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Martina Seifert, *Die Bilderfalle – Kanada in der deutschsprachigen Kinder- und Jugendliteratur: Produktion und Rezeption*, Augsburg: Wißner-Verlag, 2016 (702 S.; ISBN 978-3-95786-063-7; € 49,80)

Das Bild Kanadas in Deutschland beruht auch heute noch vielfach auf stereotypen Vorstellungen und Klischees. Fragt man Deutsche, gleich welchen Alters, was sie über Kanada wissen und wie sie es beschreiben würden, dann sehen sie es meist als ein kaltes und von Schnee bedecktes Land, in dem man unberührte Natur erleben kann und das Abenteuer in einer unendlichen Weite und Wildnis verspricht. Ein Land, in dem viele Holzfäller leben, wo die Menschen Eishockey spielen und die berittene Polizei der RCMP für Ordnung sorgt. Mehr noch, Kanada gehört immer noch zu den „kollektiven Topophilien (Bachelard) der Deutschen. Ein ultimativer, nördlicher locus amoenus, der bedingungslosen, beglückenden und von Faszination getragenen Affirmation“. (12) Warum ist das so?

Martina Seifert geht in ihrer Forschungsarbeit dieser Frage nach und untersucht, wie die Images der Deutschen von Kanada entstanden sind, wie sie sich entwickelt haben, wie sie funktionieren und wirken und warum sie immer noch so fest in ihrer Vorstellungswelt verankert und so weit verbreitet sind. Dabei geht es ihr nicht darum, den Wahrheitsgehalt der Bilder zu prüfen, wie es vielleicht der Titel der Publikation vermuten lässt. Seiferts sehr umfangreiche Studie ist den Methoden und Theorien der kulturhistorischen komparatistischen Imagologie verpflichtet, einem Teilbereich der vergleichenden Literaturwissenschaft, der sich am meisten mit der Entstehung und Entwicklung nationaler Selbst- und Fremdbilder in literarischen Texten beschäftigt hat. Anhand des Fallbeispiels Kanada untersucht die Dissertation in einer synchron und diachron angelegten Längsschnittstudie das „imagologische Spannungsfeld“ (11) im Bereich des Kulturtransfers bzw. der Übersetzung. Sie analy-

siert dafür ein Korpus von mehr als 1 000 Publikationen der Kinder- und Jugendliteratur, die über den Zeitraum von mehr als 100 Jahren (1899–2005) publiziert wurden.

Die Arbeit konzentriert sich auf die deutschsprachige Kinder- und Jugendliteratur und hier im Besonderen auf die Abenteuerliteratur – ein Genre, dem Martina Seifert eine besondere Bedeutung und entscheidende Rolle sowohl in der Entstehung, als auch der Fortführung der Auto- und Heteroimages von Kanada in Deutschland bescheinigt, zweifellos einen entscheidend höheren Anteil, als es die Allgemeinliteratur geleistet hat. Ein zentraler Aspekt ist hier, dass kinder- und jugendliterarische Texte ein bedeutsames „Medium der Enkulturation“ (33) sind und zentrale „kulturspezifische Kenntnisse und Sinnstiftungsangebote“ (14) für ganze Generationen vermittelt haben. Erwachsene Autoren lassen ihren jungen Leserinnen und Lesern Kanada als „Wunschtraum der Jugend“ (14) erscheinen und verarbeiten dabei oft ihre eigenen Sehnsüchte und Wunschvorstellungen.

Martina Seifert fasst den Textbegriff recht weit, sodass über den zentralen Untersuchungsgegenstand der literarischen Texte hinaus, zum Beispiel, Titelbilder, Illustrationen und Verlagswerbung, aber auch Rezensionen oder Beurteilungen mit einbezogen werden. Nicht zuletzt werden Belege auch aus Filmen, Fernsehserien oder Medienberichten genutzt. In ihrem Bestreben, möglichst umfassend zu untersuchen, bedauert Martina Seifert, dass sie auf das Bilderbuch als spezifisch kinderliterarisches Medium im Rahmen der Arbeit nur cursorisch eingehen kann, was bei der immensen Fülle an Belegen ein durchaus ‚verzeihlicher Mangel‘ ist.

Die Arbeit strebt eine „innovative Verbindung mit der historischen Kulturtransferforschung“ (14) an unter der Berücksichtigung von verschiedenen „historisch-gesellschaftlichen und mentalitätsgeschichtlichen Kontexten“ (15) und versteht sich als ein längst überfälliger Beitrag zur komparatistischen Imagologie, insbesondere aber der komparatistischen Kinderliteraturforschung. Da

Auto- und Heteroimages nicht nur isoliert auf den nationalen Kontext eines Landes beschränkt sind, zieht die Arbeit auch Fremdbilder Kanadas in Betracht, wie sie, zum Beispiel, in Großbritannien, der Sowjetunion oder Skandinavien zu finden sind.

Die Arbeit ist in zwei große Hauptteile gegliedert. Teil I konzentriert sich auf die Heteroimages von Kanada in der Produktion deutschsprachiger Autoren und untersucht in den einzelnen Kapiteln, wie, zum Beispiel, die Bilder Kanadas im Deutschland der Jahrhundertwende, der Weimarer Republik und des Nationalsozialismus aussehen und welche Veränderungen in der westdeutschen Nachkriegszeit, der DDR sowie der BRD seit den siebziger Jahren zu verzeichnen sind.

Deutsche Heteroimages von Kanada entstehen im 19. Jahrhundert (vgl. Kap. 3.1), und bis zur Weimarer Republik wird Kanada oft als „Abenteuerspielplatz“ (85) in unberührter Natur gesehen. Seifert widmet der Zeit des Nationalsozialismus (Kap. 3.2) ein eigenes Kapitel und verdeutlicht, dass sich auch hier das positive Bild Kanadas nicht änderte und die Machthaber eher die Vorstellung von Kanada als einem „Land der Männer“ (79) nutzten und die kanadische Wildnis als Ort der „Menschenschmiede“ (176) nach ihren Vorstellungen instrumentalisieren.

In den 50iger und 60iger Jahren wurde Kanada als das Land für einen Neubeginn nach den Kriegsjahren auserkoren, und dass fast ein Drittel des Gesamtkorpus dieser Arbeit in dieser Zeit entstanden ist, zeigt, welche Bedeutung Kanada erlangt hatte. Das Land galt als „pazifistisches Paradies“, als Ort der Zuflucht und „Unschuld“ (202). Auch in der DDR verliert Kanada nicht sein grundsätzlich positives Bild. Es wird als „Sympathieträger“ und als das „andere (meint: bessere) Amerika“ verstanden (301).

Die Bilder Kanadas seit den 70iger Jahren (Kap. 3.5) zeigen, dass auch in dieser Zeit, die von „gesamtgemeinschaftlichen Modernisierungsprozessen“ (303) geprägt ist, der Imagotyp Kanada kaum eine veränderte Wahrnehmung erfährt. Kanada wird immer

noch als ein überwiegend menschenleerer Naturraum gesehen, als Gegenentwurf zur modernen industrialisierten Stadtgesellschaft. Einen Grund hierfür sieht Seifert in der weitgehenden Abwesenheit von Kanadiern im Untersuchungskorpus.

Seifert muss feststellen, dass Kanada nicht nur ein Land ohne Menschen ist, oder, wenn ja, dann nur ein „Land der Männer“ (79). Die Texte des Untersuchungskorpus zeigen fast ausschließlich männliche Hauptakteure und Autoren. Weibliche Autoren werden nicht berücksichtigt und in den Texten erscheinen Frauen eigentlich nur in Begleitung von Männern, damit sie überhaupt in der Wildnis überleben können. Die wenigen Darstellungen starker und selbstständig agierender Protagonistinnen bestätigen eher noch die festgefahrenen maskulinen Wahrnehmungen. Darüber hinaus zeigt die Studie deutlich, dass sich im gesamten Untersuchungszeitraum nicht die Bilder als solche, sondern allein ihre Instrumentalisierung entsprechend der jeweiligen mentalitätsgeschichtlichen Kontexte verändert hat.

Der zweite Hauptteil der Arbeit wendet sich dem Themenbereich Kulturtransfer bzw. Übersetzung kanadischer Literatur ins Deutsche zu. Er analysiert, zum Beispiel, inwieweit und ob die in kanadischen Enkulturationsmedien entworfenen Autoimages in Deutschland Aufnahme fanden oder nicht und inwieweit sie Auswirkungen auf die Selektion, Übersetzung, Vermarktung und Rezeption kanadischer Texte zeigen. Seifert legt dar, dass bis zum Beginn der achtziger Jahre nichts übersetzt wurde, was nicht den etablierten Vorstellungen entsprach und, neben dem Geschlecht der Protagonisten, die einschlägigen Heteroimages bestimmend für Transfer und Rezeption waren und das entscheidende Kriterium im Selektionsprozess darstellten.

Das bedeutete auch die komplette Vernachlässigung urbaner, regionaler, moderner und multikultureller Aspekte, die sich in der kanadischen Kinder- und Jugendliteratur immer mehr zeigten. Seit den achtziger Jahren haben diese Auswahlkriterien bei

Übersetzungen rapide an Bedeutung verloren, im Gegensatz zur Produktion deutschsprachiger Autoren, die sich immer noch den stereotypen Mustern verpflichtet fühlen.

Beide Hauptteile werden jeweils durch eine Erläuterung zum wissenschaftlichen Forschungsstand und den Paradigmen der Korpusanalyse eingeleitet. Dabei konnte Seifert für den 1. Teil der Arbeit (Kap. 1) nur auf wenige Vorarbeiten zurückgreifen, im Gegensatz zum 2. Teil, da sich schon zahlreiche Arbeiten mit dem Themenbereich Kulturtransfer bzw. der Übersetzungsgeschichte kanadischer Jugendliteratur Literatur ins Deutsche auseinandersetzen (vgl. Kap. 4.2.).

Die Arbeit schließt nicht mit einem Resümee, sondern mit einem Epilog, und hier wird dann auch deutlich, wie die Publikation zu ihrem Titel gekommen ist. 2004 erschien in Deutschland ein Kinderroman, *Die Kurzhosengang*, der als Übersetzung einer Geschichte von vier 11-Jährigen aus dem kanadischen Englisch vermarktet und zu einem Bestseller wurde, vor allen Dingen gelobt wegen seiner Authentizität. Als er dann sogar den deutschen Jugendliteraturpreis erhielt, flog der Schwindel auf. Alle Rezensenten und Leser waren in eine Bildfalle getappt, denn der Roman war frei erfunden und der Autor hatte nur die stereotypen Bilder von Kanada verwendet. Ein Roman für Kinder entlarvte die Wirkungskraft der deutschen Heteroimages von Kanada und zeigte eindrucksvoll die „Macht der Images“ (628).

Die ambitionierte Studie zeigt eindrucksvoll die Entstehung, Entwicklung und Wirkung des Imagotyps Kanada in Deutschland auf und kommt auf der Grundlage der wissenschaftlich fundierten Methoden der Imagologie zu grundlegenden Erkenntnissen. Auto- und Heteroimages von Kanada werden von den Autoren immer wieder aufgegriffen, wobei ständige Wiederholungen einen Wiedererkennungsprozess generiert haben, der den Bildern Objektivität verleiht und von den Rezipienten als Realität akzeptiert wird, bewusst oder unbe-

wusst. Der Roman *Die Kurzhosengang* ist hier ein eindrucksvolles Beispiel, dass die fortlaufende Präsentation der Bilder auch ein „Mittel zur Verstärkung des etablierten interkulturellen Wissens“ (23) ist. Sowohl in diachroner als auch synchroner Hinsicht werden die Images auch heute noch meist als homogen und frei von Ambivalenzen verstanden.

Martina Seifert hat eine Pionierarbeit vorgelegt, und ihre Ergebnisse stellen eine wertvolle Grundlage für weiterführende Untersuchungen dar, die dabei durchaus als Vorlage für Untersuchungen anderer Länder dienen kann. Man muss sich etwas Zeit nehmen, um die dichte Arbeit zu lesen und man fragt sich gelegentlich, ob nicht auch ein 'paar Seiten weniger' die gleichen wertvollen Ergebnisse hervorgebracht hätten.

Albert Rau

Deanna Reder/Linda M. Morra, eds., *Learn, Teach, Challenge: Approaching Indigenous Literatures*, Waterloo, ON: Wilfried Laurier UP, 2016 (485 pp.; ISBN 978-1-77112-185-9; CAD 48,99)

Deanna Reder's and Linda M. Morra's extensive anthology *Learn, Teach, Challenge: Approaching Indigenous Literatures* stands out as a unique collection of pieces that range from scholarly observations, determined criticism, and analytical readings to educational manifestos, personal anecdotes, and intimate memories by forty-five indigenous voices engaged in scholarship and activism who highlight that "there is an Aboriginal experience unique to the Canadian context" (11). The book's five parts are each framed by an "Introduction" and a "Final Section Response" tailored to the thematic specificities of the respective sections, which are also dedicated to individual pillars of indigenous scholarship: "Position" includes essays by such prominent writers as Helen Hoy and Renate Eigenbrod who muse that "position and self-reflection continue as fundamental methodologies in Indigenous

literary studies" (16) and serve as the primary objects of study in any decolonization project aiming, through the teaching of indigenous texts, at a reconsideration of "the prevailing white-eurocanadian-christian patriarchy's institution of higher learning" (28). The fusion of Native and non-Native perspectives in these first nine chapters offer an ideal entryway into "Situating Self, Culture, and Purpose in Indigenous Inquiry" and studying "Location as Critical Practice" as scholars, teachers, and readers. Part two, "Imagining Beyond Images and Myths," combines republished seminal pieces such as Gerald Vizenor's "Postindian Warriors" and Daniel Francis's "Marketing the Imaginary Indian" with new essays such as Renae Watchman's final section response to highlight the important work scholars have been engaged in for decades in the rewriting and reshaping of the 'Indian image,' critical efforts that must begin with an "[a]wareness and education of how Indigenous peoples have been depicted and continue to be caricatured" today. Examining in the classroom the "critical role that Indigenous literatures play" (215) both within and beyond Canada can, through measures of "re-Indigenizing the classroom and curriculum," support twenty-first-century efforts of "creating, thinking, and forming to represent, resist, reclaim, renew, and reframe" (215) problematic past-time images of indigenous peoples as traumatic victims. In this sense, scholars and teachers can work towards processes of restoration that reintroduce and reposition the significant cultural values of Indigenous literatures, scholarship, and epistemologies in theory and praxis without separating one from the other. In the third section, "Deliberating Indigenous Literary Approaches," Kimberly M. Blaeser, Niigaanwewidam James Sinclair, and Elvira Pulitano, among others, move towards theorizations of Native literatures in which scholars "must continue to formulate responsible critical tenets for [the] field, and reflect on ethics" (301) in order to arrive at ways of consider-

ing Native academic and literary voices from various regions and cultural experiences in dialogue and to "honour the full humanity of Indigenous individuals and their many communities" (313). Daniel Heath Justice's efforts in terms of "the decolonization imperative" echo the titular "Contemporary Concerns" of section four: "the storied expression of continuity that encompasses resistance while moving beyond it to an active expression of the living relationship between the People and the world" both "*reflects* Indigenous continuity of the past and present, and *projects* that continuity into the future" (352-53). As such, this section's concerns are reflected in essays by Jeff Corntassel, Chaw-win-is, T'lakwadzi, and Katsisrokwas Curran Jacobs, among others, who suggest ways to read, study, and teach indigenous approaches to reconciliation within and beyond the frame of the TRC, Native family and kinship structures, Aboriginal storytelling, and political restitution to move "From Truth-telling to Community Mobilization" (389), i.e. to reframe efforts of reconciliation by Canada, which "legitimize and reinforce colonial relationships," and foster strategies of indigenous "restorying" (389) that suggest Native-centered points of view that prioritize community and activism. In the volume's final section, "Classroom Considerations," eight original essays by, for example, Sarah Henzi, Warren Carriou, and Sophie McCall deliberate the particularities of bringing indigenous literatures, cultures, epistemologies, and scholarship into the classroom as practices of decolonization and diversification. The authors discuss the importance of teaching oral and written histories, indigenous treatments and re-imaginings of genre conventions, the possibilities and limitations of historical accuracy, authenticity, and truth, and the opportunities provided by Aboriginal literatures to invest in "a radical rethinking of trauma and healing" (486). In line with the editors' imperative to learn from and about Indigenous communities, teach Aboriginal stories, and chal-

lenge the colonial narrative, this last section closes the volume in a way that suggests possible answers to “the tough questions of the past” (502) that continue to provoke imperative discussions about the place, meaning, and controversies associated with indigenous studies and inspire important scholarship that takes the form of anthologies such as this one. The decolonizing discourse at work in the impressive number of essays in Deanna Reder’s and Linda M. Morra’s collection reminds Indigenous studies scholars of what Helen Hoy calls the “responsibility to combat structures of power and entitlement” (51) through an active investment in the ways indigenous texts – oral, written, visual, and virtual – can, as Emma LaRoque advocates, “shed light on Native humanity” (61) while “creating a space from which to enter the mandates of western thought and format without having to internalize its coloniality or to defy our personal and cultural selves” (69). *Learn, Teach, Challenge: Approaching Indigenous Literatures* thus serves as a “harbinger of the future” (28), signposting the important ways in which Aboriginal literatures, cultures, and epistemologies can and should be learned, taught, and challenged by Native and non-Native readers, instructors, and scholars within and beyond Canada and the Americas. In turn, the essays in this volume remind us to learn, teach, and challenge ourselves as part of what Sarah Henzi describes as a “practice [that] will offer new reflexive avenues for approaching questions of identity and artistic production” and that “will aid in the creation of a new space to voice, create, resist, restore, and reaffirm experiences, histories, and memory, and to rectify the falsity of colonial imagery” (491). Deanna Reder’s and Linda M. Morra’s volume speaks to these points in ways that will prove useful to teachers, scholars, and students at any level of familiarity with Indigenous studies. The methodological practices and approaches at play in this collection enrich the experience of readers by suggesting *how* we can learn, teach,

and challenge Indigenous texts as ways of “looking to the future to imagine alternative directions” (502) for Aboriginal “literature and the corresponding theory” – two realms that “enjoin us to challenge stereotypes, prejudice, and institutional inertia” (4).

Alexandra Hauke

Helmbrecht Breinig, *Hemispheric Imaginations. North American Fictions of Latin America*, Hanover: Dartmouth College Press, 2017 (390 pp.; ISBN 978-1-61168-990-7; \$45)

The so-called ‘hemispheric turn’ in American Studies was an important factor not only in the transnationalization of the field with regard to its subject matter but also in terms of its questioning the construction of ‘America’, all too often simply conflated with ‘the United States’. However, the widening of the scope across the continent has, at times, unwittingly reproduced earlier conceptual limitations and epistemological blind spots. Carol Field Levander and Robert S. Levine draw attention to how “the divide between Latin American Studies and American Studies has, in some respects, widened with Latin Americanists often accusing Americanists of appropriating specialized fields of knowledge” (2006, 399-400). As Winfried Siemerling and Sarah Casteels highlight in their introduction to *Canada and Its Americas*, Canada is hardly ever taken into account in hemispheric literary studies (2010, 8), thus limiting the study of the hemisphere to the regions south of the 49<sup>th</sup> parallel. And along a slightly different line of criticism, Ricardo Salvatore has recently remarked how the hemispheric turn in American Studies still tends to replicate “the US epistemic privilege of choosing what part of the hemisphere is representative of the whole” (2015, 364). Despite the important and fundamental shifts of perspective over the past twenty years, what is included in the so seemingly comprehen-

sive concept of the 'hemisphere' often remains implicitly limited to particular countries and regions and/or tends to reiterate the 'hemisphere' as consisting of the US and Mexico.

Helmbrecht Breinig's remarkable monograph *Hemispheric Imaginations* presents a welcome example of a clearly defined analytical project that avoids reproducing these blind spots and pitfalls. The scope is both impressively vast and prudently circumscribed: vast because the framework of reference analyzed is indeed the 'hemisphere' (xv); prudently circumscribed because Breinig explicitly limits his analysis to *literary constructions* of Latin America and the Caribbean in Anglophone Canadian and US American prose writing of the 19<sup>th</sup> to the early 21<sup>st</sup> centuries (with a clear focus on the 20<sup>th</sup> century). The project is one of cultural hermeneutics: Breinig offers attentive and often surprising readings of US American and Canadian literary engagements with Latin America – or rather, with particular ideas of Latin America, that, in their turn, contribute to the more broadly conceived cultural construction of those images. As such, these fictions, or imaginations, result from a constellation of asymmetric power relations, a constellation that the author captures with the concept of 'Latinamericanism' and which is understood as "demarkating the construction of Latin American otherness and its circulation in the public mind" (6). Structurally, Latinamericanism displays crucial similarities to Edward Said's influential (and contested) notion of 'Orientalism', a model that appears particularly useful for Breinig's own agenda of analyzing discourses of alterity, for it "documents the direct connection between the epistemic and the politico-economic appropriation of the Other" (35).

Alterity and identity are central categories of the interdisciplinary based readings Breinig provides, but the central interest of the book is much more extensive. In his excellent chapter two, while focusing on the specific manifestations of the 'Latin American Other', Breinig still addresses

questions of alterity, identity, constructions of 'self' and 'other' more fundamentally and with obvious implications beyond the context at hand. Here, he builds not only on his longstanding engagement with questions of multiculturalism, literary imaginations, and inter-Americanism but also on his concept of 'transdifference', in order to capture a systematic "shift of emphasis away from notions of difference and also from notions of a *mélange* in the direction of a simultaneity of – often conflicting – positions, loyalties, affiliations, and participations" (33). While engaging in cultural hermeneutics, the centrality of this concept also highlights a shift away from intercultural hermeneutics: there is, as Breinig emphasizes, no fusion of horizons in the engagement with the Other (33). Acknowledging this co-presence of potentially conflicting identity positions allows for seeing nuances, ambiguities, and contradictions more clearly and provides, as Breinig's readings in the following nine chapters illustrate, a hedge against the all too convenient reading of US American and Canadian hemispheric imaginations as exclusively caught up in the reproduction of Latin American stereotypes. So while these clearly play an important role in Breinig's critical analyses, too, his careful attention to irreconcilabilities in imagining the Other – for instance in Melville's "Benito Cereno" – is in effect much more interesting than the mere identification of stereotypes and their perpetuation across time. While occasionally taking into account non-literary texts, Breinig largely focuses on what he calls "elite or mainstream literature" in order to illustrate "not only the power of discursive thinking but also the capacity of literary art to disrupt and subvert it, to show self and Other with more complexity, uncertainty, ambiguity, openness" (18). While non-literary texts may also allow for such complexities – if even inadvertently – the overall trajectory of Breinig's argument is clear and welcome: the point is not complexity for complexity's sake, but that these irreconcilabilities allow for adequate and sensitive

contextualizations across time and in two different national frameworks, the United States and Canada. As Breinig points out, it is often not so much the components of Latinamericanism that change but their discursive function for the narrative construction of the nation (109).

The book is structured in five parts. Part one consists of the introduction and the already discussed theoretical chapter, whereas parts two to four – each containing two to three chapters – focus on literary renderings of historical events and materials (part two), specific elements of Latinamericanism such as nature and gender (part three), and societal shifts as reflected in literature from the post-Vietnam era to the early 1990s (part four). These parts mainly focus on US American writing (with the exception of Jeannette Armstrong's poem "History Lesson" discussed in the context of postmodern and Indigenous versions of Columbus in chapter 10), while part five is devoted to Canadian literature, most notably Malcolm Lowry's modernist novel *Under the Volcano* (completed by Lowry while living in Canada) and Margaret Atwood's *Bodily Harm*. Yet, also rather unexpected novels such as Jessica Morrison's *The Buenos Aires Broken Hearts Club* are discussed as well. Anglo-Canadian literature dealing with Latin America, argues Breinig, addresses generally the same issues as their US American counterparts, but the inter-American perspective taken on Latin America has to be contextualized in Canada's complicated relationship to the US (286). As Breinig rightly points out, "the lateness of Canadian nationhood and the comparatively weak self-conception as a nation have made it difficult for Canadian scholars to join the trend toward transnational hemispheric studies that are seen by many to be another form of US cultural imperialism" (285). While some scholars have sought to place Canada in a hemispheric context (Breinig mentions Siemerling and Casteels' *Canada and Its Americas*; Diana Brydon also comes to mind), there clearly is a discrepancy between the literary and scholarly treat-

ments of inter-American entanglements – notions of 'trans-Canada' mostly translate into the crucial field of diaspora studies, with little systematic attention to the kind of analyses offered here. This is one reason why at least this reader would have wished for a more expansive treatment of some of the works Breinig mentions but does not further discuss, such as George Szanto's Mexican trilogy, or Indigenous texts exploring the connections between Indigenous peoples across the hemisphere, such as Jeannette Armstrong's *Whispering in Shadows*. There is much more to discover here, and Breinig's book opens an overdue trajectory. The kind of inquiry he embarks on is important, insightful, and thought provoking, and it resonates strongly beyond the materials analyzed (or the geographical scope targeted). It also raises further questions regarding the perspectives of e.g. Anglo-Canadian, Latino-Canadian, or Caribbean-Canadian writers on inter-American entanglements and the ways in which they, in turn, respond to one another: the struggle of representation, the processes and the boundaries of cultural understanding take place within and across national imaginaries and their institutionalizations.

Katja Sarkowsky

S. Leigh Matthews, *Looking Back. Canadian Women's Prairie Memoirs and Intersections of Culture, History, and Identity*, Calgary: The University of Calgary Press, 2010 (418 pp.; ISBN 978-1-55238-096-3; CAD 39,95)

Since the 1980s, the study of women's personal narratives has helped to illuminate the role of gender in historical processes of western settlement and to revise assumptions underlying male-defined narratives of pioneering. Nevertheless, as S. Leigh Matthews deplores in her introduction, Canadian scholarship still lags behind studies focusing on the American West and has only begun to recover women's accounts as



legitimate historical and/or literary source material. Although one could object that the personal narratives of, for example, Catharine Parr Traill, Susanna Moodie, and Nellie McClung did receive serious attention in Canadian Studies, the textual archive that Matthews has recovered – more than 30 memoirs, focusing on three prairie provinces (Manitoba, Saskatchewan, and Alberta), produced between the 1950s and the 1980s, and mostly out of print – is surprisingly large and unstudied, representing a “unique and ‘virtually untilled field’” (5).

Considering the memoir form’s generic instability – read as either autobiography or history –, Matthews proposes to “reconcile these lost or ignored texts with their historical/literary heritage and to amend the relative lack of critical attention from both historians and literary critics” (13). Women’s memoirs, she suggests, do important cultural work as narrative disruptions of cultural images and “as points of intersection with idealistic images of white, English-speaking women’s participation in prairie land settlement” (14). This re-visioning potential of women’s prairie memoirs is shown to operate on several levels that are explored in four chapters.

Matthews’ first focus is on how these texts re-vision dominant historical narratives of western settlement. While the dominant male-defined narrative invokes the (future) agricultural potential of the region as a land of opportunity (a “next year” country of future plenty), women’s memoirs apparently shift the perspective onto the immediate, individual family farm, its domestic economies, and its messiness.

The second focus is on how the texts re-vision literary understandings of land settlement in Canada which have been largely shaped by Catherine Parr Traill and Susanna Moodie. Matthews points to the critical tendency to consider both women’s texts as polar opposites and proposes to view them rather as two ends of a continuum which Matthews’ memoirists engage with in manifold ways.

A third focus is on the texts’ re-visioning of the space(s) of western settlement by showing how gender is constructed within specifically located spaces, represented by the “geographic space of the Canadian west, the physical space of the female body, and the textual space in which memoir writers represent their lived experience of prairie settlement” (209). Matthews argues that these spaces are inter-related: Women memoirists exhibit “conformity to cultural expectations of the female body in the prairie landscape” when they represent the settling of the prairies. At the same time they use “the textual space of the memoir to provide less constricted representations of prairie women, to document female transgressions of cultural expectations, both as they may have occurred in the lived experience of settlement, and as new and empowering constructions at the moment of ‘looking back’” (209). Like earlier scholars of western women’s personal narratives, Matthews explores the paradox faced by women that Victorian expectations were challenged by the conditions of prairie life which demanded behaviour that “deviated from idealistic cultural images” (210). As a consequence of this paradox, she suggests, “the memoir as textual space allows for considerable and imaginative play with the culturally constructed Prairie Woman image” (210). Especially in this chapter, Matthews engages critical and feminist theory and explores scenes of “narrative transgression[s]” (238) which deals with the paradoxical situation of prairie women between conventions and necessities. She suggests that, while in dominant cultural narratives the “work of women remains rhetorical and disembodied,” in the memoirs the adult female physical body is represented (239). In their “representations of women’s bodies chasing bears, fighting fires, running races, straddling horses, driving wagons and working in the fields, the memoirists examined here provide us with a narrative space in which to confront the domestic ideal that persisted throughout the different phases of western settlement” (296). The memoirs

provide a “temporarily safe space” in which authors “demonstrate the precarious nature, the constantly shifting boundaries, of what it meant to be a ‘decent woman’ in prairie society” (296).

The last focus is on how the memoirs revision narratives of a landscape devoid of native inhabitants or animals. Since the female memoirists seem to focus rather on gardening, berry-picking, and domestic subsistence than on the realities of commercial agriculture, Matthews interprets this as exhibiting “an eco-consciousness that effectively re-vision the dominative and exploitive nature of large-scale agricultural practices” (300). Here one could object that this might be wishful thinking on Matthews’ part and what she reads as eco-critical could also be read as complicit in ‘emptying’ the landscape of its first inhabitants and masking that process by ‘naturalizing’ historical processes of dispossession.

Matthews’ close readings of the personal narratives expose how they simultaneously confirm and challenge cultural images and do away with simplistic either/or dichotomies. The texts negotiate between “representing acts of complicity with cultural norms and also constructing personal experiences that ‘confront’ these norms.” They also negotiate “between a ‘surface’ conformity to readerly expectations of a western settlement text and those ‘undercurrents’ of difference that allow for the (sometimes subtle) re-visioning of history” (386).

Matthews’ study explores an admirably broad range of texts, fleshing out the dynamics within and among a diversity of voices, and making them speak to each other. Her close readings render justice to the ambivalent textual processes at work in the accounts. These readings work best when she focuses on textual scenes and narrative moments in which ambiguities and undercurrents can be shown to manifest themselves. In addition, the memoirs are contextualized very well by historical background information that provides a deeper understanding of where the wom-

en’s narratives are located within Canadian local and national projects. This study has successfully tilled a so-far untilled field, recovering texts that deserve more attention in the near future.

*Brigitte Georgi-Findlay*

Candida Rifkind/Linda Warley, eds., *Canadian Graphic: Picturing Life Narratives*, Waterloo, ON: Wilfred Laurier University Press, 2016 (320 pp.; ISBN 978-1-77112-179-8; CAD 29,99)

The recently published *Canadian Graphic* represents one of very few studies existing so far on the extensive, heterogeneous comics tradition in Canada. The collection of essays originated from intersecting interests, that is, both the analysis of word-image relations and the increasingly popular scholarly preoccupation with life-writing. Hence a major focus of the study is to sketch the methodological particularities of ‘graphic life-writing’, with its subgenres of ‘autographics’, ‘biographics’ and ‘graphic metabiography’, and subsequently to explore its characteristics with the help of case studies.

The volume is subdivided into an introductory chapter and three sections, the essays of which respectively address “Confession and the Relational Self” (Part 1), “Collective Memory and Visual Biography” (Part 2), and “The Child and the Nation” (Part 3). The individual articles illuminate in diverse ways the extent to which Canadian comics artists have contributed to the field of life-writing.

In their introductory chapter, the editors Candida Rifkind and Linda Warley first trace autobiographical comics back to both alternative comics in the 1980s and the growing interest in life-writing in the final decades of the 20th century, before drawing attention to their special feature, the multi-modality of self-representation, which requires readers to become involved in the (re)construction of lives out of interlinking

words and images. This reference to the importance of self-fashioning and self-reflexivity on the part of the respective artists as well as readers' cooperation in disentangling the graphic narratives indicates a recurring concern of this study.

The first part of *Canadian Graphic* features deliberations on a variety of confessional comics: while Kevin Ziegler explores in a general way their very nature as works of art that expose intimate information to strangers and therefore refers to them as "public dialogues" (23), the following three essays present in their analyses a selection of the topics addressed in these graphic narratives. Thus, Kathleen Venema reads Sarah Leavitt's *Tangles* as both an Alzheimer's narrative and a reworking of the artist's relationship with her mother, J. Andrew Deman interrogates Julie Doucet's *My New York Diary* with regard to her interventional representation of female sexuality in comics, and James C. Hall examines Chester Brown's *I Never Liked You* for its revelations on the author's adolescent struggles with his family, his masculinity, and his emerging artistic self.

In the second part the focus is on the biographical mode used in comics that engage in both personal and national commemoration and at the same time may have larger political implications. In a close analysis of Seth's *Great Northern Brotherhood of Canadian Cartoonists*, Kathleen Dunley discusses the artist's attempts to reclaim Canada's heritage of cartooning (also by including those artists who had wandered off to the United States), to make visible a particular Canadian aesthetic in this art form, and to position himself among his colleagues. Linda Warley and Alan Filewood explore Scott Chandler's *Two Generals*, a diary-based cartoon rendition of the experiences during World War II of his trauma-ridden and mainly silent grandfather, and thereby raise questions about past "codes of masculinity and military culture" (15). Candida Rifkind discusses Ho Che Anderson's extensive three-part graphic biography *King* as an example of 'metabiog-

raphy', arguing that this artwork is revisionist in approach since it challenges the public mythologization of the American Civil Rights activist Martin Luther King, includes a massive gender critique, and "develops a unique aesthetic of critical black memory" (188).

Part III examines graphic narratives mainly targeted at young readers and thereby suitable either to instil them with a particular version of Canadian history and Canadian 'values', or alternatively to induce them to critical readings by making them explore, through close attention to the comic-specific element of the gutter, what has been silenced or suppressed. Issues of "restorying" (208), or narrating in new and alternative ways, Indigenous experience are at the centre of Doris Wolf's article on David Alexander Robertson's graphic biographies *The Life of Helen Betty Osborne* and *Sugar Falls*, works that deal with the violence against First Nations women and with the fallout of the residential school system. In a similar revisionist mode, Eva C. Karpinski identifies and questions representations of gender-related conduct and middle-class ideology in two biographics often used in an educational context, John Lang's *Lone Hawk*, which recounts the achievements of the white male World War I hero Billy Bishop, and Willow Dawson's *Hyena in Petticoats*, which narrates the life of the white suffragette Nellie McClung. Both this section and the volume as such are concluded with Cheryl Cowdy's intriguing exploration of the child self, in its historical and cultural figuration, first in Roch Carrier's iconic picture book *The Hockey Sweater* and then in Hervé Bouchard and Janice Nadeau's *Harvey*, a narrative that recreates and recontextualises *The Hockey Sweater* against the background of American popular culture on the one hand and changing notions of 'Canadian-ness' on the other.

As one of the first Canadian scholarly investigations of the expanding field of graphic life narratives, Rifkind and Warley's volume explores not only a great variety of thematic approaches to graphic repre-

sentations of individual and collective Canadian identities but also investigates, through meticulous descriptions of and perceptive reflections on selected panels, the heterogeneity of visual styles and storytelling techniques employed by the artists. Thus it constitutes a welcome introduction to a new and productive field of research within Canadian Studies.

*Brigitte Johanna Glaser*

Louis Fréchette, *Originaux et détraqués. Douze Types Québécois*, Montréal: Bibliothèque québécoise, 2014 [1892] (263 p.; ISBN 978-2-89406-354-5; CAD 10,95)

Paru initialement en 1892, *Originaux et détraqués* est une étude sur le Canada-français de la fin du dix-neuvième siècle dont la valeur historique et identitaire demeure trop négligée. Rédigé sous forme de chroniques et de portraits, ce recueil permet de constater la fébrilité de la vie littéraire bien avant la grande période de la littérature québécoise des années 1960. Avocat, écrivain, pamphlétaire, mais aussi politicien et député fédéral durant quatre années au Parlement d'Ottawa, Louis Fréchette (1839-1908) a été une figure marquante et influente de la littérature canadienne et québécoise. En dépit de ses pointes d'humour et de son ton parfois satirique, on ne saurait classer cette œuvre multiforme parmi les romans et pas tout à fait dans la catégorie du conte; en relisant certains passages descriptifs après plus d'un siècle, on la situerait presque du côté de la description ethnographique à laquelle il ne manquerait que la dimension théorique – bien qu'il soit inutile de se risquer dans des généralisations abusives ou de vains exercices de classification stylistique.

L'ouvrage *Originaux et détraqués* se divise en douze portraits de contemporains, non pas des notables ou des célébrités québécoises, mais des personnages pittoresques ayant probablement existé, bien

que l'auteur se soit permis de modifier les noms et les lieux de résidence des personnes décrites, qu'il identifie sans le savoir – d'une manière sociologique (à la Max Weber) – comme étant des « types québécois » (Fréchette utilise sciemment ce terme, 16). Contrairement à ce qui en a été dit, les personnes décrites ici ne viennent pas toutes de la ville de Québec. Par ailleurs, le lecteur européen remarquera peut-être dans ce livre datant d'il y a plus d'un siècle l'orthographe inhabituelle du mot « Québécois », dans une épellation singulièrement différente de celle maintenant acceptée depuis le milieu du 20<sup>e</sup> siècle (on écrit désormais « Québécois » sans redoubler les lettres « qu » au milieu du mot). En fait, Louis Fréchette ne faisait pas exception en orthographiant « Québécois » de la sorte; de plus, il figure ici comme l'un des premiers écrivains à employer ce mot pour identifier non seulement les habitants de la ville de Québec mais également tous ceux qui vivent dans la province de Québec et pas forcément dans la capitale (16). Ainsi, Fréchette écrit par exemple: « C'est un Québécois, il est de Rimouski » (16). Aujourd'hui encore, cette question reste fondamentale et bien au-delà de la sémantique pour mieux appréhender l'identité collective des Québécois.

Auteur consacré même de son vivant, Louis Fréchette écrit avec verve dans une langue imagée. Si son style souvent recherché s'apparente davantage à celui des écrivains contemporains de la France, il ne manque pas, dans les dialogues qu'il recrée, de reproduire la langue vivante du parler populaire québécois, qu'il recompose imaginativement sous la forme de vers rimés et colorés:

Ma cher' madam' Vermette,  
Voudriez-vous m'permettre  
D'vous d'mander une alumette? (176)

En réalité, c'est tout le lexique savoureux retenu et mis en évidence par Louis Fréchette qui fait la force (documentaire et littéraire) de ce livre riche en québécoisismes

propres au 19<sup>e</sup> siècle et en mots inusités en Europe: « une chaudière d'eau bouillante » (177) pour désigner une chaudière pleine, ou encore l'expression « beau dommage » pour dire « assurément », « cela va de soi » (205).

Désormais réédité à prix d'ami et en format de poche, *Originaux et détraqués* servira aux cours de littérature canadienne et d'études canadiennes pour illustrer la vie des lettres au 19<sup>e</sup> siècle. En outre, ce livre conviendra tout autant à des cours et des recherches sur la littérature de la Francophonie non-hexagonale du 19<sup>e</sup> siècle. On reprochera seulement à l'éditeur BQ son choix d'une couverture si déplaisante à regarder et si peu représentative du contenu; mais, comme on le sait, on ne peut juger un livre uniquement par sa page frontispice.

Yves Laberge

Olivier Côté, *Construire la nation au petit écran: Le Canada, une histoire populaire de CBC / Radio-Canada (1995-2002)*, Québec: Éditions du Septentrion, 2014 (446 p. ISBN 978-2-8944-8791-4; 39,95)

Ce livre substantiel est la thèse remaniée de l'historien québécois Olivier Côté, qui se penche sur les représentations de la nation canadienne dans une série télévisée — *Le Canada, une histoire populaire* — qui a été largement diffusée dans les deux langues officielles entre 1995 et 2002. Cette série historique de dix-sept épisodes était prévue pour montrer, sinon magnifier, l'histoire du Canada, et ce en dépit de son passé colonial. Le contexte politique entourant le deuxième Référendum sur la souveraineté du Québec était évidemment au cœur de cette entreprise d'éducation populaire par les médias. L'analyse de cette docufiction peut mettre en évidence plusieurs fils conducteurs et de nombreux clichés à propos d'une partie de la population canadienne. Comme les canadianistes le savent, la définition de la nation canadienne, et par ricochet de la question de la nation québécoise,

sont fondamentales mais aussi largement débattues dans un pays qui, parfois, cherche encore ce qui le définit mais aussi ce qui le distinguerait de ses voisins (et notamment les États-Unis). Cette réflexion sur la spécificité du Canada est naturellement au centre des études canadiennes, et particulièrement depuis 2015, au moment où le Premier Ministre Justin Trudeau a affirmé au *New York Times* (repris par *The Guardian*) qu'en raison de sa politique ouvertement multiculturaliste, le Canada serait « le premier pays postnational » (« the world's first 'postnational' country »), c'est-à-dire un peuple sans attache nationale précise et sans autre identité nationale que cette absence d'identité nationale. Cette négation de la nation (et de l'histoire canadienne) a évidemment fait sursauter de nombreux observateurs instruits, et particulièrement au Québec, comme on a pu le lire par la suite dans certains quotidiens canadiens et sur Internet.

Le livre *Construire la nation au petit écran: Le Canada, une histoire populaire de CBC / Radio-Canada (1995-2002)* ne touche pas les déclarations récentes du Premier Ministre Justin Trudeau, mais il y est question de la nation canadienne et de sa définition, de l'identité nationale et de la construction sociale de la nation (« Nation-building »). Si on entend souvent dire que ce sont les dominants ou les vainqueurs qui écrivent l'histoire, on affirme aussi que le récit recomposé du passé risque d'être employé afin de légitimer le présent, l'idéologie dominante et les élites au pouvoir. Olivier Côté n'affirme pas autre chose lorsqu'il écrit: « cette mise en récit télévisuelle sert l'hégémonie culturelle des élites libérales anglo-canadiennes surtout ontariennes à laquelle le producteur délégué Mark Starowicz, les journalistes radiocanadiens et certains historiens de l'école historiographique des *limited identities* participent bon gré mal gré » (16).

Tout au long de ce livre exhaustif, Olivier Côté décrit admirablement comment la série télévisée *Canada, A People's History / Le Canada, une histoire populaire* reproduit

subtilement pour mettre en scène les pires préjugés du Canada-anglais face aux Francophones et au Québec. Ainsi, à propos d'un épisode sur le Québec de 1914, au début de la Première guerre mondiale, on représente les Canadiens-français de manière négative: « Le scénario original dépeint de ce fait les Canadiens français comme des pacifistes ethnocentristes qui ne s'enrôlent pas dans l'armée, frustrés qu'ils sont par le Règlement 17, règlement qui limite l'usage du français comme langue d'enseignement et de communication dans les écoles ontariennes » (165). Bien pire: tout au long du processus d'élaboration et de scénarisation des épisodes, des experts québécois chargés de critiquer et de valider le projet ont prévenu les producteurs des erreurs, des préjugés et des conceptions fausses colportées par le découpage des épisodes, et bien des inexactitudes auraient pu être corrigées à ce moment, n'eût été de l'entêtement néocolonial des producteurs de cette série. Il est fascinant de suivre les personnages historiques et de constater qui sont, dans chaque situation, les « bons » et les « méchants ».

Si on se désole de la large diffusion (particulièrement dans les écoles) de cette série télévisée, à l'évidence biaisée mais à l'image des contradictions et des inégalités canadiennes, on ne peut qu'admirer le travail d'une grande rigueur effectué par Olivier Côté, qui dépasse les limites de la discipline historique pour emprunter efficacement les méthodes des sciences sociales et des études médiatiques. En ce sens, le livre *Construire la nation au petit écran* devrait être lu par les chercheurs en études canadiennes et en histoire comparée. Les bibliothèques universitaires devraient en posséder un exemplaire. On peut le commander directement chez son éditeur (Septentrion, à Québec), en deux versions: sur papier ou en livre électronique.

Yves Laberge

Laura Atran-Fresco, *Les Cadiens au présent. Revendications d'une francophonie en Amérique du Nord*, Québec: Les Presses de l'Université Laval, 2016 (262 S.; ISBN: 978-2-7637-2820-9; CAD 32,95)

Das vorliegende Buch verfolgt eine zweifache Zielsetzung: zum einen die Geschichte, die Entwicklung und den Stellenwert der frankophonen Gesellschaft und Kultur in Louisiana im Kontext der Beziehungen zu den anderen frankophonen Kulturen Nordamerikas, insbesondere Kanadas, darzustellen; und zum anderen die aktuelle Einstellung von Französisch-Studierenden in Louisiana zur französischen Sprache, zu ihren Ausprägungen in Louisiana und zur frankophonen Kultur der *Cajuns* anhand von Umfragen herauszuarbeiten. Beiden Zielsetzungen wird der vorliegende, mit knapp 250 Seiten relativ konzise Band gerecht – wenn auch mit einigen Lücken, die zu Fragen und Kritik Anlass geben. Die ersten beiden großen Kapitel des Buchs, „Les Cadiens“ (I) und „Intégration au monde francophone“ (II) überschrieben, geben in der Tat einen recht guten Überblick über die Geschichte der frankophonen Gesellschaft und Kultur in Louisiana, deren Entwicklung durch den Niedergang der Plantagensellschaften des amerikanischen Südens nach dem Sezessionskrieg in der zweiten Hälfte des 19. Jahrhunderts, aber auch durch die monolingual ausgerichtete Sprachgesetzgebung der USA sukzessive – und vor allem seit Ende des 19. Jahrhunderts – deutlich an Boden verloren hat. Einen entscheidenden Einschnitt bildete in diesem Zusammenhang die Abschaffung des Französischen als Verwaltungssprache 1914 und als Unterrichtssprache an den Schulen in Louisiana im Jahre 1915 (vgl. 24). Gut herausgearbeitet wird auch das Phänomen der „Renaissance louisianaise“ seit den 1960er Jahren, die von der in Kapitel III („L'institutionnalisation“) ausführlich dargestellten Gründung des CODOFIL (*Council for the Development of French in Louisiana*) im Jahr 1968 auf Initiative des Rechtsanwalts James Domengeaux – eine Institution zur Förde-

rung der französischen Sprache und Kultur in Louisiana – und der Einführung zahlreicher Klassen mit intensiviertem Französischunterricht („Classes d’immersion“) an öffentlichen Schulen entscheidende Impulse erhielt. Zumindest *de jure* erhielt der Bilingualismus in Louisiana in der Folge einen offiziellen Status, da das Französische auch als Verwaltungssprache wieder zugelassen wurde (vgl. 29). Die Aufwertung des Französischen in Louisiana seit den 1960er Jahren ging einher mit einer erneuten Intensivierung der kulturellen Beziehungen zwischen der frankophonen Minderheit Louisianas und dem frankophonen Kanada, vor allem den *Acadiens* in den kanadischen Westprovinzen Nouveau-Brunswick und Nouvelle-Écosse, die ihren Ausdruck in vielfältigen institutionellen und politischen Kontakten, zahlreichen gemeinsamen Kultur- und Musikfestivals und den Publikationen von Autoren aus Louisiana im kanadischen Verlag Editions d’Acadie in Moncton (der bis 2000 bestand) fand. 1971 wurde, wie die Verfasserin erwähnt, der Begriff „Acadiana“ zur offiziellen Bezeichnung des frankophonen Louisiana, das 1974 auch eine eigene Flagge erhielt, eingeführt (31f.).

Das letzte Kapitel (IV) des Buches mit dem Titel „La conscientisation de la jeunesse“ geht auf den Bewusstseinswandel unter Teilen der jüngeren frankophonen Bevölkerung ein, die, so die Verfasserin, der frankophonen Sprache und Kultur in ihren verschiedenen Ausprägungen – vom Spracherwerb und der Sprachpflege über die Gastronomie bis hin zur Literatur und zu spezifischen Festen und Sozialisationsformen wie dem *Mardi Gras* – eine wachsende Bedeutung beimisst. Auch in Verbänden wie „Francojeunes de la Louisiane“ seien erneut Forderungen nach einer Anerkennung und Festigung der Identität der frankophonen Bevölkerungsschichten Louisianas erkennbar, die sich in drei Facetten (die die Verfasserin als „processus“ bezeichnet) äußern: in der Forderung nach einer Integration Louisianas in die Institutionen der Frankophonie („Organisation Internationale de la Francophonie“); in der weiteren institutionellen

Festigung der schulischen und politischen Institutionen zur Förderung der frankophonen Minderheit in Louisiana; und in der Förderung des Bewusstseinswandels der Jugend (vgl. 195).

Auch wenn der vorliegende Band einen guten Überblick über die Entwicklung der französischen Sprache und Kultur in Louisiana gibt und zur gegenwärtigen Situation, u.a. durch die durchgeführten Umfragen und ihre Ergebnisse, neue Erkenntnisse und Einsichten vermittelt, so bleiben doch einige kritische Fragen. So erwähnt die Verfasserin nur sehr kurz in ihrem historischen Kapitel (20) einzelne Zeitungen, während in den Ausführungen zur Aktualität der Stellenwert der Medien, insbesondere jener der Printmedien im 19. Jahrhundert und des Radios sowie des Fernsehens im 20. Jahrhundert und schließlich des Internets im 21. Jahrhundert ausgeblendet bleibt. Almanache wie der *Almanach Louisiane* und der *Almanach de la Renaissance*, der sich selbst in der „Préface“ der Ausgabe von 1869 als Periodikum der „grande famille franco-louisianaise“ bezeichnete, und Zeitungen wie *L’Abeille de la Nouvelle-Orléans* und *Le Propagateur Catholique* hatten im 19. Jahrhundert eine herausragende, auch identitätsstiftende, Rolle für die frankophone Minderheit in Louisiana. Welche französischsprachigen Medien im gegenwärtigen Louisiana existieren und welchen Stellenwert die frankophone Minderheit und ihre politischen und kulturellen Wortführer im Internet einnehmen, etwa auf publikumswirksamen Webseiten oder Blogs, und sich gezielt – vor allem im Hinblick auf die jüngere Generation – einbringen, findet keine Erwähnung. Fragen hier nach sowie nach der Bedeutung des transnationalen französischsprachigen Fernsehsenders TV5 Amérique im frankophonen Louisiana hätten auch Bestandteil des ausführlichen Fragenkatalogs sein können, der Französischstudierende an Universitäten und Colleges in Louisiana vorgelegt wurde (vgl. 253-263). Dieser räumt zwar der frankophonen Literatur, der Musik und den traditionellen mündlichen Erzählungen

(„Contes“) in ihren verschiedenen sprachlichen Ausprägungen einen gewissen Stellenwert ein – der jedoch die frankophone Kultur Louisianas tendenziell aus einem ‚folkloristischen‘ Blickwinkel betrachtet –, aber nicht den diversen Medien und der Medienkommunikation. Es fehlen auch präzise Bezüge und entsprechende Fragen zum Stellenwert des Französischen im beruflichen und ökonomischen Bereich, einschließlich des seit den 1960er Jahren zunehmend wichtiger werdenden Sektors des Tourismus.

Die Verfasserin hat mit ihrer Studie ein engagiertes und zugleich informatives Buch zur frankophonen Minderheit in Louisiana vorgelegt, deren heute sehr begrenzten Stellenwert sie mit Recht betont, wenn sie vom „caractère très limité de la place recon nue au français dans le sud de la Louisiane“ (191) schreibt und die Frankophonen Louisianas als eine Minderheit bezeichnet, zu der sich offensichtlich nur noch ein verschwindend kleiner Teil der Bevölkerung Louisianas explizit bekennt (44.960 im Jahre 2000 im Vergleich zu 431.651 im Jahre 1990, vgl. 38). Die Verfasserin lässt jedoch ebenso viele Fragen offen wie sie – begrenzte - Antworten formuliert.

*Hans-Jürgen Lüsebrink*

Richard White, *Planning Toronto. The Planners, The Plans, Their Legacies, 1940-1980*, Vancouver, Toronto: UBC Press, 2016 (xiv+450 pp.; ISBN 978-0-7748-2935-9; CAD 50,00)

Toronto historian Richard White has written a thoroughly researched and documented, concisely argued, very readable and richly illustrated book describing and analyzing the multifaceted transformations of urban and regional planning taking place in Toronto and its wider region from the 1940s into the 1980s. His guiding question outlined at the outset illustrates why this book may well be of interest to many scholars (and even non-academics) way beyond

the confines of the disciplines of history or planning: He wants to understand why Toronto as a city looks the way it does and what planning has to do with this. In other words, in what way has planning had an impact – if, indeed, it has had one – on the physical form, the landscapes, and even the configuration of daily life in Toronto and its suburbs. Hence the book may speak not just to historians interested in planning or planners interested in the history of their discipline, but also to geographers, architects, sociologists, political scientists as well as to residents and even those who are ‘just’ interested and informed visitors or – dare one say it? – fans of Toronto.

To precisely delineate the scope of the undertaking White clarifies that this is not a history of Toronto or of all the changes affecting the city during these four decades, nor is it a general treatise on planning per se. His focus is on urban and regional planning which encompasses issues as land use, transportation infrastructure, parks and open spaces as well as piped services (water and sewage). It covers the work done by planners and other related professionals (architects, landscape architects, engineers etc.), irrespective of their being in public or private employ, and it understands planning as a process of devising future oriented plans for implementation – so it’s much more than just land use regulation or control. White’s interest is centered on Toronto, and since the city experienced substantial expansion and outward growth over the decades covered, he also includes the regional perspective but only insofar as it is of relevance to the development of Toronto. He thus excludes planning in the independent suburban municipalities, but he includes the development of regional governance structures, processes, and plans as they become important vis-à-vis the City of Toronto. In the same way the regional planning activities and initiatives of the provincial government of Ontario are being treated as and when they become of relevance to the development of the Toronto region. The temporal focus results from the premise



that there was no planning in the above-mentioned sense in Toronto before the 1940s and that by the 1980s a whole new system or paradigm of planning had been established, the precise configuration of which is still somewhat unclear and ambiguous even today.

White's study is divided into five chapters. The first sets the scene, detailing the development of a planning system in the true sense of the word during the 1940s to the mid-1950s. This owes much to World War II and a widespread consensus on the efficacy of state-led planning. In Toronto, first attempts at expert-led municipal planning (through an appointed Planning Board) had to contend with political elites of a populist outlook that shied away from fiscal commitment and comprehensive planning. Yet with largely unplanned urban expansion on the horizon, other actors, not least the province, were less hesitant.

Chapters two through four analyze the emergence and establishment of a potent and diverse planning system for city and region which largely mirrored the ideas of a modernist planning paradigm. Chapter two deals with the province-driven establishment of the Municipality of Metropolitan Toronto. With its Metropolitan Toronto Planning Board – whose jurisdiction extended further into the region, even beyond the 13 Metro municipalities – the province ushered in a truly regional planning approach and the establishment of a potent, thoroughly modernist and interventionist planning and development bureaucracy that literally paved the way for a systematic and orderly process of suburbanization. This has left an astounding legacy in the physical landscape: a network of highways and high-capacity arterial roads *and* a functioning, high-capacity system of public transit, a modern system of water and sewage pipes as well as water treatment facilities, state-of-the-art neighbourhood-based designs for new suburban subdivisions, a mix of housing and tenure types including apartment buildings spread throughout the whole suburban area, a

distribution of industrial lands throughout Metro, and a compact urban form focusing development along the lake shore, thus avoiding indiscriminate sprawl or a multitude of satellite towns.

Chapter three tells the story of establishing planning in the City of Toronto. With expert planners tightly controlled by a cautious (and distrustful) conservative Council there is little evidence of planning being able to proactively guide new development or devise schemes for comprehensive renewal or modernization of the city fabric. Therefore, its physical legacy remains scarce; what development there was arguably was more a consequence of the determination of other actors, both private developers and the province in combination with other special interest groups, e.g. in the field of housing. As chapter four reveals – this looks at the Toronto region as perceived and envisaged by the provincial government – even more spatially encompassing initiatives for regional planning (the provincial Greater Toronto Region concept) remained similarly ineffectual, in spite of being based on most thorough, data-driven population and transportation forecasts. There were just too many localist interests in the wider region to acquiesce to a grand regional scheme of urban/suburban order.

Chapter five ties these three distinct arenas of conceptualizing and practicing planning together again, analyzing the transformation of this modernist, expert-led comprehensive planning approach and system from the late 1960s onwards. Reflecting the impact of general countercultural tendencies in society at large, it focuses on the importance of an emerging New Left and a new middle class in resisting modernistic comprehensive planning approaches and projects – with the stopping of the inner-city Spadina expressway its most symbolic moment. As established neighbourhoods articulated their resistance to change brought about by metropolitan growth, new reform councillors and then mayors converted planning into a district-based, localist system of preserving (the

qualities of existing) residential neighbourhoods at the expense of metropolitan or truly regional perspectives. While thus preserving the now much-cherished qualities of the inner city, the new system of planning had little guidance to offer for the increasing pressures of metropolitan change brought about by globalization and neoliberalism.

But that particular story (of postmodernist [?] planning in Toronto) remains to be told in another book. This one, detailing the emergence and establishment of the modernist paradigm of planning, scrutinizing its strengths and weaknesses, spatial, political and social implications – and above all, tracing its physical impact on the diverse landscapes of Greater Toronto through a huge variety of wonderfully illustrated case studies of urban projects, plans and initiatives – is a masterfully told story. It is based on first-hand interviews with almost all relevant actors in the dramas related as well as on a wide-ranging bibliography. Its thoroughness, its careful and plentiful annotations, its highly useful index make it a historical work of the highest quality and a delight to read.

*Ludger Basten*

Ben Bradley/Jay Young/Colin M. Coates, Hg., *Moving Natures: Mobility and the Environment in Canadian History*, Calgary: University of Calgary Press, 2016 (352 S.; ISBN 978-1-55238-859-4; CAD 34,95)

Der vorliegende Band ist der fünfte, der in der Reihe "Canadian History and Environment", herausgegeben von Alan MacEachern, bei der University of Calgary Press erschienen ist. Ausgangspunkt der Herausgeber ist die Einsicht, dass Mobilität – von Menschen, Material und Ideen – die kanadische Wahrnehmung von und Interaktion mit Landschaft und Umwelt stark geprägt hat. Die zwölf Einzelbeiträge, in der

Mehrzahl von HistorikerInnen verfasst, setzen sich mit den unterschiedlichen Regionen in diachroner Perspektive auseinander und untersuchen u.a. den Einfluss klimatischer Bedingungen auf Transportsysteme und -muster, die Folgen der Errichtung von Mobilitätskorridoren für Flora und Fauna und die Effekte sich verändernder Mobilitätstechnologien und -praktiken auf die Tourismusindustrie. Am Schnittpunkt von Umwelt- und Mobilitätsgeschichte angesiedelt nähert sich die Aufsatzsammlung ihrem Thema im Hinblick auf die Konstruktion und Verwendung verschiedener Mobilitätstechnologien und Infrastrukturen sowie deren Wirkung auf menschliche und nicht-menschliche Umwelten. Im zweiten Teil der Fallstudien widmet sich der Band mobilen Praktiken im Hinblick auf verschiedene Formen von „recreational mobility“ (Klappentext), wobei nicht ganz klar wird, warum dieser Fokus gewählt ist – auch das Umschlagbild, Alex Colvilles „Ocean Limited“, ein Gemälde aus dem Jahr 1962, deutet das nur subtil an.

In ihrer Einleitung beginnen die Herausgeber mit der Frage, wie sich neue infrastrukturelle, technologische Möglichkeiten der Mobilität zunehmend positiv auf das Selbstbild Kanadas auswirkten: „the grand expanse of a nation with too much geography was no longer an obstacle to national greatness“ (2); Mobilität und (nationaler) Fortschritt sind demnach konzeptuell eng verwoben. Dieser Einsicht folgend diskutieren sie die Errichtung neuer Transportwege als „nation-building projects“ (2) – nicht zufällig koinzidiert "the emergence of the Canadian nation-state [...] with this transportation revolution" (3) –, die auch zu neuen Wahrnehmungen des Verhältnisses von Natur und Nation führten. Das kanadische Fortschrittsnarrativ – eine Konzeption kanadischer Geschichte als „epic struggle to penetrate the wilderness, capture resources, and consolidate the country through improved transportation“ (5), so die Herausgeber, sei bis heute populär.

Dies nimmt der Band zum Anlass, sein Thema an der Schnittstelle zwischen Um-

welt- und Mobilitätsgeschichte unter zweierlei Aspekten zu betrachten: den „material practicalities of mobility“ (5) und deren ökologische Auswirkungen einerseits, die die erste Hälfte der Fallstudien unter dem Banner „Production, Pathways, and Supplies“ in den Blick nimmt; und die „cultural perceptions inspired by different forms of mobility“ (7) andererseits, denen die AutorInnen in der zweiten Hälfte des Bandes („Consumption, Landscape, and Leisure“) nachgehen. Mobilität wird in der Einleitung breit als *umbrella term* für u.a. „travel, transportation, tourism“ (9) und verwandte mobile Praktiken definiert und schließt „the movement of people, objects, images, and wastes across boundaries and over time and space, as well as the motivations behind and social implications of these movements“ (9) ein. Diese breite Definition wird zwar dem Forschungsgegenstand gerecht, allerdings ist anzumerken, dass die Einzelbeiträge an der Zirkulation von „images“, „cultural meaning“ und sozialen Konsequenzen insgesamt deutlich weniger interessiert sind als etwa an Transportgeschichte und sich damit die Frage nach einer engeren, dem Band besser entsprechenden Definition stellt. Wäre der Fokus ein kulturwissenschaftlicher gewesen, wäre das Fazit der Herausgeber, dass kein „great deal of difference between the Canadian experience and that of other, similar parts of the world“ (17) bestünde, vielleicht ein wenig differenzierter ausgefallen.

Die Fallstudien können hier natürlich nicht im Einzelnen diskutiert werden; einige davon scheinen tatsächlich „mobility“ weniger konzeptuell im o.g. Sinne, sondern synonym mit „transportation“ zu verstehen, was zu bedauern ist, weil es die neuen Perspektiven der interdisziplinären Mobility Studies unberücksichtigt lässt. In ihrer regionalen Breite sind sie jedoch beeindruckend; zeitlich beginnend mit der Schifffahrt Mitte des 19. Jahrhunderts, führen sie zum Siegeszug der privaten Automobilität, wobei sich die Mehrzahl mit den ersten sechs Dekaden des 20. Jahrhunderts beschäftigt. Auch ist hervorzuheben, dass die

indigene Perspektive zumindest immer wieder mitgedacht wird; umso erstaunlicher ist die relative Absenz anderer *race/class/gender*-kritischen Perspektiven. Wer über die historische Bedeutung der *Intercolonial Railway*, der kanadischen Dampfschifffahrt, des St. Lorenz-Kanals oder urbaner Projekte wie der *Toronto Subway* Genauer erfahren will und LeserInnen, die sich für die Tourismusgeschichte Kanadas auch unter ökologischen Gesichtspunkten interessieren, ist der Band nichtsdestotrotz zu empfehlen.

Alexandra Ganser

Julia Sattler, ed., *Urban Transformations in the U.S.A.: Spaces, Communities, Representations*, Bielefeld: transcript 2016 (425 pp; ISBN 978-3-8376-3111-1; EUR 39,99)

*Urban Transformations in the U.S.A.: Spaces, Communities, Representations* aims to present a timely and current overview of several different fields of study pertaining to and concerning the North American urban space and connecting them to a global realm of cityscapes. The essays in this collection offer a wide and representative array of ways in which the urban space has been and is still being transformed from its first conceptions into present day's globally connected metropolises and beyond. This collection of texts, in its varied approaches to narratives from and about urban spaces and issues concerning North American cities and metropolises specifically, shows the manifold ways in which the urban environment facilitates personal and communal transformations of identity as well as systemic processes while at the same time being profoundly influenced and continually changed by its inhabitants in a fundamentally reciprocal relationship.

In her introductory essay, Julia Sattler outlines the impetus for the body of texts by drawing a bridge from present-day issues of urban environments in the United

States such as the consequences and issues resulting from the processes of de-industrialization in the Rust Belt cities to similar issues inherent to the Ruhr region of Germany. In identifying and connecting comparable issues resulting from urbanization both in the United States and in Germany, Sattler grounds the premise for the research conducted at the Ruhr universities right in their native region while relating them to U.S. metropolises and urban spaces around the world.

The historical and spatial objectives or urban transformations in the United States are discussed in their various aspects in the section *Models Of Urban Transformation*. Beginning at the core of the nation with Michael Wala's deliberation of the architectural and highly symbolic construction of the nation's capital, the second text moves from the core city into the suburban areas that have been strategically transformed by the integration of what author Nick Bacon calls *crossroads-urbanism* (44), highlighting their emblematic function as transitory connection points in a system of highways. Yet, it is not just the space between the cities that has been transformed by their presence, the urban space itself has been transformed into a space providing (in-)visibility that strongly influences political discourse, especially for minority groups. As Tazalika te Reh shows, acts of public (in-)visibility have shaped the production of African-American art and political participation acutely. In contrast, Walter Grünzweig takes issue with Richard Florida's theory of the *creative class* and suggests that the concept moves against an Emersonian understanding of creativity as an individual attribute.

In *Mapping EthniCity*, the texts move towards experiences of minorities in the urban space. Again, historical aspects of city dwelling and contemporary experiences of living in the urban space are connected. While Insa Neumann centers on the experience of German immigrants and their progeny in New York City through the investigation of cultural practices in both the private

and public realm, Kornelia Freitag highlights the transnational aspect of immigrant experiences and identities in Indian-American narratives. Josef Raab then moves the discussion to the West Coast and into the Latin-American yet heterogeneous *barrio* of East L.A. New York's Chinatown is investigated from two different viewpoints – the culinary realm (Bidlingmaier) and the tourist experience (Mikó) – to underline its function as cultural enclave in the city. Thomas Heise examines Chinatown again in the third section – *Liminality and the American City* – with relation to its prominent role in crime narratives. While the narrative potential of its inhabitants is investigated here, John Heggglund subsequently argues that *post-human* agents (260) similarly enact influence and initiate change in the urban space. This sentiment relates to the influence of the gas station in the suburban landscape that has irrefutably changed spatial developments and movement in the space itself, as Gary Scales points out. Harkening back to fundamental American mythologies, Utku Mogultay applies the frontier myth to urban space to underline spatial and cultural transformation.

*Contested Spaces* presents aspects of political and cultural power relations in the urban space, emphasized by institutions such as newspapers and other media. Kathrin Muschalik makes an example of reports of the 1992 riots in the *L.A. Times* and shows how news coverage shaped and influenced the public opinion during the crisis. Similarly, Eva Bosenberg looks at the representation of L.A.'s *inner city* in fiction, contesting conventional stereotypes of African-American urban residents. One aspect that informs much of the discourse is the issue of gentrification, which is central to Astrid Kaemmerling's investigation of its filmic representation that documents residents' displacement in San Francisco's Mission District. The transitory nature of space in the urban environment again is essential in Faye Guenther's assessment of queer spaces and their function as memory archives.

The final essay, in the section *Perspectives in Urban American Studies*, suggests a reading of the body of texts presented in this collection as a connection between different forms of media and their influence on the urban space. Buchenau and Gurr suggest a shift towards an understanding of narratives as vital in the shaping and realization of urban projects and a perception of transformations of urban space. They argue that changes in urban mapping as well as the cultures and relations in the space are primarily influenced by narratives about the urban space.

This final assessment connects the interdisciplinary and diverse fields of study presented throughout this volume in connecting them not only through their focus on urban space but the use of different narrative techniques that inscribe meaning into the urban space. Similar to the connection between Ruhr and Rust Belt, the selection of texts is bound together by the various issues and opportunities the urban theory presents for scholars of different disciplines. Tying together the multifaceted history of the city and future perspectives for development and change in the urban space, the volume provides not only a broad insight into the field of urban studies but a jumping-off point for further research and scholarship that promises to retain the city in its various iterations at the center of American studies.

Bianka Gengler

Markus Moos/Robert Walter-Joseph, eds., *Still Detached and Subdivided? Suburban Ways of Living in 21<sup>st</sup> Century North America*, Berlin: jovis Verlag, 2017 (144 pp.; ISBN 978-3-86859-457-7; EUR 35)

At least since the 1950s, suburbs have long been considered a characteristic feature of North American urban landscapes. Planners, developers, real estate agents, and even some scholars, have praised this form

of residential layout and urban living as modern, efficient, family-friendly and affordable. But quite early, critics, among them the prominent voices of Jean Gottman and Jane Jacobs, have decried the sprawl of suburban detached single-family dwellings as voracious consumers of open land, as a wasteful supply of basic urban infrastructures and services, or as a sterile form of urban living eroding the vitality of city cores. Some of the “experts” have pleaded for a return to “compact cities”, others have favoured the alternatives of “satellite communities” or “new towns”, or of high-density “super-blocks”. This reviewer has experienced in the late 1960s and 1970s a personal housing transition from living in a high-rise apartment at the edge of the centre of a Canadian Census Metropolitan Area (CMA) to a suburban bungalow, and shortly afterwards to a heritage home in the old residential area of a medium-sized Prairie city.

There is an abundance of literature on North American suburbs, scholarly publications from different academic disciplines, official documents from various agencies, and also popular reports. At the outset, one could therefore pose the question whether this new book will give the reader new insights and be a meaningful addition to the abundant literature on this topic. In spite of the fact that this book reiterates and reformulates some earlier observations and findings, several arguments can be made for the merits and innovative value of the book edited by the urban planners Moos and Walther-Joseph.

This book presents the results from the major Collaborative Research Initiative “Global Suburbanisms: Governance, Land, and Infrastructures in the 21<sup>st</sup> Century” (2010–2017). While interdisciplinary in focus, the research has clearly a planning focus with most of the contributors being members of the School of Planning, University of Waterloo, Canada; among them also a group of students who participated in this project as part of their coursework. This team of the University of Waterloo was

complemented by Elvin Wylie, Chair of the Urban Studies Coordinating Committee at the University of British Columbia, by Pablo Mendez of the Department of Geography and by Liam Mc Guire of the Department of Geography at the University of British Columbia.

The book gives a most recent overview and critical analysis of the North American suburbs as the pervasive urban residential land use and suburban living dream for millions of families. It addresses the principal issues of suburbia, its planning ideals, challenges, and evolving patterns, and also attempts to shed some light on the options for suburban futures. Maybe a touch too audacious, the book claims to be “the first of its kind: a blend of critical urban theory, planning policy, and empirical visual analytics focused on the multiple dimensions of suburban ways of life that transcend the taken-for-granted stereotypes of the city/suburb divide” (8). The volume is structured into the following five principal units: Suburban imaginaries; defining suburbanisms; planning the North American suburbs; mapping suburbanisms; and suburban futures. The units contain a number of short articles on relevant topics amply illustrated with photographs, graphs, and maps. The inclusion of 82 colour figures, expressive photographs on different types of suburbs, clear and easily readable graphs, and especially the extensive series of computer enhanced “machine readable data files” have to be considered as one of the most attractive features of the book. Refreshingly innovative is the dialogic exchange of four fictional planners which allows the reader to “listen” in a most direct fashion to their professional debates. Each unit is further supplemented by a generous list of end notes of references – an impressive total of 269 entries.

In the first two introductory chapters, the pervasive rise of private automobile use, the desired residence in a socially and culturally homogeneous “de-racialized” environment, “domesticity”, i.e. the prevailing “nuclear family” and domestic role of women, and

the rise of an urban middle class, are identified as the principal agents for promoting the North American suburban way of life. Planners, investors, and architects were keen to accommodate this “suburban dream” and also to promulgate it, although some scholars and practitioners criticized this development of excessively wasting open spaces, of being environmentally harmful, or of creating conformist, sterile urban landscapes. To test these identified key features of suburbanism, the authors select a series of indicator variables and mapping component scores for the nine largest Census Metropolitan Areas (CMAs). In the chapter “Planning the North American Suburb”, Pierre Filion gives a succinct overview of the evolution of urban planning and (sub)urban transformation in North America for the seventy-year period examined in this book. He concludes that in spite of some efforts of “recentralization”, higher urban densities, expanded and more efficient public transportation systems, and new and more varied design features for housing, urban dispersion and the ideal of suburban single detached family homes, serviced by large shopping malls, remain the characteristic features of North American cities.

In the opinion of the reviewer, the most interesting and novel part of the book is devoted to “Mapping Suburbanisms”. Here, six US-American Metropolitan Statistical Areas and six Canadian Census Metropolitan Areas serve as examples to portray in a series of maps the following urban features: Age of the urban structures; dwelling types; mode of transportation used by urban dwellers; proportion of first-, second- and third generation immigrants; proportion of visible and non-visible minorities; housing tenure; rates of impoverishment; proportion of urban and suburban ways of living. Using statistical data of the American Community Survey of the US Census Bureau for the year 2010 (US cities) and the CMA census tract data of Statistics Canada for the year 2011 (Canadian cities) the urban maps have been compiled on the basis of the tool of ArcGIS,

Version 9.0 of the Environmental Systems Research Institute, Redland, California. Additional maps depict "suburban ways of living" measured as a share of single-family living, commuting by car to work, and home-ownership exceeding the metropolitan average. Here the question arises whether these are the only and most important criteria for defining current "suburban ways of living". While the reader is captivated by a wealth of information, the reviewer would have welcomed a more detailed comparative analysis on the US-American and Canadian Metropolitan Areas considering the variety and obvious differences of the cities portrayed.

A very interesting concluding chapter of the book is entitled "Suburban Futures". Here, the following graphic typology of North American residential suburbs is proposed: Classic Suburbs; New Urbanist Suburbs; High Rise Suburbs; Transit-oriented Suburbs; Ethnoburbs; Distant Suburbs; Vertical Suburbs in Cities; and Detached Urbanism. The chapter also features very stimulating articles on new perspectives of suburban design and suburban living: Planning Suburban Public Spaces for Youths; Intergenerational Living on a Suburban University Campus (York University at the northern edge of Toronto); Aging in the Suburbs; and a short article on design

features of the "big-box" shopping mall of the "Boardwalk" in Waterloo. While this mall is labelled "a suburban redesign with a human scale", the reviewer with his personal acquaintance of the "Boardwalk", is not convinced that the proposed design transformation will substantially attenuate the disadvantages of the big-box mall. Considering the growing popularity of new urban green spaces and urban gardening, unfortunately too brief glimpses treat the "local suburban agriculture" and the integration of "heritage farms" into the suburban developments. As a concluding article, somewhat out of place is a feature on autonomous vehicles as a potential "sentinel" of low-carbon suburban futures. Instead, the reviewer would have welcomed a summary of the research findings and a general discussion on the future of North American suburbs.

In sum, this is a very attractive and stimulating book, with captivating short texts and ample illustrations. Primarily conceived from an urban planner's perspective, it is a very useful source book and guide for other related disciplines, for professionals, academics and urban dwellers, many of them having personal experiences of living, shopping or recreating in the suburbs.

*Christoph Stadel*