1837/38 vorwegnahm, wobei unter anderem auch Titel wie der *Guide du cultivateur*, die *Minerve* oder der *Spectateur* bzw. der *Canadian Spectator* genannt sein sollen. Es wird gezeigt, wie Duvernays Almanache in der frankokanadischen Geschichte der Gattung eine deutlich politische Wendung nahmen. Darüber hinaus entstand der *Guide du cultivateur* in Anlehnung an die deutschsprachigen Wochenschriften, wie etwa an den *Hinkenden Boten*, die – wie Lüsebrink festhält – über Neuengland und Neuschottland von deutschen Einwanderern nach Kanada gebracht wurden (S. 91).

Als weiterer namhafter Verfasser von Almanachen wirkte der Schriftsteller und Journalist Paul-Marc Sauvalle (1857–1920), den Lüsebrink als – wenngleich bislang von der Forschung nicht wahrgenommenen – faszinierenden Intellektuellen des späten 19. Jahrhunderts bezeichnet, der als liberaler und welterfahrener Zeitgenosse auch im

*Almanach du peuple* Texte veröffentlichte. Seine in diesem Almanach publizierten Schriften zur lateinamerikanischen Unabhängigkeit werden hier mit Nachdruck hervorgekehrt. Aus literarischer Sicht von Interesse erweist sich auch eine im *Almanach du peuple* publizierte Weihnachtsgeschichte, *Le Noël de Pietro*, die sowohl aus literarischen wie interkulturellen Aspekten prominent angeführt wird (S. 98ff.). Neben Sauvalle und Duvernay widmet Lüsebrink auch den Beiträgern Sylva Clapin, Louis Fréchette, Albert Tessier sowie Robertine Barry und Marie-Claire Daveluy jeweils ein Unterkapitel. Die beiden zuletzt genannten Journalistinnen rücken den Blickpunkt der weiblichen Autoren- und Leserschaft ins Licht der Ereignisse.

Neben den hier angeführten Themen liefert die vorliegende Studie schließlich auch wertvolle Einblicke in die Verarbeitung und Aufbereitung des Wissens der Zeit für die spezifische Leserschaft von Almanachen, die – wie bereits erwähnt – bei ihren Rezipienten als populäre, kumulative Enzyklopädien fungierten. Als gattungsbezogene Kategorien des Wissens nennt Lüsebrink neben Zeit und Raum den menschlichen Körper, die Hauswirtschaft wie auch Fragen der Soziabilität und weist darauf hin, dass die meisten Texte vor allem als Handlungsanleitungen praktischer Art dienten. Dabei nehmen die Prophezeiungen in der frühen Phase der Almanache eine ambivalente Funktion ein, da sie sich einerseits großer Beliebtheit erfreuten, andererseits aber von den fortschrittsorientierten Zeitgenossen einer strengen Kritik unterzogen wurden. Im Bereich der Soziabilität wirkten die Almanache richtungweisend, zumal die Leserschaft dadurch in den Kanon der gesellschaftlichen Regeln eingeführt wurde und eine Art moderne Sozialisierung erfuhr. Dass das Wissen vom menschlichen Körper wie auch von ökonomischen Fragen weit in die neuere Zeit hineinwirkte, ist leicht nachvollziehbar. Schließlich untersucht Lüsebrink, wie die Almanache und deren Leserschaft aus dem 20. Jahrhundert auf die industrielle Modernisierung reagierten, und

zeigt auf, dass die Innovationen mit großem Interesse verfolgt und aufgenommen wurden, was etwa auch eine Einführung in die neuen Terminologien inkludierte.

Die weiteren Abschnitte des Buches liefern monographische Studien zu einzelnen Themenkreisen wie etwa der Konstruktion einer frankophonen bzw. Québécoiser Identität über die Achse von Territorium und Gemeinschaft wie auch über die Achsen der Verteidigung der französischen Sprache oder der nationalen Traditionen und Fremdvölkerstereotypen. Dass der „habitant“ – der frankophone Landbewohner – darin zu einer zentralen Beobachtungsfigur wird, ist ein weiteres Ergebnis der Studie. Lüsebrinks Erfahrungen in der interkulturellen Forschung wie auch im Bereich der symbolischen Funktion von Ephemeriden für die Genese der kollektiven Erinnerung im Dienst eines nationalen Projekts erweisen sich als überaus fruchtbar für die Interpretation der Almanache im frankokanadischen Raum.

Von besonderer Bedeutung für weitere Studien scheinen mir neben zahlreichen anderen Aspekten die einschlägigen Überlegungen zur literatur- und medienkritischen Funktion der Almanache im historischen Sinne zu sein, da hier eine Reihe von Andockmöglichkeiten zur aktuellen narratologischen Forschung vorliegen. Die Einbindung der in den Schriften zirkulierenden literarischen Texte in benachbarte Diskursfelder könnte erhellende Ergebnisse zu intertextuellen und intermedialen Austauschprozessen zu Tage fördern und neue Sichtweisen ermöglichen.

Klaus-Dieter Ertler

Kim Anderson, *Life Stages and Native Women: Memory, Teachings, and Story Medicine*. Foreword by Maria Campbell, Winnipeg: University of Manitoba Press, 2011 (xiii+210 pp.; ISBN 978-0-88755-726-2; CAD 27,95)

Kim Anderson is a well-known name in Native Studies in Canada. In 2000 she pub-

lished her foundational *A Recognition of Being: Reconstructing Native Womanhood* (Toronto: Sumach), and three years later, together with Bonita Lawrence, she edited *Strong Women Stories: Native Vision and Community Survival* (Toronto: Sumach). In her books and published scholarly articles Anderson celebrates the strength and stamina of Métis and First Nations women vis-à-vis colonial and patriarchal oppression. While her works never forget the horrifying legacy of various forms of abuses and their haunting traumatic influences on Aboriginal everyday life in Canada today, Anderson is never content to just sit and lament and “write back” (Ashcroft, Griffith, Tiffin) to the colonizer, but instead she focuses on the healing potential within Aboriginal cultures and “writes home” (Maracle) to Native readers. The publication, then, of the fruits of her research, and the lessons learned from her own experiences, are made accessible to all readers regardless of ‘race’ or gender, and in that sense, her writing reaches ‘beyond’. Her new book, *Life Stages and Native Women*, continues her feminist decolonizing project with a focus on specific stages in the lives of Métis, Cree and Ojibway women. Here, she productively combines Aboriginal traditional knowledge (contained in and transmitted through the oral tradition) with western scholarship as practiced in the social sciences, in anthropology, history and the arts.

The “Foreword” is written by none less than Maria Campbell, “the mother of us all” (Daniel David Moses), who addresses the importance of storytelling for transgenerational knowledge transmission and communal healing purposes. Anybody looking for a concise and authoritative introduction to the forms and functions of oral traditions in Aboriginal cultures should read/teach this text. It is written by a Métis elder, who through her seminal autobiography *Half-breed* (1975), as well as through her cultural and social community work, has become a role model for generations of Métis and First Nations girls and women – and not only them. Kim Anderson frequently refers

back to her mentor Maria, who was originally meant to co-author the book, and whose knowledge and input is sought and given throughout. But Anderson also has a spiritual guide, “mosom” (Cree for grandfather) Dr. Danny Musqua. He is one of the fourteen Métis, Cree and Ojibway/Saulteaux (Mitchif, Néhiyawak, Anishinaabek) elders extensively interviewed by the author. Their personal knowledge as ‘historian participants’ gives far deeper anchorage to this study than conventional book-research and social statistics could ever have achieved.

In “Digging up the Medicines” Anderson introduces her project of collecting the life narratives of elders as a ‘medium’ to help healing the wounds of Aboriginal women who were particularly disenfranchised in the process of colonization. By following a life-stages model, Anderson “explores how changing roles and responsibilities throughout the life cycles of girls and women shape their identities and their place in indigenous societies” (6), and, following Leopold von Ranke, she wants to find out “wie es wirklich war.” She contextualizes her oral history approach within the deplorably scanty historical scholarship on Native women and within the more comprehensive body of ethnographic publications about the social roles of Algonquin and Métis women. This double-pronged approach of oral and written knowledge is maintained throughout the study, and enriched by Kim Anderson’s own experiences as an Aboriginal mother and a researcher who acts on the feminist premise that the personal is the political, instead of writing from the clinical and ‘safe’ detachment of the ivory tower. She introduces and discusses several life stage models of Aboriginal origin, and finally adapts the “four hills of life” concept (7) described by the renowned Anishinabe scholar Basil H. Johnston in his *Ojibway Heritage* (1976).

In “Weaving the Stories” (15–26) and in “People and Places” (27–37) the author discusses her own approach and introduces the historian participants she worked with: twelve women and two men, all born be-

tween 1926 and 1954, some living in rural communities or reserves, others urban dwellers, some remaining anonymous, others giving their real names. Anderson's research is based on an impressively broad and thoroughgoing knowledge of both Aboriginal and non-Aboriginal scholarship, including Basso, Cruikshank Dickason. She stresses that oral historiography does *not* follow a Rankinian chronology, but is tied to mnemonic places and appropriate seasons, and that its "quality depends on the quality of the relationship between the historian and the recorder" (20).

Chapters 3, 4, 5, and 6 then follow the stages the author has previously established, from "The Life Cycle Begins: From Conception to Walking" (38–64) via "The 'Good Life' and the 'Fast Life': Childhood and Youth" (65–96) and "Adult Years: The Women's Circle" (97–125) to "Grandmothers and Elders" (126–160). Much of what Anderson unearths about the roles and different obligations of female individuals in traditional communities may sound familiar to European readers, such as the use of herbs and potions in healing, midwifery, honoring the placenta, or the special attention given the fontanelle by some, while other elements may come as surprises, such as the very strict demarcation between female and male gender roles after puberty, sometimes reflected even in physical separation, or the involvement of the whole community in raising, teaching and sometimes even disciplining children. Anderson is clear and specific in her conclusions, cautious not to overgeneralize, and, without essentializing 'authentic' indigeneity, she is careful to differentiate between what was traditional (pre-contact) and which practices seem due to Christianity, residential schooling, and other lasting effects of colonization. The core function of all social roles girls and women filled throughout their lives seems to have been to foster survival, to "maintain the [individual and communal] life force" (63f.) – an obligation that also lies at the heart of other Native communi-

ties, e.g. the Okanagan (Syilx) "life-force" concept of "tmix'" (Armstrong). For girls in their very earliest vital stages (including incubation) paramount care was taken to nurture and protect them as precious new members of the community, who, like the very old, shared an open link with the spirit world. Girls (and boys) in their childhood years were strictly taught to take responsibility for the wellbeing of 'all their relations' and to acquire the skills necessary for survival accorded them by their gender roles. The lives of women of childbearing age were filled with an immense amount and an enormously complex variety of work activities necessary for the survival of the extended family, the clan or the larger community. In their (re-)productive sphere women reigned supreme – and men as providers in theirs. Following her mentor Danny Musqua, Kim Anderson calls the different female and male spheres "jurisdictions." Christian monogamy and patriarchy destroyed many traditional functions, and even inverted some, so that today Aboriginal women like Campbell or Anderson direct their story teaching to all members of the Aboriginal communities in order to uncover, salvage or reconstruct the vital jurisdictions Native women held before contact. In the final stage, after menopause, Native women acquired the highest degree of respect and influence. As community elders, ceremonial elders, and earth elders they were free to continue to work at a slower pace, spending much time to look after and teach the very youngest children, and it was in this stage that they became free to cross the invisible boundaries between male and female jurisdictions. Their power was unquestioned. Even in traumatized and dysfunctional families today, it is most often the older women who hold together the life force of their families, and it is they who have the greatest influence in directing and supporting the healing that has begun in the Aboriginal world in Canada.

The title of Kim Anderson's conclusion, "Bundling the Layers: Building on the Strengths of the Past to Take Us into the Future" (161–179) may easily be misread reductively as a return to plain old cultural nationalism, i.e. an uncritical glorification of the status quo ante [which Howard Adams (following Fanon) warned against as potentially "reactionary"], but Anderson neither glorifies an ideal and presumably "authentic" past nor demonizes contemporary settler culture. Rather, she follows a dynamic concept of (Aboriginal) culture as changing, as moving forward and adapting to new challenges, while carrying on the values that enabled land-based societies to sustain their life force, and that will help members of Native communities today to overcome "learned helplessness" and lead the good life we are all entitled to.

Almost twenty pages of endnotes (180–198), a bibliography with more than 140 entries, and a very useful index (207–210) conclude this remarkable study, which, while theoretically sophisticated and meticulously researched, is at the same time accessible and – despite some repetitions – is always readable. This is due to stylistic clarity and the fact that much of Anderson's book presents "theory coming through stories" (Maracle). It is also a courageous book in which the author positions herself as learner, admitting her own errors and reflecting her own mental development through crucial stages in her research. Her book shows that Aboriginal Studies, and especially Native Women's Studies, have come a long way since Maria Campbell in 1973 dared to tell the Canadian public "what it is like to be a Halfbreed woman in our country." Kim Anderson's enlightening oeuvre exemplifies the fruition of a dialogue that was begun four decades ago. Today, Aboriginal women PhDs, like Winona Wheeler, Emma LaRocque, Sherry Farrell Racette, Jo-Ann Episkenew, Jeannette Armstrong, Janice Acoose and Kim Anderson, in their own scholarly approaches, transcend the imagined boundaries between Western scholarship and oral history, in such new

and exciting innovative studies like *Life Stages and Native Women*. [I wish to thank Mark Shackleton, Helsinki, for proof-reading and making valuable suggestions.]

Hartmut Lutz

Janne Korkka, *Ethical Encounters: Spaces and Selves in the Writings of Rudy Wiebe*, Cross/Cultures 166, Amsterdam, New York: Rodopi, 2013 (IX, 313 pp.; ISBN 978-90-420-3725-0; EUR 70,00)

Together with fellow writers Aritha van Herk (Calgary) and the late Robert Kroetsch (Winnipeg), Rudy Wiebe (Edmonton) belongs to those highly acclaimed "fictioneers" (van Herk) from Canada's West, who focus in many of their works on either the Prairie or the Arctic North. While the former only resonates in novels such as *Wiebe's Peace Shall Destroy Many* (1962) and *The Blue Mountains of China* (1970), it constitutes the immediate setting in *The Temptations of Big Bear* (1973), *The Scorched-Wood People* (1977) and the seminal short story "Where Is the Voice Coming From?" (1971). The Arctic, on the other hand, provides the spatial frame in "The Naming of Albert Johnson" (1973), *The Mad Trapper* (1980) as well as more recent texts, among them *Playing Dead: A Contemplation Concerning the Arctic* (1989) and *A Discovery of Strangers* (1994). Strongly influenced by his Prairie background, Wiebe once declared that "[...] to break into the space of the reader's mind with the space of this western landscape and the people in it you must [...] break up that space with huge design [and] build giant artifact." (Wiebe, "Passage by Land", *Canadian Literature* 48, 1978, 26f.) Much the same could be said about literary approaches to the Arctic with its many secrets. At the same time, and as Janne Korkka's *Ethical Encounters: Spaces and Selves in the Writings of Rudy Wiebe* convincingly demonstrates, Wiebe's fictional works show only too clearly that neither

Canada's North nor the Prairie can be really grasped, let alone adequately represented in fiction. In the end, either region is unknowable, because human exposures to the Arctic and the Prairie imply an encounter with an incomprehensible alterity of space. For Korkka space is thus contrived as a "location which is neither permanently fixed in landscape or geography, nor in human perceptions of place." (5) In a similar vein, alterity is also seen as a decisive force determining interhuman relations in Wiebe's prose. The (hi)stories of the different peoples connected to the Prairie West and the Arctic – especially Mennonites, First Nations, Métis and Inuit – are in the focus of his fictional and non-fictional texts; and regardless of the characters' ethnic belonging, Wiebe always addresses problems linked to notions of alterity.

Born on a Mennonite homestead in Saskatchewan in 1934, Wiebe has made himself a name as the first prominent Mennonite voice in Canadian literature, a label that has not only accompanied him for long, but has also led critics to argue that his literary portraits of characters like the Cree Chief Big Bear or the Métis leader Louis Riel are inspired by the author's religious affiliation. Due to the wide thematic scope and formally experimental arrangement of his works, Wiebe's writings have been subject to autobiographical, regional, (meta)historical, postcolonial, ecological, narratological as well as religious studies. Extending the range of Wiebe-criticism, Korkka reads the Albertan author on the basis of Emmanuel Levinas's ethical theory of alterity which "is concerned with defining the self's position in relation to an other that remains separate from – and incommensurable with – the self. [...] ethics is concerned with how the self can encounter the other without imposing reductive knowledge on it, and how the self is changed in the search for ethical responses to the emergence of the other." (4) The other can appear in many configurations, but is limited to the spatial and the human in *Ethical Encounters*, whereby "ethnic heritage is deemed to be more pro-

foundly relevant" (8) than the characters' sex.

Korkka's analysis is methodologically grounded within the broader framework of what originated in the 1980s as the so-called ethical turn in literary criticism – a shift in paradigm which was then strongly prolonged during the following decade and reached its peak at the beginning of this millennium. Responding to the relativism embedded in postmodern and poststructuralist studies, critics like Wayne C. Booth (*The Company We Keep: An Ethics of Fiction*, 1988) and Martha C. Nussbaum (*Love's Knowledge: Essays on Philosophy and Literature*, 1990) pleaded for a more committed textual exegesis, but were still caught in Western epistemology. Korkka discusses the ethical turn competently and decides to work with Levinas's concept of alterity, which he considers particularly suited for a reading of Wiebe's oeuvre (cf. Levinas, *Ethique et infini*, 1982; *Altérité et transcendance*, 1995). And indeed, the French philosopher's notion of alterity proves insofar very fruitful, as the claim that the other remains ultimately incomprehensible, fully subscribes to one of Wiebe's main concerns: How can alterity be represented when it can never be entirely known because of the self's limited knowledge? Another important theoretical source that Korkka draws upon, is Mikhail Bakhtin's *The Dialogic Imagination* (1975; engl. transl. 1981), which he discusses in view of its ethical impact. Like Wiebe and Levinas, the Russian critic is concerned with alterity. Bakhtin illuminates the dialogic structure of language, i.e. its principal orientation towards the other, which he sees especially prevalent in the genre of the novel.

After a comprehensive introduction (1–25) which familiarizes the reader with Levinas's ethics of knowing and establishes the criteria for the following textual analyses, the second chapter (28–83) deals with Wiebe's Mennonite works. Korkka shows that belonging to a 'closed' community does not imply a shared identity. Instead the "unknowability of the [...] other Mennonite

becomes a strongly felt narrative problem for [the] characters" (28). The Mennonite experience is not unique, but fragmented in nature. Moreover, a figure like Frieda Friesen in *The Blue Mountains of China* has to admit in her elderly years that she no longer knows all her past selves. "The self's knowledge is not permanent, and it may be equally shaped by *experience*, memory of experience – which may become incommensurable with the 'original' experience – alongside the presence of the other in the self's experience and her memory." (277–78) How well conceived Wiebe addresses the problem of narrating unknowability, is communicated in Korkka's third chapter (85–123) which deals with Wiebe's literary treatment of Canada's First Nations, thus shifting from religious to more politically informed encounters of alterity. Likewise, in "Where Is the Voice Coming From?" the author refrains from representing the voice of the 'protagonist', the Cree hunter Almighty Voice (1875–97), but instead problematizes narrative agency and focuses on the unknowability of the indigenous other by highlighting the latter's silence. Despite intensive research, Wiebe has to admit that he cannot capture the past. Almighty Voice remains an unaccessible other and therefore cannot be given a proper voice in the narrative. As Korkka repeatedly points out, silence emerges as an ultimate way of representing alterity in an ethical way, unless the "authorial imprint" (19) is identified as the writer's own voice, which is for instance the case in Wiebe's essay collection on the Arctic, *Playing Dead*. Human and spatial alterity are at the centre of chapter 4 (125–68), which focuses on personal encounters with the Prairie, before Korkka then moves to exclusively spatial forms of alterity and discusses Wiebe's experiences and conceptualizations of the North in chapters 5 (169–201) and 6 (203–75). He makes it explicit that the immensity of Arctic space fosters the largest challenge for an ethical treatment of the North in literary discourse. Wiebe therefore comprehends the Arctic as a construct "where the physical

reality of the land never reveals all the stories hidden within, on account of which no representation of the North can ever contain the land and its secrets." (25) These are a few examples of Korkka's interpretative work, which is followed by a concluding chapter, entitled "Space and the Limits of the Self's Knowledge" (277–85) where the findings are summarized once more. A substantial bibliography and a helpful index complement the study.

Janne Korkka's analytical approach to Wiebe's oeuvre complies with the writer's sensibility and concern for the other. It reveals that the treatment of alterity is a permanent feature in Wiebe's works, which employ different narrative strategies and reflect how the author increasingly distances himself from a totality of knowing. Due to the complexity of the subject matter and due to conspicuous redundancies in the argument, Korkka's text is not always an easy read. However, *Ethical Encounters* is a worthwhile study. The book is carefully researched, provides close readings with many detailed insights into selected fictional and non-fictional texts and acquaints the reader with a new, philosophically inspired, view on Wiebe's writings.

Wolfgang Kloob

Karl S. Hele, ed., *The Nature of Empires and the Empires of Nature: Indigenous Peoples and the Great Lakes Environment*, Waterloo, Ont.: Wilfrid Laurier University Press, 2013 (350 S.; ISBN 978-1-55458-328-7; CAD 79,50)

Was diesen Band so wertvoll auf dieser Seite des Atlantiks macht, sind die Details, die konkreten Untersuchungen und Forschungsergebnisse. An Begeisterung für die Bewahrung der Natur im Allgemeinen und die Perspektive der First Nations in Kanada im Besonderen fehlt es ja im deutschsprachigen Raum eher nicht. Aber nur wenige haben die Möglichkeit, das aus der Ferne womöglich romantisch verklärte, im ernüchternden Alltag oft eher karge und

schwierige (Über-)Leben selbst kennenzulernen, geschweige denn zu erforschen.

Titel und Themen dieses Bandes beziehen sich auf ein Buch von John MacKenzie, *Empires of Nature and the Nature of Empires* (erschienen 1997), und MacKenzie hat auch eine Einführung beigesteuert. Das Thema mit seinem Wortspiel lässt sich schlecht ins Deutsche übersetzen – vom „Reich der Natur“ kann man sprechen, aber der Plural von „Reich“ klinge merkwürdig. Der Band ist aus einer Tagung hervorgegangen, die von MacKenzies Buch inspiriert wurde. Sie wurde gemeinsam von der York University und der Bkejwanong community (Walpole Island First Nation) gesponsert.

Zwei Ziele werden mit der Veröffentlichung verfolgt: Das Spannungsverhältnis zwischen den Naturkräften einerseits und den Bemühungen der politischen Mächte (USA, Kanada, Großbritannien) zur Beherrschung der Umwelt andererseits soll untersucht werden, und es geht um die Probleme, denen sich First Nations in der Region der Großen Seen heute gegenübersehen, sowie um die Gegenmaßnahmen, die sie ergreifen. Die Beiträge stammen von indigenen und nicht-indigenen Wissenschaftlern aus den Bereichen Ökologie, Native Studies, Geschichte, Anthropologie und Literatur.

Der Herausgeber, Dr. Karl S. Hele, ist Anishinaabeg und Angehöriger der Garden River First Nation in Garden River, Ontario. Als Associate Professor für First Peoples Studies unterrichtet er an der Concordia University in Montreal. In seinem Vorwort setzt er einen klaren politischen Akzent, indem er die Politik der kanadischen Regierung gegenüber den First Nations als „ongoing colonial relationship“ bezeichnet (S. xi).

In den ersten Beiträgen wird der engen Verzahnung von Ausbildung, Wissen und Umweltverhalten nachgegangen. So legt Lori-Beth Hallock den Schwerpunkt auf einen engen örtlichen Bezug in der Schulausbildung („place-based education“) im nördlichen Ontario, wo fast 13 % der Menschen indigen sind (S. 50), und betont, wie wichtig es ist, den Kindern heutige und

traditionelle Geschichten zu erzählen. In weiteren Beiträgen wird die „Nature of Empires“ beispielhaft untersucht: Karen J. Travers argumentiert für eine neue Sicht auf die Royal Proclamation von 1763 und zeigt sehr differenziert die Rolle bekannter Agenten wie Matthew Elliot in dieser Entwicklung auf, die ein Verbindungsglied zwischen der kolonialen und der indigenen Gesellschaft darstellten und sich oft – aber letztlich vergeblich – bemühten, die Härten der britischen Kolonialpolitik zu lindern. Rhonda Telford führt die Argumentation weiter, indem sie am Beispiel der Landvermessung nach dem Vertrag von 1790 (Treaty 2) zeigt, dass das indigene Verständnis der Verträge von einer gemeinsamen Nutzung des Landes ausging, nicht von Abtretung. Erhaltene Notizbücher der Landvermesser belegen, wie zahlreich die Spuren indigener Nutzung des Geländes (Maisfelder, Rodungen, Lagerplätze u.a.) waren.

Lianne Leddy schildert am Beispiel der Uranindustrie und deren Verhalten gegenüber der Serpent River First Nation im Zeitraum 1953–1988, wie aktuell solche Fragen weiterhin sind. 1984 stellte das Institut für Umweltforschung fest, dass die Gesundheit von 75 % der Männer über 45 Jahre durch massive Schadstoffbelastung schwer geschädigt war; eine auffällig hohe Zahl von Totgeburten und Missbildungen war zu verzeichnen.

Auf ganz anderem Gebiet und aktuell schildert Maureen Riche aus eigener Erfahrung (als Studentin 2006), welche verstörenden Wirkungen trotz bester Absichten erzielt wurden, als ein Team von Tierärzten und Pädagogen eine angeblich außer Kontrolle geratene Hundepopulation der indigenen Kashechewan erfassen, tierärztlich behandeln und kastrieren wollte. Erst als sie angekommen waren, fiel ihnen auf, dass das gesamte Team nicht-indigen war. Die Reaktionen der Bevölkerung schwankten zwischen Spott und Verärgerung; teilweise wurde bemerkt, dass die Hunde nun eine bessere Gesundheitsversorgung bekamen als die Kinder der Bewohner. Die Aktion weckte traumatische Erinnerungen: In den

50-er und 60-er Jahren hatte es nach Angaben der Inuit von Nunavut und Nord-Québec Aktionen der Polizei zur Erschießung von Schlittenhunden gegeben, denen damals bis zu 20.000 Hunde zum Opfer gefallen sein sollen. Bei einer Untersuchung gab die RCMP an, darüber keine Unterlagen zu haben.

Maria C. Manzano-Munguía untersucht das indigene Leben in der Diaspora am Beispiel von London, Ontario. Demnach betrachtet ein großer Teil der indigenen Stadtbewohner ihr Leben dort als nur vorübergehend; ihren eigentlichen Wohnort sehen sie im Reservat, wo sie aber ihren Lebensunterhalt nicht verdienen können, oder in entfernteren Landstrichen, aus denen sie vertrieben wurden.

Christianne V. Stephens und Regna Darnell befassen sich mit der Wasserqualität der Walpole Island First Nation und stellen fest: „In many ways, environmental illnesses have become the new plagues – air, water, and sediment pollution represent the contemporary smallpox blankets that threaten the health and survival of the world’s Indigenous peoples“ (S. 192). In unmittelbarer Nachbarschaft von Sarnia sind 40 % der kanadischen petrochemischen Industrie konzentriert (S. 196 f.). Mittels Interviews haben die Referenten die Sorgen der Bevölkerung hinsichtlich der Wasserqualität erfasst, Flora und Fauna sind erheblich belastet, und die Angst vor Umweltgiften führt auch zu psychosozialen Stress.

David T. McNab untersucht ein Tagebuch von Ezhaaswe (William A. Elias), das 2003 aufgefunden wurde. Er lebte von ca. 1848 bis 1929 und arbeitete als Lehrer und Missionar für die Methodisten in der Mission von Parry Island in Ontario. Von seiner Mutter war er in medizinischem Wissen unterrichtet worden, und er scheint dieses Wissen ab 1914 in der Krankenbehandlung eingesetzt zu haben. Sein Tagebuch gibt ein lebendiges Bild vom Alltagsleben und von seiner Haltung in politischen Fragen, darüber hinaus fertigte er auch Zeichnungen an. Viele Kirchen der indianischen Methodisten, in denen er predigte, stehen heute noch.

Ute Lischke untersucht das Thema indigenen Lebens im autobiografischen und fiktionalen Werk der (amerikanischen) Schriftstellerin Louise Erdrich unter dem Gesichtspunkt der Naturgeister: „In all of her works of fiction and non-fiction, Erdrich aims to maintain a glimpse of a world in balance tied to the land, the source of spirituality“ (S. 255). Rick Fehr befasst sich mit dem erstmals im Jahre 1900 veröffentlichten Buch *The Baldoon Mystery*, einer Geistergeschichte, die zu Beginn des 19. Jahrhunderts im von Schotten besiedelten Baldoon settlement spielt und offenbar immer noch Thema in der Gegend ist.

Jon Johnson schildert Stadtbesichtigungen per Bus, die vom Native Canadian Centre in Toronto organisiert werden. Das Stadtgebiet soll auf diese Weise als traditionell indigenes Gebiet wahrgenommen werden. Im Gebiet des heutigen Toronto lebten, als die ersten Jesuiten hier um 1640 ankamen, etwa 65.000 First Nations-Leute, und ungefähr genauso viele sind es heute wieder. Ihre Besiedlungsgeschichte kann auf etwa 11.000 Jahre zurückblicken. Bei der „Great Indian Bus Tour“ wird auf Heilpflanzen und archäologische Fundstätten hingewiesen, traditionelle Geschichten werden erzählt, auf historische Ereignisse wie die Verteidigung von Fort York im Krieg von 1812 durch indigene Scharfschützen wird eingegangen, noch heute verwendete Ortsbezeichnungen der First Nations werden erläutert.

Insgesamt: ein wertvoller Band, der es uns ermöglicht, das indigene Leben in seinen Traditionen und heutigen Auseinandersetzungen im Gebiet der Großen Seen besser zu verstehen.

Michael Friedrichs

Georg Hauzenberger, *It’s Not By Any Lack of Ghosts We’re Haunted. First Nations Gothic and Spiritual Realism*, Würzburg: Königshausen & Neumann 2014 (288 pp.; ISBN: 978-3-8260-5407-5; EUR 39,80)

*It's Not By Any Lack of Ghosts We're Haunted* delivers a rich, in-depth discussion of three outstanding First Nations authors – Eden Robinson, Tomson Highway, and Drew Hayden Taylor – as they reattribute the Eurocentric modes of magical realism and the gothic to fit the indigenous context. In line with Katrin Althans' study *Darkness Subverted: Australian Gothic in Black Australian Literature and Film* (2010), which serves as a comparative backdrop various times throughout the current volume, Georg Hauzenberger negotiates the terms First Nations Gothic and spiritual realism to embed the four chosen novels in, and at the same time align them against, the European origins of these concepts. This adaptation works as the driving force of the study as the author proposes that both the suggested gothic and realist modes resist colonization, are used as ways of "writing back" to imperial, Eurocentric discourses, and at the same time reassert First Nations literatures and cultures. While these propositions are not entirely original, Hauzenberger "traces a fundamental re-writing of the Gothic tradition" and handles the literary territory at hand with the same "careful open-mindedness" (27) he appreciates in the writers and scholars he refers to. The volume is also more than an analysis of three authors or four of their novels: it offers essential insight into the landscape of indigenous literature in Canada from a transnational perspective.

The elaborate introduction situates First Nations writing within the Canadian literary and cultural context and argues that writing about First Nations in Canada is "reading hybridity" (15) and studying the uncomfortable ground of centuries of colonial history. It highlights the selected authors' adoption of the traditional English Gothic mode as they turn it on itself and drive it into Native North American territory as a way of "form[ing] something new and meaningful" (16) and blending it with the "decolonizing, but also healing reworkings of myth done by spiritual realism" (20). This serves to make clear that Robinson, Highway, and Taylor write within First Nations gothic not only to

subvert its original in a way of "(post-colonial) counter-discourse" (25), but first and foremost to disclose the realness of colonial horrors and negotiate a very concrete Other.

What follows is the author's compelling discussion of the intricacies of First Nations cultures within and across post-/neo-colonial realities, as well as Eurocentric reading perspectives on indigenous writing. Hauzenberger's self-reflexivity and critical self-awareness as the voice of a European, white, male academic is promoted to a point where he almost cancels himself out; at the same time, he rightly justifies his place as an (impartial) spectator from the outside. This section also serves to prove that (colonial) magical realism as imagined by Alejo Carpentier, Gabriel García Márquez, or Isabel Allende as the settlers' way of processing the reality of the Americas, while partly applicable in Canadian literary contexts, is an insufficient term for the present analysis and is thus translated to spiritual realism to capture "the natural and cultural items at stake" in First Nations literature as "mythological or religious items" (69). Where once writers such as Alice Munro or Margaret Atwood expressed colonial experiences within their Southern Ontario Gothic, Robinson, Highway, and Taylor imbue First Nations Gothic with spiritual realism to "free themselves and their relations from a situation of (neo-)colonization that is ongoing long after the original empire has faded from view" (75). As such, Hauzenberger negotiates the fact that the three authors shed light on the struggles of indigenous people and their hybridities in a globalized, multicultural world.

Eden Robinson's writing makes up the third chapter and almost a third of the entire study. *Monkey Beach*, her "Gothic *bildungsroman*" (104) from 2000, explores intercultural struggles, cultural alienation, and the identity troubles experienced by the Haisla people of Kitimaat while simultaneously challenging and justifying Robinson's own background. Hauzenberger emphasizes the author's strategic aesthetics

of blurring colonizer-discourse and decolonizing processes as she eliminates all borders between natural and spiritual life-worlds. She implements (gothic) ghosts that haunt her oppressed protagonists in the form of residential school problems or the threat of Euro-Canadian mainstream culture, but simultaneously infuses these fearful instances with healing traditions and a spirituality that is still being lived among First Nations people today (135). Hauzenberger identifies this fusion of the gothic and spiritual realism not as means to an end, but as a decolonizing move and "more as a mindset than as a mode of writing" (167).

In chapter four, Hauzenberger similarly recognizes Tomson Highway's *Kiss of the Fur Queen* (1998) as a melting pot of the oppressive, rationalist Euro-Canadian world and the all-embracing, holistic spiritual Cree world that stands as a hybridity-promoting tale moving towards a liberation from the dominant Christian and consumerist cultures haunting his protagonists. Highway negotiates his own experiences of the horrors of Canada's residential school system by blending them with humorous elements, thereby transforming his narrative into a form of life-writing (without being entirely autobiographical) which openly critiques Euro-Canadian colonialism and, especially, the Catholic Church. Interestingly, Hauzenberger denies Highway's *bildungs-* and *künstlerroman* (174) any inherent references to the gothic tradition, but at the same time sees the residential school, the highly symbolic shopping mall and, especially, the church as versions of the gothic castle and Highway's condemnation of the school priests and the deconstruction of their patriarchal teaching methods through Cree mythology as the novel's ultimate decolonizing act. Instances of Cree mythology such as the flesh-eating weetigo or the novel's most significant liberating entity, the Fur Queen, reaffirm First Nations culture and spirituality and encourage its deep-rooted hybrid characteristics as well as cross-tribal and transcultural interaction.

The study's last core chapter discusses Drew Hayden Taylor's novels *The Night Wanderer: A Native Gothic Novel* (2007) and *Motorcycles & Sweetgrass* (2010), which Hauzenberger analyzes in separate subsections, surprisingly distinguishing them as a gothic and a spiritually realist novel, respectively. Both narratives are set on fictitious south-central Ontario reserves and, again, negotiate the struggles of indigenous people in relation to Euro-Canadian communities. In *The Night Wanderer*, Taylor intends to educate his adolescent readership on the relevance of school and sends his protagonist on a quest for her connection to her indigenous heritage. The author subverts his own employment of the classic gothic trope of the vampire by establishing him as a native elder and as the protagonist's teacher when he succeeds in reasserting Ojibway values and traditions for her. The vampire's wendigo-like traits transform him into a hybrid, transcultural myth that gives voice to the Other (236), familiarizes the uncanny, and openly addresses the unspeakable.

This rather personable way of negotiating colonial horrors is translated in *Motorcycles and Sweetgrass* into a modern, slightly darker version of Nanabush, the traditional First Nations trickster, who encounters Jesus in the protagonist's belief system to form a hybridized form of religion that proves the possible co-existence of contrasting worlds. Hauzenberger again classifies the residential school as the "gothic backdrop" (244) to the story; the rest of his analysis focuses on the spirit world: the collision of Jesus and Nanabush, and the trickster's pleasure-driven, self-centered, but clever character that works "to break up rationalist hegemonies" (269) and to bring back indigenous consciousness. In the end, Hauzenberger stresses Taylor's subversion of Christianity as the imperial project (242) by fusing two deities and having them co-exist and to a certain extent co-operate in a coming-of-age story that otherwise follows a seemingly conventional storyline.

Georg Hauenberger's highly informative study lives up to the promises of its introduction as it comes full circle in its conclusion: it proves that spiritual realism and the gothic mode lend themselves to First Nations authors to act out resistance against Eurocentric and Euro-Canadian mainstream discourses, and that this decolonizing process simultaneously works to recover First Nations traditions. It expertly exemplifies how Robinson, Highway, and Taylor employ indigenous mythology to reinforce the hybrid, abstract nature of the (indigenous) world, working against Eurocentric magical or marvelous realism wherein 'the fantastic' counts as a disturbance. The analysis expands on existing ideas, negotiates innovative points, and thus bespeaks the author's expertise in the field; at the same time, it can definitely serve as an introduction to the gothic and spiritually realist modes in the indigenous context for its detailed laying-out of relevant epistemological, literary, and cultural backgrounds, often given in highly elaborate and therefore sometimes overwhelming footnotes. These account for the fact that the book at times reads a little too much like a dissertation, and while the author always finds his way back to his core trajectory, the essential chapters (especially part three on Eden Robinson) could use some partitioning or sub-dividing to ease the reader into the great lengths the author goes to in proving his points. Still, the study's many strong points are not undermined by the fact that it may have benefitted from some more editing before publication. After all, Hauenberger presents a significant critical contribution to the field of First Nations Studies, driving spiritual realism and the gothic mode into indigenous territory to stress "the more there is in heaven and earth than is usually dreamt of in one's philosophy" (277).

Alexandra Hauke

Jean-Nicolas De Surmont (dir.), « *M'amie, faites-moi un bouquet...* ». *Mélanges posthumes autour de l'œuvre de Conrad Laforte*, Québec et La Malbaie: Presses de l'Université Laval / Éditions Charlevoix, 2011 (329 pp.; ISBN 978-2763795270; CAD 29,95)

L'archiviste Conrad Laforte (1921–2008) a préservé la mémoire de la tradition orale du Canada français durant près d'un demi-siècle, recueillant des dizaines de milliers de contes et de chansons folkloriques dont les origines remontaient parfois à l'époque du Moyen Âge. C'était l'âge d'or des Archives de folklore de l'Université Laval, dirigées par l'abbé Félix-Antoine Savard (1896–1982) et Luc Lacourcière (1910–1989), deux autres pionniers des études québécoises souvent évoqués ou cités dans ces chapitres.

Ce livre important permet d'une part de réaliser l'apport quantitatif du travail de Conrad Laforte en tant que cueilleur d'archives mais aussi de mesurer l'influence de sa méthodologie pour classer les archives sonores. Cet homme simple a eu le génie d'enregistrer, de classer, de cataloguer et de préserver ce que peu de gens considéraient comme étant significatif à cette époque: la mémoire de notre culture orale dans toute sa diversité. En plus de ses enregistrements, Conrad Laforte avait établi plus de 60.000 fiches de textes de chansons de langue française (p. 50). L'ambition initiale de Laforte était de démontrer les origines européennes, voire médiévales, et les dimensions régionales qui étaient présentes dans plusieurs chansons populaires québécoises qui furent transmises outre-Atlantique sous le Régime français, donc avant 1763 (p. 51).

Après une introduction substantielle et soignée de Jean-Nicolas De Surmont qui rappelle le travail titanesque de ce pionnier des archives québécoises, on peut lire un entretien dans lequel Conrad Laforte évoque sa carrière, mais aussi son enfance et les professeurs qui l'ont marqué, dont le folkloriste Marius Barbeau (1883–1969), autre fondateur des études québécoises,

considéré par Laforte comme « un grand maître », comme « un savant » (p. 31). Par ailleurs, on peut lire 17 textes, hommages et prolongements qui prouvent une fois de plus l'actualité et la pertinence de l'étude de la tradition orale et la spécificité de l'ethnologie québécoise. Si d'anciens collègues et amis comme Jean-Claude Dupont proposent un portrait fidèle de cet infatigable travailleur, d'autres chercheurs comme Benoît Lacroix insisteront sur sa volonté d'établir un inventaire systématique des origines (le plus souvent européennes) de la poésie de tradition orale du Québec (p. 55). D'autres chapitres de ces *Mélanges posthumes autour de l'œuvre de Conrad Laforte* abordent le folklore acadien, par exemple le chanteur Allain Kelly qui avait appris des dizaines de chansons auprès des bûcherons dans des chantiers du Nouveau-Brunswick, au début du 20<sup>e</sup> siècle, et dont les précieux enregistrements en conservent l'unique trace pour la postérité.

Ce livre méconnu paraît dans la prestigieuse collection « Les Archives du folklore » à laquelle Conrad Laforte avait souvent collaboré. Cependant, ce livre d'ethnologie ne devrait pas être réservé uniquement aux chercheurs en études canadiennes car il montre les racines médiévales de la culture québécoise et illustre éloquemment des correspondances insoupçonnées avec la littérature française des siècles précédents. En ce sens, ces mélanges seront utiles aux étudiants en littérature comparée et aux chercheurs s'intéressant à l'interculturalité (« Cross-Cultural Theory »).

Yves Laberge

Bruce Hutchison, *The Unknown Country: Canada and Her People*. Oxford: Oxford University Press, 2010 [1942] (xiv+386 pp.; ISBN 978-0548453315; CAD 34,95)

Bien que la quatrième de couverture ne le mentionne pas, ce livre de Bruce Hutchison (1901–1992) est paru initialement en 1942, d'abord aux États-Unis, et ensuite au

Canada. C'était alors la pratique de bien des écrivains canadiens de se faire publier à l'étranger, ce qui n'a pas empêché Bruce Hutchison de recevoir pour cet essai le Prix du Gouverneur général, en 1942. Depuis sa parution, *The Unknown Country: Canada and Her People* a été réédité à plusieurs reprises, comme le prouve cette nouvelle édition en fac-similé promue par une maison internationale, la presse universitaire de l'Université d'Oxford. Malheureusement, il ne semble pas exister de traduction du présent ouvrage en français ou en aucune autre langue.

La plupart des écrits de Bruce Hutchison ont en commun de célébrer le Canada selon un point de vue idéalisé, en se basant continuellement sur le rappel de l'alliance des deux peuples fondateurs, les Français et les Anglais, que la Confédération de 1867 a reconfirmée (p. 8). Et *The Unknown Country* ne fait pas exception, décrivant toutes les régions du Canada, en commençant par la ville de Québec. En ce sens, il s'agit d'une expression très intéressante et significative de la vision d'un Canadien-anglais né au début du 20<sup>e</sup> siècle qui écrit presque amoureusement à propos du Canada. Pour le lecteur du 21<sup>e</sup> siècle, c'est à la fois un portrait éloquent de la conception de l'identité canadienne de la première moitié du 20<sup>e</sup> siècle et un repère marquant pour montrer comment la conception idéalisée de Bruce Hutchison a pratiquement disparu en un demi-siècle.

Pour le caractériser en un seul mot, le style de Bruce Hutchison est éminemment patriotique. Il réaffirme à quel point les Canadiens tiennent à ne pas être confondus avec personne d'autre, ni l'Angleterre ni les États-Unis : « Of course, we are neither English nor American. We are, to our own surprise, Canadians » (p. 67). Et pourtant, Bruce Hutchison estime qu'il n'existe pas de signes distinctifs pour caractériser le Canadien-type : « You will find no real answer, no clear definition of the Canadian » (p. 66).

Dans tout ce premier livre, on sent une sorte d'idéalisation du Canada. Mais les passages les plus étonnants (dans le sens

positif de ce terme) se rapportent au Canada français. Pour Bruce Hutchison, le caractère distinct du Québec, si souvent contesté durant les années 1980 dans l'Ouest canadien, semble ici comme une évidence lorsqu'on compare l'identité clairement définie du Québec face à l'identité encore floue et en devenir du Canada anglais des années 1940: «The Canadian, leaving aside the distinctive and clear-cut people of Quebec, is still a blur, just emerging into clear lines» (p. 66).

Avec le recul, cette lecture sera très utile aux canadianistes voulant comprendre l'évolution et les mutations de l'identité canadienne en l'espace de moins d'un siècle. C'était avant que le modèle du multiculturalisme ne dilue la dimension francophone du Canada sous le noble prétexte de promouvoir la diversité. Mais depuis la parution de ce livre qui mériterait le statut de classique, d'autres présentations systématiques du Canada ont été réalisées, notamment par le professeur Dirk Hoerder, dans son excellent ouvrage intitulé *From the Study of Canada to Canadian Studies : to know our many selves changing across time and space* (2005).

Yves Laberge

Henri Dorion et Pierre Lahoud, *Québec et ses lieux de mémoire : noms d'hier et surnoms d'aujourd'hui*. Québec: Les Éditions GID, 2013 (128 pp.; ISBN 978-2-89634-170-2; CAD 34, 95); Henri Dorion et Pierre Lahoud, *De Percé à Trois-Rivières. Des noms entre évidence et apparence*, Québec: Les Éditions GID, 2014 (123 pp.; ISBN 978-2-89634-206-8; CAD 34,95)

D'une facture similaire, ces deux ouvrages du géographe Henri Dorion et du photographe Pierre Lahoud survolent et décrivent en notions savantes et en images aériennes le territoire québécois. Ces deux experts ont publié ensemble une douzaine de livres conjoints et ont toujours reçu un

accueil enthousiaste de leur lectorat. Le premier ouvrage se concentre sur la région de Québec, tandis que le second titre (paru à quelques mois d'intervalle) couvre plusieurs régions, de la Gaspésie à la vallée du Saint-Laurent, en passant par la Côte-Nord, ce qui permet de découvrir et d'apprécier plusieurs régions sauvages. On pourrait croire qu'il ne s'agit que de deux ouvrages touristiques avec de belles photographies; mais les auteurs ont tenu à explorer de manière rigoureuse la riche toponymie du Québec, en expliquant les dimensions historiques à l'origine d'une multitude de noms de lieux.

Ouvrage éminemment instructif même pour les résidents de la ville de Québec, le livre *Québec et ses lieux de mémoire : noms d'hier et surnoms d'aujourd'hui* fait revivre des lieux dits mais aussi les anciens noms de rues et de quartiers de la capitale, en expliquant comment des villages d'autrefois persistent subtilement grâce à un nom de rue, que ce soit pour évoquer Bergerville (sur la pointe de Sillery) ou encore Neilsonville (sur la pointe de Sainte-Foy) (pp. 34–35). Ailleurs, on rappelle le quartier de la pente douce (entre la Haute-Ville et la Basse-Ville de Québec) que le romancier Roger Lemelin (1919–1992) avait rendu célèbre dans ses romans (*Au pied de la pente douce; Les Plouffe*) et ses téléromans (pp. 29–31).

Dans *De Percé à Trois-Rivières: des noms entre évidence et apparence*, on remarque un souci de faire comprendre pourquoi certains lieux ont reçu un nom qui semblera parfois inexplicable mais souvent évident, par exemple le rocher Percé (p. 16) ou encore la rivière Serpentine (p. 37). Autre exemple, la municipalité de Portneuf ne changera pas son nom même si son havre datant du 17<sup>e</sup> siècle a maintenant près de quatre siècles (p. 95). Et la rivière des Mille Îles ne compte pas autant d'îles que le laisse entendre son nom (p. 111). Des situations difficilement compréhensibles persistent ailleurs; ainsi, la gare du Palais, située au centre-ville de Québec, fait référence à l'ancien palais de l'intendant, qui avait été

incendié en 1775 (p.85). Pour terminer, deux photos aériennes montrent la ville de Trois-Rivières, à l'endroit même où la rivière Saint-Maurice se subdivise en trois bras pour donner à cette municipalité son inoubliable toponyme. Tout l'ouvrage réunit une multitude de découvertes et de bonnes surprises.

Ces deux exemples de géohistoire du Québec combleront assurément les étudiants comme les chercheurs intéressés par la toponymie. Pour les enseignants en études canadiennes (ou ceux voulant introduire des exemples canadiens dans des cours de géographie), ces deux ouvrages d'Henri Dorion et Pierre Lahoud constitueront des outils pédagogiques très utiles et attrayants pour les étudiants sachant lire le français.

*Yves Laberge*