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Colin M. Coates/Graeme Wynn (eds.), *The Nature of Canada*, Vancouver/Toronto: On Point Press, 2019 (376 pp.; ISBN 978-0-7748-9036-6; CAD 29.95)

Many Canadians (and many Canadian Studies scholars) have long used and perpetuated the notion that the natural environment has shaped Canadian identity and “the Canadian psyche” (and its literature and art) in a particular way. In 1943 Northrop Frye identified nature as a threat to human existence in Canada. And in the early 1970s, Margaret Atwood, one of many intellectuals trying to find something uniquely Canadian in the country’s culture (to counteract the growing influence of American culture), saw “survival as the central symbol of Canadianness” and underlined that “Canadian heroes almost invariably died or failed.” Arguably, the theme is alive and well even today, as popular Canadian “mythology” often refers to Jacques Cartier describing the north shore of the Gulf of St. Lawrence as “the land God gave to Cain”. And yet, this is not and has never been the only way to view, envisage and experience nature in Canada. For early European settler colonialists nature provided resources to be harvested, leading Harold Innis to state that Canada “emerged as a nation not in spite of geography but because of it.” And of course, native peoples had long developed succinctly different relations with and views of Canadian natural environments. Developing a more pluralistic and questioning perspective of the natural environments of Canada is one of the overarching themes uniting the contributions in this volume.

The Nature of Canada is a selection of 16 essays on, well, the nature of Canada and

on the way Canadians have engaged and interacted with nature, changing it and being changed by it in the process. The essays reflect upon the way in which Canadians and the peoples of Canada have, over the course of history, thought about and imagined nature, shaped, changed and used nature, and how some have benefited while others’ ways of life have been threatened in due course. The contributors to the volume are historians and historical geographers who have shaped and configured the field of environmental history in Canada, initially coming together through and in the Network in Canadian History and Environment project. While differing in approach and style, the contributions gathered in this volume are essays rather than analytical pieces. They present innovative ideas and provoke thought, provide new and sometimes unusual perspectives. And they draw in the readers and call for their engagement through both the intellectual topic as well as the actual “problems” surrounding Canadians’ approaches to and uses of nature. While ideas and subject matter of the essays vary widely, making it impossible to discuss the merits of each of them, the generally crisp and fresh writing makes for a highly stimulating book – not just for historians and historical or environmental geographers but for Canadian Studies scholars in general.

Many of the essays consider very “physical” topics. In “Nature and Nation”, for example, Graeme Wynn explores the geology (“deep time”) of Canada, in “Nature We Cannot See” he looks at the “too small to be visible” parts of nature: pathogenes, and how they have shaped “natural” Canadian landscapes. Other essays reflect upon clear-

ly human-impacted or human-designed physical landscapes, be they farming (Colin Coates' "Back to the Land") or urban landscapes (Michèle Dagenais' "Imagining the City") or the bits and pieces that link them: communication lines and infrastructures (Ken Cruikshank's "Every Creeping Thing"). Physical resources are another – obvious – theme to consider when exploring human-nature relations in Canada. In "Eldorado North" Graeme Wynn and Stephen J. Hornsby explain how different approaches to nature configured European resource exploitation with regard to the fur trade and the cod fisheries. Arn Keeling and John Sandlos' "Never Just a Hole in the Ground" looks at the exploitation of mineral resources, while in "The Power of Canada" Steve Penfold focusses on the energy resources whose exploitation has changed some Canadian landscapes in unprecedented form.

Two essays turn to actors behind the discourses on (post-)modern conservationism: Joanna Dean's "A Gendered Sense of Nature" highlights the role of women in the counter-cultural emergence of environmentalism in the 1960s, while Graeme Wynn and Jennifer Bonnell's "Advocates and Activists" charts the later emergence of David Suzuki as a preeminent voice of Canadian environmentalism.

Other essays speak primarily of epistemologies, ideas and the configurations of concepts and perspectives. In "Painting the Map Red" again Graeme Wynn interprets three very different maps to explore how different approaches to pictorial representation shape human views of nature. Julie Cruikshank's "Listening for Different Stories" pleads for western scientists to open up to indigenous peoples' epistemologies and to listen for (not to) their stories of nature. Claire E. Campbell explores the concept of wilderness and its use in Canadian public discourses, Tina Loo, looks at the importance of scale in the conceptualization of nature-transforming action, especially in plans and projects of the high-modernist era. And Liza Piper's "Climate of our Times"

reveals how even "the climate" is, of course, an intellectual construct, and how this impacts on the way we reflect upon and deal with (or not, as the case may be) climate change.

Towards the end the book turns to climate change as arguably the most thought (and emotion) provoking environmental process of our times with its huge, yet still ill-understood consequences for all "natural" environments in Canada. The last essay, "Time Chased Me Down and I Stopped Looking Away", is Heather E. McGregor's deeply personal reflection of climate change and its implications, while face to face with some of the most breathtaking "northern" nature Canada has to offer.

All these essays can – and should – be read as individual pieces and in any order (the discussion above does not correspond to the order in the book). And yet, as a well-edited and nicely illustrated collection they develop a special potency. This is a thoughtful and thought-provoking book, tremendously reflective – especially when it comes to epistemologies of what we consider knowledge ("scientific" or otherwise) – yet unashamedly intellectual and "activist" at the same time, believing that the insights offered may "help meet[ing] the challenge of living more sustainable lives in Canada" and that "changes for the better remain possible".

Ludger Basten

J. I. Little, *At the Wilderness Edge. The Rise of the Antidevelopment Movement on Canada's West Coast*, Montreal & Kingston/London/Chicago: McGill-Queen's University Press, 2019 (200 pp.; ISBN 978-0-7735-5640-9; CAD 29.95)

While Canadian culture knows a long tradition of seeing nature and wilderness as vaguely or acutely threatening – see the review of Coates & Wynn's *The Nature of Canada* in this volume –, roughly from the 1960s onwards, a different attitude towards nature started to gain recognition. Not only,

but also in Vancouver and its surrounding region, many people in general and “urban dwellers” in particular increasingly began to look upon the natural or quasi-natural environment as a place for active recreation and (at least holiday or weekend) dwellings that offered a respite from, or even an alternative to increasingly hectic modern urban lifestyles. There are various “movements” that can, with some justification, be traced back to these times and developments. Movements are, after all, primarily mental constructs or simply denominations for particular aspects of rather complex and variegated social, political and cultural transformations. In Vancouver at the time, various countercultural, (proto-) environmental and progressive local political reform movements came together and changed the way “things” were being done in the political arena.

In this relatively slender study (the actual text only spans 131 pages, the rest being taken up by copious notes, bibliography and index), J. I. Little focusses on the changing politics and practice of land development in and around Vancouver. Framed by a short introduction and conclusion, he essentially charts the “rise of the antidevelopment movement” through five case studies of land development conflicts in the city and its region since the 1960s. The five cases deal with different kinds of such conflicts: how to use an inner-city parcel of land sandwiched between downtown and the protected wilderness of Stanley Park (ch. 1), how to develop (or not) the Hollyburn mountain ridge on the north shore for recreational skiing (ch. 2), whether to open up Bowen Island, in commuting distance to the city, to larger suburban style development (ch. 3), whether to develop a deep-water coal port over environmental concerns in Squamish, a small town one hour north of Vancouver (ch. 4), and whether to allow a heavy impact mining development on secluded Gambier Island vis-à-vis the increasing recreational interests in Howe Sound (ch. 5). The five chapters are of different length (18 to 35 pages) and depth,

partly reflecting the complexities involved and the time needed to resolve the issue (or to simply let it peter out). In each chapter Little essentially introduces the issue, then, in largely chronological fashion, he charts the emergence of a more or less organized form of protest or resistance by introducing the central actors involved, and describes the arenas in which the conflict emerges and takes shape.

As Little admits at the outset, the book does not “present a comprehensive overview of the resistance to large-scale development in Vancouver”, and the selection of case studies only covers a certain (north-western) sector of the Vancouver region. As a result, the constellations of issues and actors in these particular case studies tend to (over-?) emphasize the concerns, attitudes and powers of the upper middle classes which have tended to predominantly occupy and use these parts of the Vancouver metropolitan area and its close-by hinterland. Meanwhile, other land development conflicts on the (predominantly lower middle and working class) east side of the city as well as in its southern and eastern suburbs remain unexplored. While this can partly be justified, since anti-development and arguably environmental movements emerged first and foremost among those upper and middle classes, a wider look and deliberate selection of case studies might have broadened our understanding of how these diverse strands of protest came together (or not).

Hence, the strengths and weaknesses of the book form two sides of the same coin. The very local case studies tend to be rich in idiographic detail, yet the book remains somewhat short on synthesis. While offering brief summaries regarding the most important actors and factors in each case study, the five-page overall conclusion to the book offers rather little in generalizing insight. Yes, all cases tended to be dominated by middle class protest and not be very “countercultural” in character; yes, women were a central force in virtually all of them, while factors of race and Indigenous rights

did hardly figure anywhere; and yes, these protests were not environmentalist in our current, sustainability-driven understanding of the term, but really only (?) resisting rather rough modernist developmental impulses.

However, to me the subtitle still seems a bit of a misnomer, since a true antidevelopment *movement* does not really take shape between these pages. Rather, the five case studies are presented as singular and oddly disconnected events. There is little discussion of what ties them together, how they possibly informed one another, how activists influenced and aided one another, learned from previous struggles and struggles elsewhere (in Canada or even further afield). How out of these very localized concerns and experiences, together with other, much less local and more progressive concerns and initiatives, eventually something larger emerged, which truly could be called a transformative movement, seems another and longer (hi)story still waiting to be written.

Ludger Basten

Colin R. Anderson/Jennifer Brady/Charles Z. Levkoe (eds.), *Conversations in Food Studies*, Winnipeg: University of Manitoba Press, 2016 (ix + 358 pp.; ISBN 978-0-88755-787-3; CAD 31.95)

Conversations in Food Studies (2016) is a Canadian contribution to the booming field of Food Studies that is interdisciplinary in approach, methods, and content and has, over recent decades, enriched our insights into and understanding of the ways in which food – its ingredients, its forms of preparation, and eating and consumption rituals – expresses and also shapes cultural characteristics and relationships. As the author of the foreword to this volume of thirteen original essays argues, Food Studies is a relatively “new field of inquiry” (Koç, viii) in Canada and is “characterized by its interdisciplinary focus, systemic perspective, and dedicated commitment to change” (viii). He also, on these very first pages,

offers readers a helpful first definition of what food studies is and how it operates: “Food studies seeks to examine the complex web of practices, processes, structures, and institutions in which we humans engage with one another and with nature in defining and transforming part of that nature into food. This is a complex process involving not only certain tasks and procedures such as production, distribution and consumption but also cultural codes, ideologies, and politics” (viii). Thus, Koç emphasizes both the material aspect and the heavily laden cultural and symbolic implications in Food Studies. The foundation of the Canadian Association for Food Studies / L’Association canadienne des études sur l’alimentation (CAFS/ACÉA) and some of the volumes published as early as in the 1970s and 1980s indicate the rising relevance of Food Studies (not just) in Canada.

The collection is divided into four main parts with a total of thirteen essays and the additional foreword, introduction, acknowledgments, and contributors. A commentary concludes each section. Part I on “Representing Disciplinary Praxis” introduces the volume with four essays on the representation of food in different contexts and how knowledge about food is created in texts but also in new media such as, for example, social media. One article discusses visualizations, one the performativity of foodways and their blurring boundaries, one literature on the study of milk, and finally one on the debates about food in agriculture. Part II on “Who, What, and How: Governing Food Systems” zooms in on “the informal and formal governance of food and food systems” (9), as the editors show, in three essays on the distribution of power in foodways, for example, in fisheries in local food systems across China, Canada, and Ireland and the restaurants in Montreal with a “Bring Your Own Wine” policy and the concomitant regulation of alcohol as “shaped by the motivations of different stakeholders” (10). The final essay in this section deals with public health in British

Columbia and the public policy of food safety and security.

Part III on “Un-doing’ Food Studies: A Case for Flexible Fencing” and its four essays disrupt traditional disciplinary boundaries so that new approaches and ideas are possible in order to find solutions to problems related to food. One contribution warns of “alternative food networks when framed as market-based governance” (11) because they tend to “reproduce the logics and practices of neoliberal food economics” (11). Another essay looks at sustainable diet, still another one at food waste, and the final one at how scholarship on alternative food networks (AFN) has developed. Finally, Part IV on “Scaling Learning in Agri-food Systems” and its two contributions focus on critical food pedagogy and how transformative learning is essential for “stronger, healthier, and more resilient food systems” (12) and should also find access into educational and community institutions and organizations.

As the editors themselves admit, all contributors work in the social sciences and humanities. Economists, agriculture scientists, cultural (and literary) theorists, historians, and philosophers, and others, still need to be recruited for such important interdisciplinary work. Similarly, different knowledge systems, as produced by academia and community-based practitioners, still have to be reconciled and recognized. This also holds true for the necessary inclusion of “historically marginalized and racialized groups” (14) such as, for example, Indigenous peoples, migrants, and refugees, who are not addressed in this volume. The editors are almost overzealous in their introduction when they point out the flaws of their own publication, such as the largely missing exploration of one’s own privileges and biases as scholars as well as the lack of politically directed investigations. They also launch the usual complaints about seemingly increasing neoliberal academia that does not offer room for interdisciplinary work and the precarious job situation of young academics.

While all of this is certainly (mostly) true, these critical issues do not seem to be enough to explain why interdisciplinarity is not practiced more often. Rather, what is often neglected – and it seems to be true for this volume as well – is, first, the frequent unwillingness of scholars to step out of their disciplinary boundaries and open up to the methods, theories, and questions of other disciplines, and, second, the fact that interdisciplinary and collaborative research is hard work and can, potentially, also fail and produce no results. Rather than lamenting the obvious, we as scholars should perhaps be ready to acknowledge that interdisciplinary work can only be done with a strong disciplinary basis and often comes as an extra to what we usually do. It is then that “working the boundaries” (5) might actually yield the desired insights. Finally, however laudable the editors’ self-attributed mission of Food Studies as seriously “building more socially just food systems” (17) is, this can only be one of the many goals of the field. What seems to be almost completely forgotten is the cultural relevance of foodways, which tell us about cultures other than our own, which allow for inclusion in or exclusion from communities, which give migrants and refugees cultural memories and, thus, something to hold on to. Although the editors come from different fields, their discipline is the one of social science and precisely not the humanities – neither literary nor cultural studies – so that broadening the editors’ perspective (in the introduction) could be fruitful in offering further potential areas of research. Yet, it seems that they are aware of this necessity since they conclude by pointing out their introduction’s imperfections: “This book exemplifies a deliberate process of working the boundaries as an imperfect, iterative, contested, and partial process at the heart of a vibrant, interdisciplinary, and critical future for food studies” (18). These lines show that more such projects are necessary because interdisciplinarity is a (never ending) process that needs to be

practiced and explored in order to yield results.

Let me just pick one example out of the thirteen rich and detailed essays. This choice can only be random and subjective, and yet illustrative of the many implications in the theories of Food Studies and their practical application. Essay 6, entitled "The Bottle at the Centre of a Changing Foodscape: 'Bring Your Own Wine' in the Plateau-Mont-Royal, Montreal" (150–69) and written by Anaïs Détolle, Robert Jennings, and Alan Nash, looks at the "Bring Your Own Wine" (BYOW) politics in restaurants in Montreal. The authors, who acknowledge their own disciplinary backgrounds in anthropology, human geography, and urban studies, discuss the political, social, and economic aspects of this practice, such as the commodification of alcohol, the spaces of consumption, the distinction of customers, and the areas' gentrification. As they argue, the BYOW philosophy has changed the restaurant owners' attitude toward wine as a commodity, that is, they are no longer interested in it as a commodity, while their customers bring their private drinking habits into the public space of a restaurant.

This restaurant space has become, as the authors argue, "a new type of hybrid or *liminal* space" that "shares the characteristics of both public and private space" (154). BYOW, then, contributes to the "domestication of drinking in public and its incorporation into the foodscape" and offers a new hybrid space where "the once-questionable act of drinking outside the home now becomes sanctioned by a more domestically oriented setting more reminiscent of the world of the home and of non-commodified exchange" (155). The scholars treat the "wine object", according to Arjun Appadurai, as a commodity that is in constant flux (157) and explain their methods rooted in case studies in Canadian newspapers and fifteen interviews in English, French, and Arabic in eleven BYOW restaurants in the Plateau-Mont-Royal borough (158). They subsequently connect the history of BYOW in Montreal to "(1) issues of

domesticity, hospitality, and commensality; (2) the role of commodities, consumption, and distinction; and (3) the part played by BYOWs in the processes of gentrification" (159).

In their study, they look at the relationship between customers, restaurant owners, and governance and draw some interesting conclusions. They maintain that customers control their own public drinking because the restaurant offers a more domestic space with the BYOW policy (162); that customers reduce the costs of eating out by bringing cheaper wine (163); that, consequently, more people are able to eat out because food in these restaurants becomes more affordable (163). Overall, BYOWs create "new spaces of consumption" (166) and, as the authors conclude, "have challenged existing social norms of behavior in public spaces" (167). Groups of people interact and transgress traditional roles and, ultimately, have changed the nature of food commodities, consumption, and public space. The authors of this essay have vividly portrayed how even a minor interference into food processes can lead to new relationships between people, new consumption behaviors, changing semiotics of public and private spaces, and new drinking habits. This microcosm of socio-cultural community life does, of course, also reach out to larger areas of human life.

What the present volume undoubtedly shows is that foodways and also food systems are manifold and furthermore include pre-intake, while-intake, and post-intake features that all have to be explored and set in relationship to each other and revealed as being contingent on their surroundings. As a consequence, different (textual and visual) means of representation are used to communicate key concepts of Food Studies to allow for a transgression of disciplinary boundaries. The Canadianness in an otherwise non-national volume is located in the case studies, statistics, regional references, and actual collaborative work that has been and is being done. These case-specific examples give voice to a multiplicity of

perspectives, experiences, and knowledges that need to be considered in Food Studies and emphasize the idea that food is part of a larger performance, which also includes practices of food waste, sustainable diets, alternative food networks, situated and transformative learning, and significant struggles for ecologically and socially just societies. As part of cultural systems, foodways are constantly on the move; they are flexible and unstable; they cross cultural, ethnic, and national boundaries and can connect as well as separate communities and individuals from each other. Food knowledge, as the editors of and contributors to this volume would say, is a way of knowing and understanding the world.

Carmen Birkle

John S. Milloy, *A National Crime: The Canadian Government and the Residential School System, 1879 to 1986*, Winnipeg: University of Manitoba Press, 2017 (ix–xliv + 409 pp.; ISBN 978-0-88755-789-7; CAD 26.95)

John S. Milloy's seminal study *A National Crime* was first published in 1999 and since then frequently with the most recent edition in 2017 and with a foreword by Mary Jane Logan McCallum. While the book's main title remains deliberately vague but sensational by addressing national crime, its subtitle more specifically names the topic: *The Canadian Government and the Residential School System, 1879 to 1986*. Although it is a study of Canadian history and its severe repercussions for Canadian indigenous people, Canada's southern neighbor, the United States of America, has the same phenomenon to come to terms with. The national crime that John S. Milloy exposes in his historical study transgressed national borders and emerged even in far-away Australia as a means to deal with intercultural encounters – to put it more positively – or simply each country's own colonial and colonizing history. Residential schools for Indigenous people were not just schools;

they were institutions of enforced assimilation to practically become Canadians or U.S. Americans or Australians respectively – ignoring the irony that Indigenous people actually were indigenous, thus native to the land.

McCallum's foreword reveals how Milloy – whose research for the study began in 1991 for the Royal Commission on Aboriginal Peoples (RCAP) – pieces together oral histories, written documents, first-hand testimonies as well as government employees' statements and "puts into words the ideologies that guided the department's [Department of Indian Affairs] decision making and arms us with insider knowledge of the workings of the state" and "peels back a foil of obscurity from a central mechanism of oppression in our lives" (xiii).

In contrast to the individual work done before Milloy, he focuses on activities of the state and government and not on the role of the churches and individual oral testimonies. As Milloy shows, Indian residential schools in Canada were the outcome of the failed Gradual Civilization Act of 1857, which offered adult Indigenous people citizenship rights and a piece of land on the reserve for private ownership. This act failed because no Native person acted upon it, not wanting to be an outsider in one's own tribe and on reserve territory. Subsequently, the Canadian government turned its attention toward children with the slogan "kill the Indian in the child" (xvi) and decided that this was the best way to assimilate and educate them. They did receive education but frequently also experienced violence, abuse, injuries, neglect, etc., which the government often knew about but did not do anything to help these children. For McCallum, this attitude shifts her thinking about individual stories "to a meta-analysis of the schools as part of a large-scale, intentional, and long-standing system" (xviii), funded by churches and state. The curriculum was minimal; there was "no nationwide policy for discipline" (xix) before 1953; no one cared about the children's physical or psychological ill health after having been

separated from their families and tribes, having had to give away their own clothes, receiving a new haircut that was against tribal policies, and living in cold brick buildings rather than around the warmth of the family fire (xx).

For Milloy, as McCallum agrees, this form of education is a phenomenon of the effect of colonization “at a critical moment in Canada’s history, when the new nation needed to assert its authority and dominion over a vast territory”; it is part of “the expansion of the Canadian nation-state” (xxi). Furthermore, the school houses children whose parents are in prison or seemingly unable to educate their offspring and also functions as orphanage.

The work that Milloy accomplished as one of the “non-Indigenous professional historians” was inaugurated “in the late 1970s and 1980s” (xxii) and had to fight stereotypical Hollywood images of Natives transported, among others, in John Wayne movies. In the 2010s, critics would immediately take offense with Milloy’s work as a non-Native scholar, but his pioneer work then paved the way for Indigenous people to study their own history. Milloy was aware of the danger of advocacy, but McCallum points out what Milloy must have realized during his archival work in Quebec and at the Library and Archives in Ottawa, Canada: “[...] it became clear to him that this system was conceived, designed, and managed by non-Indigenous people. That *was* a story he could tell. This claiming of a stake by a non-Indigenous historian in understanding a colonizing, assimilating, intolerant system was significant, requiring as it did that he make one story of what had long been understood to be two: the dispossession of Indigenous people and the making of Canada” (xxiii). McCallum shares her own experience with archival work in Ottawa, realizing that the documents she researches, although produced by those who wanted to silence Native voices, is, nevertheless, part of Indigenous history and, therefore, needs to be unearthed (xxv) and, furthermore, collected at the National Centre for

Truth and Reconciliation (NCTR). Moreover, as McCallum argues, apart from museums and archives, an important way to pass on cultural memory is teaching it. Milloy himself taught at the University of Winnipeg from 1977 to 1981 (xxix), where McCallum teaches as well. Publishing houses can serve similar functions, and the University of Manitoba Press has taken this task seriously and published Milloy’s *A National Crime* in its Critical Studies in Native History Series (xxix).

Milloy’s study begins with an introduction (“Suffer the Children”) that uses a 1939 pamphlet published by the Anglican Church (“Indian and Eskimo Residential Schools”) to show the conflicting perceptions of these schools: one celebratory and idealizing, one devastating and destructive. In 1939, there were “seventy-nine residential schools” in Canada with 9,027 children (xxxvi), run by the Canadian government and churches (Anglican, Catholic, Presbyterian, United Churches) (xxxvi). From 1879 until their official closing in 1986, the Canadian government and the Department of Indian Affairs justified these residential schools with the “self-imposed” ‘responsibility’ for Aboriginal people set out in Section 91:24 of the British North America Act of 1867” (xxxvii). While the government initiated the programs, the churches in most cases ran the educational facilities, which, as Milloy states, “have been, arguably, the most damaging of the many elements of Canada’s colonization of this land’s original peoples and, as their consequences still affect the lives of Aboriginal people today, they remain so” (xxxviii) – long beyond their closure. In spite of his own “misgiving” and “feelings of trespassing Aboriginal experience” (xlii), Milloy claims that “[i]t is *our* history, *our* shaping of the ‘new world’; it is *our* swallowing of the land and its First Nations peoples and spitting them out as cities and farms and hydroelectric projects and as strangers in their own land and communities” (xlii). Not writing about this history would, for Milloy, be another form of marginalization of Aboriginal people.

Milloy divides his study into three chronologically arranged main sections: Part 1 – Vision: The Circle of Civilized Conditions; Part 2 – Reality: The System at Work, 1879 to 1946; Part 3 – Integration and Guardianship, 1946 to 1986. Part 1 discusses the origins of what Milloy calls “assimilative ideology of civilization” (xxxviii) that is visible in the first chapter in two images of the young Indigenous boy Thomas Moore of the Regina Industrial School “before and after tuition” (3). While the original idea was for Aboriginals to “achieve self-sufficiency on the basis of a modern economy” (11), this idea changed with the 1857 Act to Encourage the Gradual Civilization of the Indian Tribes in the Province to the “assimilation of the individual” (19) and, finally resulted in “a detailed strategy for re-socializing Aboriginal children within residential schools” (23) that included the children’s separation from their families. As Milloy shows, the government considered Native people ignorant, superstitious, savage, and helpless (25) and, therefore, believed it had to liberate them through assimilation. But only children were felt to be assimilable; adults were seen as “a hindrance to the civilizing process” (26). Consequently, the school was turned into “an all-encompassing environment of re-socialization. The curriculum was not simply an academic schedule or practical trades training but comprised the whole life of the child in the school. One culture was to be replaced by another through the work of the surrogate parent, the teacher” (33). One can easily see that the teacher was crucial in this re-socialization process, which also included the exclusive use of the English language.

Part 2 goes into more details about the actual living conditions at the schools and shows that those exhibited stark contrasts to the official vision of the schools offering a home and care. In the chapters of this part, Milloy discusses disease and death, neglect and abuse, the poor quality and quantity of food and clothing, the building and management of the system, and the schools’ actual failure “to reach their educational

goals” (xxxix). These devastating consequences resulted in part from a lack of adequate funding, which then led to poor health care, almost non-existent medical services, and the inadequate maintenance of buildings with “drainage and water systems that were threatening the pupils’ health” (85), and hunger, tuberculosis, and scabies as frequent guests. Add exhausting labor, long school and work days, and overall abuse, and it does not surprise that criticism slowly but steadily infiltrated the government so that, in 1946, reviews of “Indian affairs” (189) were finally initiated.

Part 3 depicts the Canadian government’s attempt to gradually close all residential schools for Indigenous children, which, however, took exactly 40 years. The main reasons were children who could not, as officials believed, be returned to their “neglectful homes” (xl), and who waited for foster care and adoption into non-Aboriginal families. Simultaneously, residential schools in the northern and arctic regions revived their efforts for Native assimilation rather than integration. Overall, underfunding, neglect, and – physical and sexual – abuse continued. As Milloy shows, none of the functions of these schools, as originally envisioned, had actually worked – neither pedagogics nor child care nor integration or assimilation. What they did manage was to break apart Indigenous families and tribes, to disorient their children, to steal from them their heritage and cultural-collective memory, and, as a consequence, to make them prone to drug and alcohol abuse, unemployment, and poverty rather than offering safety and stability. The official letters written by inspectors of the schools to the authorities reveal the persistence of broken sewage systems, dangerous fire traps, tubercular infection and scabies, inadequate heat and ventilation, a disregard for clothing or dietary standards, beatings, and deaths.

Milloy’s epilogue then traces the activities from 1992 to 1998, looking at governmental and Indigenous documents. In 1992, a statement by B.C. First Nations Chiefs and

Leaders demands that both the government and the churches “must be held accountable for the pain inflicted upon our people. We are hurt, devastated and outraged. The effect of the Indian residential school system is like a disease ripping through our communities” (295). What for Milloy is the actual reason for a discontinuation of the schools is an issue almost entirely erased from public documents – “the pervasive sexual abuse of the children” (296). While all of these facts were out in the open in the 1990s, Milloy makes very clear that still departmental files were made unavailable for further research (302). It was not until 1998 that the then Minister of Indian Affairs, Jane Stewart, officially proclaimed a “Statement of Reconciliation” (304), entitled *Gathering Strength: Canada’s Aboriginal Action Plan*, acknowledged the government’s role in the history of the residential schools, and proposed a joint “healing strategy” (304). For Milloy, this, however, is not enough. For him, the history of the residential schools has to become an acknowledged part of Canadian history and identity. It is for this reason that he worked in the archives and put together *A National Crime*, which unfolds the incredible extent to which those schools had an impact on the Indigenous population nationwide.

Milloy’s bibliography of unpublished primary sources and published primary and secondary sources offers a wealth of material for further research. It is above all his archival work that not only reveals some of the hitherto unknown phenomena of the history and legacies of these schools, but also the urgent need for further work and public discussion in this respect. In his acknowledgments added to the 2017 edition and in the preface to the 1999 edition, Milloy explains that his book originated as a report to the Royal Commission on Aboriginal Peoples in 1996 in spite of the fact that the Royal Commission granted access to some files still closed to general researchers after long negotiations. While the history of residential schools should certainly be taught in Canadian schools today as part of

the country’s heritage, this history is by no means unique to Canada, as the U.S.-American and Australian histories show. Ultimately, Milloy’s study is also a reminder of the devastating effects of any country’s colonialism and colonization on the respective Indigenous population.

Carmen Birkle

Camil Girard/Carl Brisson, *Reconnaissance et exclusion des peuples autochtones au Québec. Du traité d’alliance de 1603 à nos jours*, Québec: Presses de l’Université Laval, 2018 (278 S., ISBN 978-2-7637-3369-2, CAD 40)

Dass ungeklärte Landrechte zu den strittigen Themen zwischen indigenen und nicht-indigenen Kanadiern gehören, auch wenn sie in den vergangenen Jahren hinter Internatsskandalen und verschwundenen indigenen Frauen weniger Aufmerksamkeit beanspruchen konnten, ist den meisten wohl geläufig, die sich für Kanada interessieren, nicht aber, wie es sich damit genau verhält und ob bzw. wie sich die Dinge in Québec von denen im übrigen Kanada unterscheiden. Und wie konstituieren sich Indigene am immer noch gültigen *Indian Act/Loi sur les Indiens* vorbei eigentlich als Verhandlungspartner?

Der vorliegende mit einer Reihe von Karten und einer ausführlichen Bibliographie ausgestattete Band des Historikers Camil Girard und des Geographen Carl Brisson schafft hier Abhilfe und erlaubt eine gute erste Orientierung.

In ihrem historischen Überblick heben die Autoren vor allem die entscheidende Zäsur hervor, die der *Indian Act/Loi sur les Indiens* von 1867 für die Beziehungen zwischen Indigenen und Euro-Kanadiern bedeutete. Jenseits der mehr oder weniger erfolgreichen Missionierungs- und „Zivilisations“-Versuche der Europäer waren die Beziehungen zu den Indigenen in Neufrankreich, sowohl vor als auch in den ersten Jahrzehnten nach der britischen Eroberung, von allen Beteiligten auf der Grundla-

ge von Bündnissen zwischen Nationen und im gegenseitigen Respekt gestaltet worden. Die Autoren nennen hier vor allem die Allianz von 1603 und den Großen Frieden von Montréal von 1701, an dem 1300 Abgesandte von ca. 40 Nationen teilnahmen, sowie die Anerkennung indigener Rechte in der Königlichen Proklamation von 1763. Vor allem das Verhältnis von Indigenen und Franzosen war lange Zeit von ausgeglichenen Kräfteverhältnissen geprägt; letztere erschienen durchaus auch als Bittsteller und beugten sich indigenen protokollarischen Gepflogenheiten. Donnacona galt Jacques Cartier als „König Kanadas“ und auch seine symbolische „Landnahme“ änderte nichts daran, dass die indigenen Nationen sich weiterhin frei auf dem weiten Land bewegten und es nach ihren Vorstellungen nutzten. So wurden um 1660 von den 55.000 französischen Siedlern nur 0,87 % des Landes (1745: 14%) für Siedlungen oder Landwirtschaft genutzt, der Rest blieb, unter ausdrücklichem Schutz der Krone, den indigenen Nationen uneingeschränkt vorbehalten. Diese betrachteten sich weder als „erobert“ noch stand je eine Übertragung ihrer – nach indigener Lesart ohnehin unveräußerlichen – Souveränitätsrechte in Rede, wie die *Royal Commission on Aboriginal Peoples/Commission royale sur les peuples autochtones* (1996) bestätigte.

Auch bedurfte es vor der Mitte des 19. Jahrhunderts keiner Definition ihrer „Identität“ oder nationaler Zugehörigkeit. Fatale Auswirkungen hatten dagegen von den Europäern eingeschleppte Infektionskrankheiten sowie die Intensivierung kriegerischer Auseinandersetzungen, auf die der Band indes nur am Rande eingeht.

Nach 1763 erkannten zunächst auch die neuen britischen Herren die Indigenen als Nationen und potentielle Bündnispartner mit eigenen Landrechten an. Das Land, einschließlich der königlichen Domäne in Québec, galt aber nun als verkäuflich. 1774 annektierte der *Quebec Act/Acte de Québec* einen Teil des indigenen Territoriums, ohne dass das Land verkauft oder aufgegeben worden wäre, was zunächst keine prakti-

schen Auswirkungen auf die Indigenen hatte, die dort lebten.

Zwischen 1783 und 1812 wurden unter dem Druck der Zuwanderung der königstreuen Loyalisten 15 Verträge über Landkäufe abgeschlossen, zwischen 1815 und 1860 dann alles Land in Oberkanada verkauft. In Unterkanada gab es solche Verkäufe nicht, da die landwirtschaftlich genutzten Flächen schon als abgetreten galten. Die königliche Domäne stand weiter den Indigenen zu. Allerdings hatte man schon 1797 auch innerhalb dieses bisher geschützten Territoriums ohne Rücksicht auf eventuelle indigene Landrechte Kantone zugunsten der Loyalisten eingerichtet.

Als die Briten nach dem kanadisch-amerikanischen Krieg von 1812 nicht mehr auf die Indigenen als alliierte Bündnispartner angewiesen waren, begann mit der Einrichtung der ersten Reservate ab 1840 und dem Erlass diskriminierender Gesetze in den 1850-er Jahren, gegen deren vielfältigen Widerstand, die territoriale Verdrängung der Indigenen, ihre erzwungene Sesshaftmachung, die Entrechtung unter dem Mantel des „Schutzes“ und staatlicher „Betreuung“ durch die Bundesregierung, die Assimilation mit dem Ziel ihres Verschwindens als eigenständige Gruppe. Die kanadische Föderation wurde an ihnen vorbei gegründet, der *Indian Act/Loi sur les Indiens* von 1867 erlassen, der in Teilen später noch verschärft werden sollte (1885: Verbot von traditionellen Feiern; 1920: Internatspflicht; 1927: de facto Verbot von Rechtsmitteln). Das Gesetz besiegelte das Ende der Anerkennung der Indigenen als freie Nationen, der Staat bestimmte nun darüber, wer als „Indianer“ galt und wo er zu leben hatte. Indigene außerhalb von Reservaten hatten seit der Einführung eines Registers (1951) keine Rechte, und Nomaden wurde das Recht auf Landbesitz generell abgesprochen.

Allerdings gab es Gebiete, in denen die Indigenen de facto unbehelligt blieben, wie das ehemalige Rupert's Land, das nach dem Kauf durch die Krone 1870 in Kanada integriert und dessen südlicher Teil 1898 der

Provinz Québec zugeschlagen wurde, ohne die dort lebenden *Cree* überhaupt zu erwähnen. Im Süden der Provinz entstanden zusätzlich zu den bereits in Neufrankreich gegründeten indigenen Siedlungen neue Reservate unter Zuständigkeit der Bundesregierung. Anders als in den Prärien (Revolutionen in Manitoba und Saskatchewan) wurden in Québec auch danach die nördlichen Territorien lange Zeit nicht von Siedlern beansprucht, dieses Land blieb im tatsächlichen Besitz den Indigenen, was für ihre heutigen Rechte von Belang ist: 1975 bestätigte das „Malouf-Urteil“, dass ihre Gebietsansprüche nie erloschen sind. Dieses Urteil wurde in der Auseinandersetzung um die Wasserkraftwerke in der Jamésie erstritten, die mit den Interessen der dort lebenden *Cree*, *Naskapi* und *Inuit* kollidierte.

Das in der Folge mit der Regierung Québecs geschlossene Baie-James-Abkommen von 1975 und weitere ähnliche Verträge sind auch insofern von Bedeutung, wie die Autoren betonen, als sie de facto den *Indian Act/Loi sur les Indiens* unterlaufen, indem sie zum Prinzip von Verträgen unter unabhängigen und freien Nationen zurückkehren. Gleichzeitig umfasst der Vertrag alle Indigenen, die auf dem Gebiet (63,6% des Territoriums der Provinz) leben, auch die nicht-registrierten Indigenen und die *Inuit*, die nie unter den *Indian Act/Loi sur les Indiens* fielen – letztere optieren für eine Gemeindeverfassung nach Québecer Vorbild, ohne jede ethnische Komponente.

Auch ein Treffen zwischen der Québecer Regierung mit den Vertretern der Indigenen, die in den 1970er Jahren im Zuge der Ablehnung der Pläne der Trudeau-Regierung, den *Indian Act/Loi sur les Indiens* ersatzlos zu streichen, verstärkt Interessenverbände gründeten, unterlief 1978 de facto dieses Gesetz und mündete (erstmalig seit dem Großen Frieden von Montréal von 1701) in die Anerkennung weitgehender Souveränitätsrechte der Indigenen (in 15 Punkten). 1985 erfolgte dann die Anerkennung von 11 Nationen (1989 auch die *Malecite*) und ihrer Autonomierechte auf dem Gebiet Québecs durch die National-

versammlung. Im gleichen Jahr erreichten die Indigenen auf Bundesebene Nachbesserungen in der Verfassung von 1982, insbesondere für mit Nicht-Indigenen verheiratete Frauen. Erst der Beschluss des Obersten Gerichts vom 14.4.2016 zwang auch die kanadische Regierung zur Anerkennung der nicht registrierten Indigenen und der *Métis*, wie die Autoren abschließend feststellen.

Für deren Rechte setzt sich seit 1972 u.a. die *Alliance autochtone du Québec* ein, ein Verband von ca. 20.000 Mitgliedern, der im 4. Kapitel des Buchs vorgestellt wird. Da der ganze Band ursprünglich als wissenschaftliches Gutachten für die Anwälte erstellt wurde, die *Alliance autochtone du Québec* beim obersten Gerichtshof gegen die Regierung Québec und das kanadische Ministerium für indigene Fragen vertreten, stehen juristische Aspekte im Vordergrund der Darstellung. Um auch die politischen und sozialen Zusammenhänge hinreichend zu erfassen, wären – insbesondere für den europäischen Leser – einige sozialhistorische Ergänzungen willkommen; das Buch ist jedoch als Einstieg in die Thematik durchaus empfehlenswert.

Helga Bories-Sawala

Louis Lesage/Jean-François Richard/Alexandra Bédard-Daigle/Neha Gupta (dir.), *Études multidisciplinaires sur les liens entre Hurons-Wendat et Iroquoiens du Saint-Laurent*, Québec: Presses de l'Université Laval, 2018 (150 S., ISBN 978-2-7637-3837-6, CAD 20,00)

Als eines der prominentesten ungelösten Rätsel der Geschichte Kanadas gilt das „Verschwinden“ der „Sankt-Lorenz-Irokesen“ innerhalb des kurzen Zeitraums von sechzig Jahren, die zwischen den Beschreibungen von Jacques Cartier aus der Mitte des 16. Jahrhunderts und dem Eintreffen von Champlain zu Beginn des 17. Jahrhunderts liegen. Insbesondere von *Hochelaga*, das Cartier als recht ansehnliche Siedlung mit fünfzig Langhäusern und rund 1500 Einwohnern beschrieben hatte, war 1603 keine

Spur mehr zu finden, nicht einmal der genaue Standort – vermutlich in der Nähe des Mont Royal in Montréal – ist bisher geklärt. Was hatte dazu geführt, dass das Dorf aufgegeben wurde? Und was war aus den Bewohnern geworden? Die landläufigen Thesen, von der bisher keine als zweifelsfrei erwiesen gilt, reichen von klimatischen Veränderungen (Kaltzeit) über Epidemien durch von Europäern eingeschleppte Krankheitskeime, gegen die die Indigenen keine Immunabwehr besaßen, bis zu kriegerischen Auseinandersetzungen mit anderen indigenen Nationen.

Die Beiträge des Sammelbandes, die auf ein von der Nation der Huron-Wyandot organisiertes gemeinsames Symposium der *Ontario Archaeological Society* und der *Eastern States Archeological Federation* von 2015 zurückgehen, nähern sich dem Problem aus mehreren fachwissenschaftlichen Perspektiven, einschließlich einer Berücksichtigung der indigenen mündlichen Überlieferung (Jean-François Richard). Für die Huron-Wyandot, so der erstaunliche Befund, besteht das Rätsel gar nicht, da sie die „Sankt-Lorenz-Irokesen“ immer als Angehörige der eigenen Nation betrachtet haben, die sich, als aus verschiedenen Gründen die Lebensumstände ungünstig geworden waren, zu ihren Verwandten, den Huron-Wyandot, begeben haben. Die Differenzen zwischen dieser Überlieferung, wie sie der indigene Historiker Georges Sioui vertritt, und der vorherrschenden Auffassung in der Archäologie, die von zwei ethnisch unterschiedlichen Gruppen ausgeht, können laut Mariane Gaudreau und Louis Lesage durch die Diskussion von Ethnizität als sozialer Konstruktion deutlich verringert werden. Aus sprachwissenschaftlicher Sicht belegen laut John Steckley spezifische Elemente der Sprache der „Sankt-Lorenz-Irokesen“ ihre Präsenz bei den Huron-Wyandot in den 1620er Jahren. Demnach sind sie keineswegs physisch vernichtet worden, sondern lediglich migriert, wie auch der Beitrag von Jennifer Birch über komplexe Integrations-, Anpassungs- und Wanderungsprozesse nahelegt. Auch der

archäologische Blick auf die materielle Kultur anhand von Jagdwaffen und Keramik (Christian Gates St-Pierre; Timothy Abel; William Engelbrecht/Bruce Jameson; Ronald F. Williamson; Peter Ramsden) gibt – bei aller Vorläufigkeit der vorliegenden Ergebnisse – Hinweise auf die Eigenständigkeit der „Sankt-Lorenz-Irokesen“, aber auch ihre komplexen Verbindungen zu den Huron-Wyandot über sehr lange Zeiträume, lange vor der Ankunft der europäischen Siedler. Wie Gary Warrick und Louis Lesage zusammenfassend feststellen, sind die „Sankt-Lorenz-Irokesen“ also keineswegs „verschwunden“, sondern haben sich plausiblerweise in die Gruppe der Huron-Wyandot integriert. Das Verschwinden ihrer Dörfer, so die Autoren, könne auch keineswegs als Aufgabe des Siedlungsraums am Sankt-Lorenz betrachtet werden – diese Territorien sind vermutlich durchaus weiter zum Jagen und Sammeln sowie für den Pelzhandel genutzt worden.

Warum *Hochelaga* verschwand, ist damit immer noch nicht geklärt; das „Rätsel“ erscheint aber in einem anderen und weit aus weniger dramatischen Licht.

Helga Bories-Sawala

Weronika Suchacka, *„Za Hranetsiu“ – „Beyond the Border“: Constructions of Identities in Ukrainian-Canadian Literature*, Augsburg: Wißner-Verlag, 2019 (440 pp., ISBN 978-3-95786-184-9, EUR 32,80)

The problem of identity in Canadian literature has been widely discussed in the last decades. There are still, however, certain unexplored areas within the body of literature devoted to the quandary of identity formation and migration processes. Weronika Suchacka in her book titled *„Za Hranetsiu“ – „Beyond the Border“: Constructions of Identities in Ukrainian-Canadian Literature* (2017), concentrates on multiple identities in Ukrainian-Canadian literature of the post-WWII period, and thus, aims at filling in this gap. The book is divided into

six chapters, including Introduction and Conclusion, and the list of Works Cited and Consulted. The theoretical part comprises chapters devoted to the study of multiple identities in which Suchacka devotes substantial space to such issues as gender and ethnic identity in the Canadian context, the history of Ukrainian immigration into Canada from the late 19th century to the third wave of migration in the aftermath of the Second World War, as well as a detailed analysis of the nature of Ukrainian-Canadian identity, and offers an overview of Ukrainian-Canadian literature. In the analytical section, which takes up over 200 pages, the book discusses seven Ukrainian-Canadian works in great detail, such as: *Sons of the Soil* (1939–45/1959) by Illia Kyriak, *Yellow Boots* (1954) by Vera Lysenko, *A Letter to My Son* (1981) by George Ryga, *The Green Library* (1996) by Janice Kulyk Keefer, *The Doomed Bridegroom: A Memoir* (1998) by Myrna Kostash, *Kalyna's Song* (2003) by Lisa Grekul, and *The Ladies' Lending Library* (2007) by Janice Kulyk Keefer.

Suchacka's concept of multiple identities, which she analyzes in the aforementioned texts, stems from the conviction that Ukrainian migration to Canada, as depicted in literature, regards not only the physicality of movement and leaving one's homeland behind, but is always "in the making," dynamic, and can be understood metaphorically as a journey towards a new identity, a construct created upon a creative reconsideration of one's roots, a continuous "becoming" that is "space-based" and not "space-bound" (Sarup 1998: 3 qtd. in Suchacka 2018: 11). Her approach is also informed, among others, by Lyotard's idea of little narratives (Lyotard 1997: 60 qtd. in Suchacka 2017: 15), which facilitates the understanding of the phenomenon of Ukrainian-Canadian writing in English. Chapter Two devoted to Multiple Identities offers a review of most interesting and up-to-date understandings of the concept as well as its variations and evolution since the 1950s. In this very informative section, Suchacka eloquently moves from Bauman

and Foucault to gendered identity as presented by de Beauvoir, Butler and Moi, to give just a few examples, as well as to Bissonnath and Mackey in the analysis of ethnic identities in the Canadian context. The chapter that follows (Chapter Three) revolves around the history of Ukrainian immigration to Canada, providing the readers with a comprehensive summary of the three main waves of migration pattern as well as the most important dates and places of Ukrainian settlement in Canada. What is extremely interesting in the context of the retention of Ukrainian identity in Canada is that Suchacka managed to discuss it (in Chapter Four) using historical, political and literary sources, which makes the understanding of a dynamic and creative potential of the identity conundrum more visible.

Chapter Five offers analyses of seven carefully selected literary works of Ukrainian-Canadians which are exemplary and serve as bases for profoundly erudite debate on the identity/identities of particular authors and protagonists. What seems at first sight as a shortcoming of *Za hranietsiu – Beyond the Border*, namely the fact that Suchacka includes novels, memoirs, a play and, in one case, two texts by the same author (Janice Kulyk Keefer's books from 1996 and 2007) turns out to be a great strength of this study. The danger could stem from the fact that using Kulyk Keefer's texts twice might make Suchacka's analyses repetitive and a discussion of generically distant texts (factual memoirs, a fictional play and novels) would introduce a certain mess into the line of argument. On the contrary, the choice of texts to discuss is a premeditated decision the author must have taken prior to writing her book as they cover the whole of post-WWII period from the 1950s to 2010s and offer a comprehensive and detailed investigation into the concept of identity in literature. This generic and thematic diversity only adds to and highlights the variegated picture of Ukrainian-Canadian literature. Suchacka starts with a pioneering work by Illia Kyriak (an

interesting text in itself, originally written in Ukrainian and after over a decade abridged and translated into English), in which the notions of un/belonging, identity formation and the status of a "translated man" are discussed. She dwells on these ideas and situates Kyriak's *Sons of the Soil* within the study of diaspora exploring the ever-present hiatus between sameness and otherness. Further, Suchacka moves towards the discussion of *Yellow Boots* by Vera Lysenko, which marks the "proper" beginning of Ukrainian-Canadian literature and, simultaneously, determines one of the most important themes in this body of literature, that of feminism and gender. In this context, it is fascinating to see the same issues as presented in Lysenko's novel published in 1954 and the texts published in the 1990s and 2000s by Kulyk Keefer, Kostash and Grekul.

Suchacka devotes her analyses to various aspects of identity formation and identity retention processes. In her discussion of *A Letter to My Son* by George Ryga, not only does she juxtapose this play with the foundational Kyriak's story but places it within the postcolonial framework and problematizes the issue of inherited versus constructed identity. These notions bring Suchacka directly to the analysis of Kostash's, Grekul's and Kulyk Keefer's texts which foreground the questions of memory, identity formation, ethnic identity loss and femininity (as well as feminism). *The Doomed Bridegroom* by Kostash, *Kalyna's Song* by Grekul as well as *The Green Library* and *Ladies' Lending Library* by Kulyk Keefer are read by Suchacka from the feminist perspective informed by de Beauvoir and Cixous and simultaneously through the postmodern lens of pushing the boundaries of writing autobiography (as in Kostash's and Grekul's case) and fiction. Moreover, all of the texts selected for analysis deconstruct the concept of Ukrainess. Suchacka aptly notices that and makes it a leitmotif of her scrutiny. Despite the fact that Chapter Five is the longest part of the book and includes the analyses of seven literary texts supple-

mented with a thorough reading of many other novels and memoirs published by these authors (for instance in her discussion of Kulyk Keefer's two books Suchacka also includes references to over fifteen other texts by Kulyk Keefer both scholarly texts and prose and poetry), Weronika Suchacka ingeniously controls the text and does not let the multiple subplots of the selected texts divert her and the readers' attention from the main subject of the inquiry. At this point it is worth mentioning that the book would definitely benefit from an Index to names and titles to help the readers look for information of particular interest to them.

I strongly recommend *"Za Hranetsiu" – "Beyond the Border": Constructions of Identities in Ukrainian-Canadian Literature* to anyone interested in ethnic writing and identity formation processes. It fosters our understanding of migrant literature and its theoretical part may be a rich source of knowledge for anybody involved in the study of history of migration as well as multiple identities. At the same time, Suchacka's book is a treat for scholars dealing with immigrant and diasporic texts by writers of Central and Eastern European extraction, especially those coming from Ukraine. It offers not only detailed analyses of selected novels, drama, and memoirs but simultaneously presents a broad scope of identity-oriented research and intriguing and innovative conclusions. This is also a book which manages to combine the reader-friendly exposition and high standards of scholarly inquiry by providing interesting methodology as well as an enormous list of bibliographical sources and footnotes which stimulate further reading.

Dagmara Drewniak

Daniel O'Quinn/Alexis Tadié (eds.), *Sporting Cultures, 1650–1850*, Toronto: University of Toronto Press, 2018 (376 pp., ISBN 978-1-48750-032-0, CAD 63.75)

In the *Enzyklopädie der Neuzeit's* entry on "sports", first published in 2010, German cultural historian Wolfgang Behringer bitterly complains about the lack of scholarly attention devoted to the history of this social activity in the Early Modern Period and lists several events and incidents from the time in which sports played a pivotal role – amongst others, the Pazzi conspiracy in 1476 or the death of Henry II of France in 1559. None of these events and incidents are discussed in *Sporting Cultures, 1650–1850*, although the 15 chapters contained in this volume (including an introduction and a coda) do seem like a direct answer to Behringer's complaint. Like Behringer, who detects a "sportification" of military exercises as well as popular games in the Early Modern Period, the editors insist in their introduction that "something important happens to both the representation and the practice of sport in the eighteenth century, which in many ways defines our understanding of this complex social phenomenon today" (5). The double focus on the practice of sports as well as its medial representation is programmatic – indeed, almost all of the contributors to *Sporting Cultures, 1650–1850* come from the fields of literary and cultural studies as well as art history, and rather than offering a comprehensive history of sports during the period, their contributions first and foremost attend to what Frans De Bruyn in his chapter wittily calls the "re-creation of a recreation" (28), i.e., the new role(s) of sports in the contemporary mediascapes, be it the depiction of the rural sports of angling and hunting in Early Modern English poetry (as in literary scholar De Bruyn's piece), the portrayal of hunting animals in eighteenth-century French painting (the topic of art historian Sarah R. Cohen's chapter), or the representation of boxing in Regency-era British sports

journalism (as in pugilism expert John Whale's contribution). Hence, although somewhat confusingly, the volume also contains a section explicitly dedicated to "The Mediation of Sports" (the others are "Classical Lineages," "Sporting Animals and Their Uses," and "The Sporting Body," each comprising from three to four essays), all of the chapters contained in *Sporting Culture, 1650–1850* are concerned with medial representations of sports in one way or another, with numerous black and white illustrations as well as a series of 16 color plates supporting their arguments.

These depictions of sports in various media prove more than worthy of detailed scholarly attention in themselves – consider, for example, the self-reflexive "sports poetry" examined by De Bruyn, where angling and hunting often serve as metaphors for the process of writing and the chase of inspiration, respectively. Moreover, via their examinations of Early Modern textual and visual representations of angling, hunting, shooting, boxing, fencing, horse racing, gymnastics, or mountaineering, several contributors also offer readers profound insights into such key developments in the area as the increasing professionalization and the commercialization of sports. With respect to the latter topic, for instance, Ashley L. Cohen's impressive "Fencing and the Market in Aristocratic Masculinity" focuses on the careers of Italian-born, London-based fencing teacher Domenico Angelo and his son Henry to discuss the development of fencing from an aristocratic means of self-defense into a fashionable spectator sport over the course of the eighteenth century. A decade after his arrival in London in the mid-1750s, Domenico opened an Academy at a prominent location in Soho Square that catered to both aristocrats and the newly rising moneyed elite. Thus, however, Cohen argues, he upheld the tradition of fencing while upending it at the same time, simultaneously acting as a "guardian of a chivalric tradition" as well as a shrewd businessman who "commodif[ied] the courtly art of fenc-

ing and [sold] it on the marketplace as a skill that could be learned for a fee" (66). Though the Academy had doubled as a meeting place for the social elite from its very beginnings, under the management of Henry it eventually developed into something of a modern-day fencing club, where on specific days, amateur fencers could practice their skills by fighting against each other.

The growing emphasis on practice and training, for both amateur and professional athletes, also attests to the increasing professionalization of sports during the Early Modern Period, which is the topic of no fewer than two chapters in the volume, co-editor Alexis Tadié's "The Physical Powers of Man: The Emergence of Physical Training in the Eighteenth Century" and Alexander Regier's "What Is Training?" Both Tadié and Regier identify the late eighteenth century as the beginning of the modern conception of training as a means to improve the athlete's physical performance. Tadié discusses a large variety of theoretical texts and treatises pertaining to training and exercise from all over Europe, including Thomas Sydenham's *Observationes Medicae* (1666), Francis Fuller's *Medicina Gymnastica* (1705), the *Encyclopédie's* entry on "Exercice" (1756), Johann Christoph Friedrich GutsMuths's *Gymnastik für die Jugend* (1793), the work of Per Henrik Ling in Sweden, and Walter Thom's *Pedestrianism* (1813). This allows Tadié to trace in great detail the gradual decline of Galenic conceptions of the body and of physical exercise and the concurrent rise of the modern idea of exercise as a means, along and in combination with diet and practice, to improve athletic performance.

Regier similarly seeks to emphasize "how deeply our contemporary celebration of regular bodily exercise is bound up with [...] eighteenth-century discussions on sports" and how thus Early Modern "discourse on athletic training shapes the construction of our modern body" (274). Yet through his discussion of the publications surrounding the famous boxing fights

between English champion Tom Cribb and African-American Tom Molineaux in 1810, Regier also reveals the larger political dimensions of training: After all, it was only after submitting himself to the strict regimen prescribed by his trainer Robert "Captain" Barclay that white, English Cribb managed to beat black, American Molineaux, not even 30 years after the War of Independence.

Regier's is one of the few chapters in which the "New World" plays a role, however marginal, in *Sporting Cultures, 1650–1850*. With the exception of the contribution by Philip Dine (on horse racing in early colonial Algeria) and the coda by Supriya Chaudhuri (on Himalayan mountaineering), all of the essays in this volume focus on (western) Europe, particularly England, France, and Italy. The editors are well aware of this and do call for future work to go "beyond 1850 and beyond the boundaries of Europe" (16), but even in their own collection, North America occasionally makes an appearance, if only in the distant background. In her contribution on Domenico Angelo's fencing academy, for instance, Ashley L. Cohen points out how Angelo's phenomenal success from 1763 onwards was partly due to the end of the Seven Years' War and the ensuing radical transformation of London's social landscape "by the forces of capitalism and commercialization" (77). Sixteen years later, dancing was dropped from the syllabus of Angelo's academy after the loss of the American Revolutionary War, to be replaced with "military exercise" (74). But of course, these glimpses of the New World do not teach us anything yet about the practice and representation of sports in Early Modern North America. Therefore, to the student of Canadian history, literature, and art, *Sporting Cultures, 1650–1850* may primarily serve, if anything, as an inspiration and as an admirable example to emulate.

Florian Freitag

Nele Sawallisch, *Fugitive Borders: Black Canadian Cross-Border Literature at Mid-Nineteenth Century*, Bielefeld: transcript, 2019 (218 pp., ISBN 978-3-8376-4502-6, EUR 44,99)

Nele Sawallisch's *Fugitive Borders: Black Canadian Cross-Border Literature at Mid-Nineteenth Century*, a study based on her 2016 dissertation at the University of Mainz, offers an in-depth reading of life writing by mainly four black writers, representatives of cross-border abolitionist activism around the time of the U.S. Fugitive Slave Act of 1855: Richard Warren, Thomas Smallwood, Samuel Ringgold Ward, and Austin Steward. The author's focus lies on black autobiographical texts in Canada West (largely today's Ontario), which she reads as "acts of textual community building" that contributed to the "emergence of a Black America across national borders" (1). Analyzing their works transnationally, Sawallisch demonstrates how Black border-crossings between the US and Canada as well as Great Britain – as fugitive slaves, but even more so as professional freedmen – created what she calls a "fluid frontier" (1), with the border at the 49th parallel characterized by connectivity rather than separation between various black subjects and communities. By unearthing an original archive of Black writings whose literary qualities have hitherto remained largely unexplored, *Fugitive Borders* highlights a rich and diverse aesthetics that transcends the well-known formulae at work in the classic slave narrative and transgresses genre boundaries. The various publications examined in this book are of special significance also because they complicated the myth of Canada as the Southern slave's Promised Land, a myth in which these authors were caught up ambivalently, "both supporting and subverting it" (19; cf. also the entire ch. 1.1., "Writing the Promised Land and Black North America in the 1850s"). Sawallisch's readings lead to the recognition of a multiplicity of subject positions also in terms of ideology, class, and (unfortunately to a much lesser extent)

gender, and refuse, following the primary material, to reduce the Black border-crossing writer to his status as a former slave.

In the introductory chapters, Sawallisch thematizes cross-border writing as challenging national literary canons. She emphasizes the genealogical work performed by Warren's, Smallwood's, Ward's, and Steward's texts, which created a community of Black border-crossing intellectuals largely by means of cross-reference, multiple viewpoints, and intertextuality. "Transnationalizing Black Canadian Studies" (ch. 1.2.) and moving "Towards Cross-Border Black Literary Studies" (ch. 1.3.), the author pays tribute to preceding scholarly work in the field, especially by Nancy Kang and Winfried Siemerling (among many others) in a succinct literature review. In the following, her chapters turn to "Religion" (ch. 2) and cross-border church networks, discussing the work of itinerant preacher Richard Warren; to Smallwood's "Radicalism" (ch. 3) and his involvement in the Underground Railroad that connects him to the more famous David Walker; to "Heroism" (ch. 4) as it is invoked in Ward's writing with regard to the figure of the fugitive slave; and to "Community" (ch. 5), reading Austin Steward's formally hybrid compositions as especially important in this respect as he included a plethora of stories by or about fellow former slaves and free Blacks in Canada West. In all chapters, the study successfully shows how the journeys of each of these writers, as the conclusion summarizes, "shaped cross-border relations between black communities, abolitionists, the AME [African Methodist Episcopal] church, and individual families" (203).

The four chapters on each writer are rich in detail and strong in terms of the critical close readings they present, even though at times these remain somewhat descriptively close to the texts. Perhaps they could have been further developed in terms of a border-crossing epistemology and more intensely tied back to the study's main arguments and concepts (Walter Mignolo's

concept of “border gnosis” and “border thinking” might have been helpful in this respect, or the critical work in the field of mobility studies, which is unfortunately neglected here). Curiously, the various subchapters are not listed in the table of contents; also and more importantly in terms of the book's structure, one might also wonder if Sawallisch's focus on Black community (building) would be better reflected by chapters centering on topics – as the (rather plain) chapter titles actually suggest – rather than on the four authors individually, thus emphasizing a collective subject instead of following author-centered, individualist literary histories on both sides of the Atlantic.

All in all, *Fugitive Borders* is a highly original contribution to Black Canadian and transatlantic literary studies that should be recommended reading for anybody concerned with the slave narrative and mid-19th-century cross-border abolitionism. In terms of the emerging national discourses before Canada's Confederation in 1867, Nele Sawallisch's book offers an important alternative to the hegemonic narrative of the white settler nation. It is well-written and readable throughout, though an additional proofreading round might have found that the use of “fix” as an adjective is a Germanism, and “descent” is not a verb. Though less important in the digital age, an index might have added to the print version's navigability.

Alexandra Ganser

Jenna Butler, *Magnetic North: Sea Voyage to Svalbard*, Edmonton: The University of Alberta Press, 2018 (102 pp., ISBN 978-1-77212-382-1, CAD 19.99)

A book of linked prose poems, *Magnetic North* captures the impressions Jenna Butler, a professor of creative writing and ecocriticism at Red Deer College Alberta, gained when she, together with about 30 artists, was part of a two-week sea voyage in June 2014 to the Svalbard archipela-

go off the coast of Norway. In her poems Butler renders the impact this Arctic landscape had on her, while at the same time placing what she encountered against the background of its history (of European exploration and exploitation) and comparing it to a landscape she is intimately familiar with, the Canadian boreal forest.

The book consists of a preface, 16 chapters, each of which is introduced with two photographs and a motto and is then subdivided into sections, as well as “Notes” and “Acknowledgements.” The preface titled “The Journey” presents readers with the facts of the voyage – the poet's and her companions' background, the time and destination of the journey, the variety of sights they encountered, and the lessons they learned. Appended to the preface is a map of Spitsbergen, on which the exact route of the voyage is drawn.

In her collection of poetry, Butler retrospectively describes the unfamiliar and impressive environment she had been exposed to: the high Arctic landscape, the extreme climate and the incessant light, the possible danger from animals, which required them to be accompanied by polar bear guards when leaving the ship, and, above all, the awe and beauty evoked in them at the sight of the overarching glaciers and the great variety of plants suddenly appearing during the summer months. Especially when she reports on the coastline villages, the whaling stations, and ghost towns of this region, Butler also brings in the historical dimension of what she sees, since these traces of a human presence prompt her to recall various stages in the archipelago's past: the explorers trying to chart and then conquer the north; the Russian miners once working in the town of Pyramiden, which is now abandoned; the whalers and ordinary shipmen setting out to their dangerous work; and the unnamed women who, throughout these centuries of exploration, territorial expansion, and resource extraction, are known to have been waiting for their husbands to return home from regions as the one portrayed.

That she approaches the Svalbard archipelago from a contemporary, critical theory-inflected perspective becomes clear when she comments on the gender dynamics of both past and present, which render activities in the Arctic masculine ones and explain the absence of women in this cold world, or when she points out the threats to the local economy and to the environment arising from excessive resource extraction and expanding tourism, and when she eventually places the Arctic north within the global context of climate change, especially through her comparison of Svalbard to the boreal area of northern Alberta.

What makes this "Blending [of] travelogue and poetic meditation on place" (book cover) so impressive is that Butler succeeds in having readers adopt a new perspective, thus enabling them to see and experience what she and her colleagues saw aboard the *Antigua*. She does so by taking them through the various stages of the journey with the help of an immediacy that is largely owing to her short and journal-like, highly poetic observations. Not only does she, throughout her text, use the language of sense impressions (evident in the numerous references to visual and aural perceptions as well as the insertion of photographs) but she also employs a special kind of lyricism that shows her struggling for the most suitable words to render what she sees and hears, which is, very often, awe-inspiring:

The land is contoured in a way that breeds sound: it sloughs from bird cliffs, heaves over the water in a rich, acrid roll. Along the shoreline, sound clatters between the growlers, barks chips off the larger bergs. All through the afternoon, champagne tinkle of ice chips as slabs greet each other across narrow channels in the green.

Windburned, eyes closed, this: beneath the keening of bergs, a deeper thrash of glaciers calving, creaking with sun. Sound of earth, her bones, wide russet bowl of hips splaying open. From these sere

flanks, her desiccating body, what a sea change is born. (15)

A further intriguing aspect of this collection is the comparative lens Butler favours: repeatedly, she relates Svalbard to her home of Alberta, a place of "Labrador tea plants jittering with early bees, plush moss, the unfurled heads of ferns" (4). When seen in this light, the two locations reveal aspects that connect them and ones in which they diverge. While Butler, in various places, celebrates the beauty of each of these regions, in the chapter "Threads" she also depicts them as being threatened by environmental damage done to them through a variety of human activity (such as mining, oil pollution, leaving PCBs and aromatic hydrocarbons, and tourism):

So much of what impacts Svalbard comes from far away, waterborne.

So much of what breaks my home comes up from beneath.

Land mascotted by something elemental. Bears front news feeds, harried and collared, bullied by cameras. Reduced to swimming for their lives, to grease bins and dumpster diving. Cubs born spoiled at the wrong end of a rifle.

The only wilderness we countenance: a safe remove. (81)

Butler's collection of poetry is not a standard travel narrative. It is an example of nature writing at its best, exhibiting both an awareness of (colonial) history and great sensitivity when it comes to encountering landscape. Her observations of environmental processes are interspersed with reflections on time and being: "To watch a glacier calve is to watch time run in both directions at once. / The grey face is the old ice, pitted with history. The blue face is the fresh ice, brilliant and unscarred, razor-edged and untouched" (72). Butler invites readers to join her in her unique and very personal approach to this specific part of the Arctic, that is, to use a perspective that combines the perception of a landscape with both its celebration and the meditation on it, thus allowing one to be over-

whelmed by feelings of strangeness and awe, by the joy about its beauty, and also by fears concerning the threats it faces.

Brigitte Johanna Glaser

Joan Sangster, *One Hundred Years of Struggle – The History of Women and the Vote in Canada*, Vancouver: UBC Press, 2018 (328 pp., ISBN 978-0-774-835-336, CAD 27.95)

Suffrage Movements around the world have been extensively studied by historians and feminists alike. While other suffrage movements are widely known and researched, like the British and American movements, the Canadian suffrage movement has not been focused on by many scholars and is mostly unknown outside of Canada. Joan Sangster takes a closer look at the suffrage movement, or rather the many variations of the suffrage movement in Canada. Unlike the movements in other countries, Canada never had a long-lasting national suffrage organization. It was made up of highly regionalized organisations, which makes it difficult to trace all developments and the methods through which Canadian suffrage was achieved. Nevertheless, Sangster succeeded in creating a comprehensive and extensive overview about Canadian suffrage.

One hundred years of struggle is the first book in the series "Women's Suffrage and the Struggle for Democracy", a series of books which deals with different aspects of the Canadian Suffrage Movements. Sangster's book, published as part of the celebrations for the 100-year anniversary of the female franchise in Canada, acts as the introduction to this extensive topic, with the ensuing books giving deeper insights into each of Canada's provinces. In nine chapters Sangster introduces all the parts of Canadian suffrage which played a role in achieving the vote for women in Canada. She explains both the ups and downs of the movements and how suffrage through Canada's provinces developed.

While women in nineteenth century Canada were not explicitly excluded from voting, they rarely made use of this right. Women who tried casting their vote stood out and as such sparked the first debates in Canada about the female franchise. Elections were public and at times could get dangerous and violent, a fact which many men used to advocate for female disenfranchisement. They claimed that elections were too rowdy, too violent to subject respectable women to them (19). This amongst others later led to women losing their voting rights in 1849. Sangster showcases in this chapter how voting back then was tied to property rights and wealth. While describing the circumstances which lead to the disenfranchisement of female property owners, who were the only women who had been able to cast a ballot at all, she also highlights female resistance and political influences.

Race issues and suffrage have always been closely connected themes; one cannot talk about suffrage without considering race as well. While white women were granted suffrage in 1918, it took until 1960 for Asian Canadian women to be granted the same right. Sangster never forgets about this interconnection, each chapter draws comparisons with racial issues and adds the interwoven relationships of suffrage, race and the influence of the British empire. Chapter two, *Race and the Idea of Rights for Women*, focuses on these connections. Sangster dedicates parts of this chapter to Mary Ann Shadd and her fight for abolition and suffrage. Furthermore, this chapter gives deeper insight into the complicated issues of enfranchisement and the treatment of aboriginal people in Canada. While some first nations were granted voting rights, this came with the loss of their ancient rights and led to many of them opposing their enfranchisement. Canada's treatment of the first nations is a topic of debate up to the modern day, Sangster never loses sight of this and explains the issues and everything connected

to it clearly and comprehensively, without oversimplifying it.

Chapter three, "Suffrage as a Socialist Issue", deals with the connections between socialism and "The Woman Question" (57). The female vote was a topic which preoccupied Canadian socialists as it showcased the struggle and inequalities between the classes. Capitalism was seen as a cause for these inequalities and the oppression. Sangster expertly describes the inner struggles and divisions of the socialist movement in Canada and how it divided both socialist and suffragettes (67). Suffrage movements in Canada were not only highly regionalized but also split between working-class and middle-class movements. While both aimed for female enfranchisement, the issues which lay at the core of the movements and the changes they wanted to bring ahead differed.

Sangster's next chapter, "Making Suffragists", deals with some of the most influential Canadian Suffragists, like Emily and Augusta Stowe, and which tactics they employed. It shows how international movements influenced Canadian suffragists and where the different Canadian movements diverged from each other. Furthermore, it deals with the question of Canadian identity and nation building and the influence of the British Empire on Canadian politics. Sangster extensively describes how these aspects influenced the movements and draws comparisons with other international suffrage movements, highlighting how divided suffragist were on the inclusion of indigenous women and women of other races in the movement.

Chapter five, "The Anti-Suffragists", introduces some of the biggest opponents of female suffrage. One of them was the famous Canadian humour writer Stephen Leacock. He and other anti-suffragists used their connections within the Canadian French and English elite to ridicule and oppose female suffrage, as politics in their eyes were no place for women. Sangster explains all of their arguments, even those which appear from a nowadays point of

view absolutely ridiculous and digs into the background and true reasons why anti-suffragists existed (123).

Her next chapter then focuses on feminist countercultures and the tactics they used. She describes the cultures of the different movements and what unified and differentiated them from each other. One tactic which stood out was the Mock parliament, in which women flipped the gender roles around and depicted days in a female lead parliament, with men playing the parts women were supposed to take in real life.

When white women finally gained suffrage after the first world war, men claimed that this was as a reward for their patriotic duties during the war. However, as Sangster shows in chapters 7 and 8, it was the result of years of lobbying and political debates. The topic of the war tore the suffrage movements apart and split them into war supporters and pacifists, and while they achieved the vote after the war, Sangster shows in these chapters how the topic of war and peace hindered the movements who were close to achieving suffrage even before the war. Sangster explains the circumstances that led to women in Quebec getting the vote twenty years later than the rest of the country and how this affected the movement there. Furthermore, she highlights that the achievement of suffrage did not mean the end of the movements, as women now focused on using their direct political influences to run for offices and fight for social reforms.

Joan Sangster referred and included the struggles of indigenous women and women of Asian Canadian heritage throughout the book already. However, she still dedicated the last chapter of her book to further look into the struggles of these women, who were granted suffrage much later than their white counterparts, with universal suffrage only being achieved in 1960 when Indigenous people finally were granted suffrage.

Sangster succeeded in writing an extensive History of the Canadian suffrage

movement, a movement which often is perceived as “short-lived, sedate, cautious [and] a model of civility” (269). While it is true that in some areas of Canada suffrage for white women was achieved within one generation, Canadian suffrage did not come easy. Sangster manages to explain all the different developments which played their part in achieving universal female suffrage in Canada. *One Hundred Years of Struggle* succeeds in filling the Canadian gap in global suffrage and feminism studies a bit more and showcases a decentralised but nevertheless successful struggle for suffrage. This book can only be recommended for everyone who wants to get a general, yet extensive view of the suffrage movements in Canada. Although deeply academic and well researched, Sangster’s use of language makes the complicated history of suffrage easily comprehensible and joyful to read.

Sophie Frein von Ketteler

Patrick Coleman, *Equivocal City. French and English Novels of Postwar Montreal*, Montreal & Kingston/London/Chicago: McGill-Queen’s University Press, 2018 (375 pp., ISBN 978-0-773-554-856, CAD 34.95)

Jutta Ernst/Brigitte Glaser (eds.), *The Canadian Mosaic in the Age of Transnationalism*, Heidelberg: Universitätsverlag Winter, 2010 (262 pp., ISBN 978-3-825-356-538, EUR 45)

Melanie Schrage-Lang/Martina Hörncke, *Intertextual Transitions in Contemporary Canadian Literature: Atwood, MacDonald, van Herk*, Trier: Wissenschaftlicher Verlag Trier, 2013 (202 pp., ISBN 978-3-868-214-574, EUR 23)

The three books we are looking at are different in focus, approach and structure, but this difference is beneficial in the sense that it highlights the varieties of possibilities

when treating issues concerning culture and literature in Canada.

Although the subtitle of *Equivocal City* specifies the time-span of the novels discussed in the monograph as ‘postwar’, the table of contents shows that Coleman analyses works published between the mid-1940s and mid-1960s, including milestones like Hugh MacLennan’s *Two Solitudes*, Gabrielle Roy’s *Bonheur d’occasion*, and Leonard Cohen’s *Beautiful Losers*. The “Introduction” explains the choice of dates: Coleman starts with “the emergence of modern urban realism” and ends this monograph with “the mid-1960s when more experimental novels [...] heralded the end of the political stasis and imaginative compartmentalization that the war had disturbed but not destroyed” (3). The two decades under scrutiny produced a boom of literary works in all genres, both in English and (perhaps to a smaller extent) in French: no wonder that at the end of this period Northrop Frye stated that “what is really remarkable is not how little but how much good writing has been produced in Canada” (even if he continues by saying that “Canada has produced no author who is a classic [...]”¹). Both in the “Introduction” and in the “Conclusion” Coleman makes it clear that he presents a literary history, using methods of comparative literature, focusing on three special aspects – namely “the way various features of the city’s reality are ‘emplotted’”, the genesis of the given literary work and the historical context – all this “beautifully written”, as Lianne Moyes states on the back cover. *Equivocal City* offers thorough analysis of fourteen novels about Montreal, and as such, it can be considered a continuation of earlier comparative analyses of writing in Canada in English and in French by Ronald Sutherland, E. D. Blodgett, and Philip Stratford.² Apart from being aware that these

1 Northrop Frye, „Conclusion to a Literary History of Canada”, *The Bush Garden. Essays on the Canadian Imagination*, Toronto: Anansi, 1995, 215-216.

2 Ronald Sutherland, *Second Image. Comparative Studies in Québec/Canadian Litera-*

novels are part of “two distinct linguistic traditions”, for Coleman it is essential to put them “in conversation with each other”(15).

The book contains three parts, based on chronological order, first looking at four novels written between 1944 and 1949 with a basically realist approach, the second part deals with the 1950s, while the final part is devoted to the mid-1960s. In each part, the novels in focus are analyzed in the context of literary works written in Canada, pointing at similarities or contrasts with world literature. Given that Coleman's monograph is a rich and thorough examination of the fourteen novels, in the scope of a review I can only pinpoint at some of his important insights. Coleman pays attention to the role of cultural milieu and the importance of institutions when he underlines that “[a] modernist representation of the modern, in the mode of Proust, Joyce, or Woolf, was [...] not a viable option for Montreal novelists [...]. Poets or pamphleteers could print and distribute small-scale works at their own expense, but novelists needed the mediation of commercial print” (26–27). Solitude, an emblematic motif in Canadian art and writing – particularly in the first half of the twentieth century – in *Two Solitudes* is “not just an element in a national allegory but also a feature of the modern condition generally, the novel's treatment of promiscuity is also an attempt to address another aspect of that same condition” (45). MacLennan's critical remarks about puritanism and the establishment are manifest in some satirical passages, but according to Coleman, “Kathleen is the only character whose perspective on the city can be called comprehensive” (55) – pointing out a bit earlier that the sexual behaviour of Paul's

mother can be seen as “a protest against the repressive power of puritanism” (54).

Two decades later, however, the city serves as backdrop to unorthodox sexual practices – particularly in Leonard Cohen's *Beautiful Losers* – together with cultural and political turbulences. The novels of the 1950s – another one by MacLennan and G. Roy, going on with Morley Callaghan, Mordecai Richler, Brian Moore, William Weintraub, then Gérard Bessette and Pierre Gélinas – pave the way in this direction, highlighting that the genre is not only becoming more self-conscious, but also manifests a bigger variety of descriptive strategies, including strong satire.

When speaking about Ferron's *La Nuit* and Cohen's *Beautiful Losers*, it is stressed several times that both authors take main characters from the other language group, demonstrating the “complex interconnection of the city's two linguistic communities” (270), moreover, there are also “erotic encounters across ethnic and racial lines” (271). This is a fundamentally different city than the location of novels by MacLennan and G. Roy. Both Ferron and Cohen introduce liminal protagonists and refer to marginal locations which have ‘magic’ qualities. The characters' fantasies play as important a role as their real experiences. Both books are rich in mythological allusions, particularly those related to magic (Faust in *La Nuit* and Indigenous and Greek stories in *Beautiful Losers*). The mid-sixties provided a special historical moment – as Coleman observes, “from a literary-historical point of view, the two novels can be said to mark an endpoint as well as a beginning. In the years that followed the publication of *La Nuit* and *Beautiful Losers*, the prospects for articulating a cross-cultural vision of the city comparable to what Ferron or Cohen attempted were less than favourable” (279).

Coleman's insights open new interpretations not only of the novels he has chosen for detailed scrutiny, but also for other works born during the same period. His method is exemplary for researchers, and *Equivocal City* is a remarkable and very

ture, Toronto: New Press 1971; E.D. Blodgett, *Configuration: Essays on the Canadian Literatures*, Toronto: ECW Press, 1982; Philip Stratford, *All the Polarities. Comparative Studies in Contemporary Canadian Novels in French and English*, Toronto: ECW Press, 1986. All three monographs are used by Coleman.

useful contribution to the study of culture in Canada.

The Canadian Mosaic in the Age of Transnationalism offers a collection of sixteen scholarly papers from various disciplines with an introduction by editors Jutta Ernst and Brigitte Glaser which outlines the history of multiculturalism in Canada not hiding its complexities and the critical views concerning its functioning, including its refusal by many in Québec. The editors propose, however, that in spite of the difficulties, "[a]t the beginning of the 21st century, the largely negative stance towards multiculturalism in Canada has been overcome, and recent polls show an all-time high in its public acceptance" (12). The papers by George Elliot Clarke, H. D. Forbes, Patrick Imbert, Till Kinzel, Dagmar Dreyer, Elisabeth Damböck, Maria Moss, Renate Eigenbrod, Reingard M. Nischik, Sabine Kim, Eleanor Ty, Frauke Reitemeier, Kirsten Sandrock, Anca-Raluca Radu, Markus Reisenleitner and Susan Ingram elaborate on the two sides of the coin supported by arguments from the fields of political science, philosophy, criticism, literature, television. Since the "Introduction" provides us with a brief survey about the papers in the volume, here I opt for introducing key ideas in a selection of the articles.

H. D. Forbes chose the 307-page report of the Commission de consultation sur les pratiques d'accommodement reliées aux différences culturelles, submitted in 2008 by Gérard Bouchard and Charles Taylor to the government of Québec. Before going into details discussing the report, the author calls it a "somewhat unfocussed analysis" (39), relying on two main points, namely that "the Québécois have a 'double identity' because they are a majority in their own province but a minority in Canada as a whole" (39); secondly that the practical recommendations of the commission "show that there is no straightforward 'solution' to the Quebec problem" (41). For him, the most interesting recommendation is "that the Quebec government vigorously promote interculturalism as 'the Québec ver-

sion of the pluralist philosophy, just as multiculturalism is its Canadian version" (43). When it comes to everyday practices and details, however, it is not easy to decide "how much recognition and what kinds of recognition different groups deserve" (45).

Patrick Imbert also refers to the report of Bouchard and Taylor, mentioning that "people born in Québec who participated in the discussions [...] regularly brought up religious differences [...] They were not attuned to what preoccupies a large majority of immigrants: having their degrees and professional abilities recognized in order to find employment" (51). Like Forbes, Imbert also devotes passages to explanations of terms like multiculturalism, interculturalism, transculturalism and their theoretical proponents. For him, the phenomenon of multiple self-images is an important characteristic of life in the twenty-first century: these are "connected with different cultural codes and economic power relations" (54). As an alternative to establishing structures within national boundaries, he proposes that "one has to realize that we live through constant transcultural processes and that, within the context of globalization and of the postmodern/postcolonial condition, the world is becoming more a culture of texts than a culture of a series of enclosed territories" (57).

Before saying a few words about the late Renate Eigenbrod's paper, a personal remark may be added: in footnote 1 she shares with the reader that her thorough research on Richard Wagamese's novels started with a conference paper given in the framework of the partnership conference between the University of Manitoba and the University of Szeged, Hungary (the university of this reviewer) in 2007. While the main concerns about 'multiculturalism' and 'interculturalism' were dealing with the relationship between one or both of the 'two founding nations' and immigrants, Eigenbrod's starting point is the "special mention of Aboriginal men and women" by P. E. Trudeau with regard to the Constitution of Canada (119). She also states that "Tru-

deau's version of multiculturalism [...] cannot be embraced by Aboriginal peoples in Canada" (120), the basic reason being that "[a]lthough immigrants fleeing oppression in other parts of the world may find similarities between their traumatic experiences and those by Indigenous people in North America, it should be noted that the latter do not have another land to call home and go back to" (120).

Richard Wagamese is an Anishinabe author who uses his personal experiences and traumas of being taken away from his family at the age of three, living in foster homes, then being moved from foster family to foster family: he could see his own family only twenty years later. As Eigenbrod points out, "[s]everal generations of removal of children are part of the historic trauma that affects Aboriginal people collectively but differently in each individual case" (122). In the novels, the writer demonstrates the difficulties of constructing one's identity under such conditions. For the adolescent characters of his novels, one returning motif is that of the dysfunctional family – be it white, native or black. Wagamese defines himself as a 'tribal author' (126) and often uses "the device of dual narrators or narrative perspectives and/or narrative strands [...] providing a structural pattern for crossing borders and intertwining stories of different characters" (127).

Reingard M. Nischik deals with the problematics of cultural locations – this time, it is Vancouver – and their representations by First Nations and Chinese Canadian writers. The proportions of these two groups in the population of the city are widely different: while only a bit more than 2% (around 5,000 people) can claim Aboriginal descent, "four out of five immigrants to the city come from Asia". (136) In the historical survey of short stories about Native people, Nischik mentions female authors Pauline Johnson, Emily Carr, and Lee Maracle, as well as two anthologies published in 1985 and 2005 – both were done by white editors. At the turn of the century, the "deficiency of cultural integration is especially

striking [...] since cultural and class demarcation lines run right through an ethnic group, not just between Natives and Whites" (143).

In the second part of her paper, Nischik looks at two short stories dealing with "the more or less successful integration of first- and second-generation Chinese into Canadian society" (143). In Sky Lee's story there is no real dialogue (and bond) between parents and children. In Madeleine Thien's "A Map of the City" (published in 2001) the heroine is integrated in the city's texture, but does not deny her roots. As a conclusion, the author of the article points out that there is a higher number of stories about ethnic groups in the anthology published in 2005, these stories are "predominantly about First Nations and Chinese Canadian characters" (147–148); those about First Nations characters "display a strict separation of (cultural) location and spheres for Whites and non-Whites" (148). In the most recent story "ethnic borderlines are dissolved" and the heroine is representing "a new, future-oriented integrationist model" (148).

In the opening paper of the volume, George Elliot Clarke investigates how far Canada can be considered as "quasi-imperial" (32), further articles discuss Neil Bissoondath's view about multiculturalism (Till Kinzel), multiculturalism as represented in B. Mukherjee's *Darkness* (Dagmar Dreyer), Asian and South Asian Canadian literature (Eleanor Ty, Elisabeth Damböck), works by Dionne Brand, Thomas King and Rohinton Mistry (Maria Moss), Fred Wah's poetry and poetics, with a special focus on his views on ethnicity (Sabine Kim), Canada's image in Scottish novels (Frauke Reitemeier), Ann-Marie MacDonald's novel *Fall On Your Knees* (Kirsten Sandrock), Ondaatje's *Dividasero* (Anca-Raluca Radu), two novels by William Gibson (Markus Reisenleitner) and the role of television channels, particularly Fashion Television in disseminating ethnic diversity in Canada (Susan Ingram).

In the "Introduction" to *Intertextual Transitions* Susanne Bach explains that the two

parts of the book are individual research papers by Melanie Schrage-Lang – “Intertextuality in Ann-Marie MacDonald’s *Goodnight Desdemona (Good Morning Juliet)*” – and Martina Hörnicke – “Gendering Myths: Margaret Atwood’s *The Penelopiad* and Aritha van Herk’s *The Tent Peg*”. What the two parts of the book have in common is the integration of solid theoretical argumentation into the discussion of the works, together with the original insights and knowledgeable analyses of the authors.

Schrage-Lang gives a close reading of *Goodnight Desdemona (Good Morning Juliet)*, pointing at Shakespeare’s borrowings and MacDonald’s intertextual practices, elaborating on the parallel qualities of Don Quixote and Constance, the heroine of her play, on the references to Greek mythology as well as to icons of popular culture (e.g. Marilyn Monroe). In her view, the Canadian play “can be interpreted as a metaphor of intertextuality itself”; and it also “functions as an instrument of postcolonial resistance” (53) by using two well-known plays by Shakespeare. Her argumentation relies on the insights of theorists like Kristeva, Barthes, Bloom, Saussure, Bakhtin and others, even Plato and T. S. Eliot, benefitting from the categories of intertextuality proposed by Genette. Schrage-Lang underlines that the male characters from *Othello* and *Romeo and Juliet* are “either marginalized or completely erased” (31). Constance’s character is forged not only using Shakespearean female figures but also manifests elements of non-conformism from *Jane Eyre*. The author of the first part of the book uses well-chosen theoretical sources and can convincingly argue for her own observations.

Hörnicke sets out to “explore the ways in which the categories of masculinity and femininity as well as the gendered hierarchies are depicted and intertwined with the mythical in two adaptations of myths by contemporary Canadian women writers” (76). Atwood’s novel offers the female perspective – that of Penelope and her twelve hanged maids – concerning the Homeric

story, while van Herk uses the biblical story of Jael as a starting point, thus “bestowing voice upon (formerly) marginalized women characters” (77). The theoretical framework of Hörnicke’s investigations is provided by representatives of myth-criticism, like Northrop Frye, or Marina Warner “who attaches primary importance to the modifications mythical materials undergo in the light of socio-historical change” (89). Atwood de- and remythologizes in her novel, using parody and humour to do so – she violates the norms of reverential tone with these tools, while other elements (e.g. Penelope’s prayers for her husband’s return) serve a tendency of remythologization. These contradictions are typical of post-modernist writerly attitudes. Similar de- and remythologization can be traced down in van Herk’s “magic realist novel” (151), supernatural powers providing bases for beliefs in new myths: “magic [...] has constituted a latent, but very powerful presence in *The Tent Peg* all along” (158). Like Atwood’s short novel, *The Tent Peg* also presents a strong female main character: J. L. (Jael) has eyes with “superhuman wisdom [...] complemented by [...] transformative powers” (159). With convincing quotes from the novel, Hörnicke demonstrates the side-by-side presence of biblical intertext and features of the heroine that evoke the Earth Mother, stressing that this latter is “not simply restored [...] but [...] also challenged, rewritten and amended” (187). This strategy highlights the postmodern approach of van Herk.

In the conclusion, the writer underlines that mythology undergoes “continual shape-shifting and reinterpretation” in these contemporary novels, myths are “adaptable to altering socio-cultural circumstances, but they also possess a vital subversive potential” by “reversing androcentric hierarchies” (191–192). The novels under scrutiny serve as good examples proving that myths are not only fixed stories but are also “always in flux” (192): eighty-five years after the publication of Joyce’s *Ulysses*, Homer’s epic is revisited by Atwood, ap-

proaching it from a very different perspective.

The two studies in the volume prove that both authors are capable of drawing valuable conclusions after thorough research, adding useful insights to the interpretations of MacDonald's play, and the novels by Atwood and van Herk. Their work can serve as encouragement for junior scholars to pursue philological research.

Equivocal City, The Canadian Mosaic in the Age of Transnationalism, and Intertextual Transitions are three important books about Canada from coast to coast. Although these volumes are different in nature, some issues are treated in each of them to a smaller or bigger extent (myths, locations, gender issues). For the reviewer, it was a delight to be introduced to approaches different than hers – and also to discover views in common.

Katalin Kürtösi

Adina Balint/Daniel Castillo Durante (dir.), *Transculture, société et savoirs dans les Amériques*, Frankfurt/Main : Peter Lang Éditions, 2017 (216 p. , ISBN 978-3-631-73146-8, EUR 51,95)

Par sa conception et son organisation, cet ouvrage collectif publié en Allemagne s'apparente à un « livre de mélanges offerts » (*Festschrift*), selon une longue tradition de l'édition savante que les lecteurs germanophones connaissent très bien. Dans le cas présent, on comprend que ces mélanges ont été offerts au Professeur Patrick Imbert à l'occasion de son départ à la retraite – retraite active, cela va sans dire – de l'Université d'Ottawa, après plus de quarante années de carrière, des dizaines de cours et de séminaires, une infinité de publications savantes, de conférences, de colloques et de livres, avec en parallèle cinq fictions. Il est en outre titulaire de la Chaire de recherche de l'Université d'Ottawa : Enjeux sociaux et culturels dans une société du savoir. C'est précisément cette contribution scientifique, abondante et diversifiée,

qui sera examinée – partiellement – dans ces dix chapitres en français (et un en anglais) qui ne révéleront que la pointe de l'iceberg, et « sans prétention d'exhaustivité » (20).

Dans leur « Introduction », les coresponsables Adina Balint et Daniel Castillo Durante tentent de cerner les caractéristiques animant depuis des années la réflexion scientifique et théorique de Patrick Imbert (11). Ce faisant, ils mettent en évidence quatre champs d'intérêt distinctifs de sa trajectoire : la transdisciplinarité, le goût de l'hybridation, des questionnements entre différents discours et diverses époques, les déplacements géoculturels et la transculture, et enfin « le désir de réfléchir aux enjeux contemporains, tout en s'interrogeant sur la meilleure manière de lire et d'interpréter l'évolution d'un monde dont l'opacité politico-idéologico-financière est proportionnelle à l'accélération des progrès technologiques » (p. 11). Ces quatre dimensions sont d'abord élaborées dans l'« Introduction » pour ensuite être creusées dans les différents chapitres qui suivent, le plus souvent en utilisant un corpus ancré dans les Amériques et en empruntant fréquemment aux études canadiennes.

La contribution de Patrick Imbert explore ces dimensions à travers différents corpus (du Canada et d'ailleurs) et on peut ainsi saisir les rouages de son approche comparative, non pas pour le simple plaisir de la description, mais bien pour établir des rapports et des comparaisons parfois inattendues qui nous conduiront à une meilleure compréhension des perceptions de l'Américanité, ou encore une mise en évidence des processus de légitimation et, à l'inverse, des mécanismes d'exclusion, tel qu'exemplifiés dans différentes fictions étudiées ici : « C'est ainsi que se dégage de l'utilitaire ancré dans l'insistance sur une vision de la littérature comme caution d'idéologies politiques ou d'enracinements » (66). Au-delà de la simple analyse du texte littéraire (ou d'un écrit public, d'un article de journal), la préoccupation de théoriser, de construire ou de mettre à

l'épreuve la théorie revient constamment dans les écrits de Patrick Imbert, et même dans ses romans, comme le rappelle fort à propos Zilá Bernd (174). Pour Patrick Imbert, les allers-retours entre les imaginaires et la théorisation sont continuels et s'instaurent toujours par-delà les limites strictes des cadres disciplinaires déjà établis. Cette approche est audacieuse et non-conventionnelle: c'est précisément cette fulgurance de la pensée protéiforme qui parfois dérange certains chercheurs réticents envers l'interdisciplinarité.

Quelques grandes idées directrices se dégagent de cet ensemble et rejoignent de diverses manières la réflexion de Patrick Imbert. On y retrouve chez ces commentateurs certains des auteurs de prédilection de Patrick Imbert : entre autres les écrits de René Girard pour l'ancrage théorique (mentionnés ou cités en pp. 11, 14, 23, 53, 167 et ailleurs) et, du côté fictionnel, le roman *Life of Pi* de Yann Martel.

Les chapitres de *Transculture, société et savoirs dans les Amériques* ne sont pas tant des hommages à Patrick Imbert (sauf les deux derniers essais de Daniel Castillo Durante et Zilá Bernd, plus proches du témoignage amical); la plupart sont plutôt une utilisation d'un trait de sa pensée, de ses intuitions, de ses inspirations pour servir de relais, voire de bifurcation. Certains textes prennent le cadre théorique général de Patrick Imbert comme point de départ pour explorer un aspect de la littérature canadienne ou nord-américaine, tandis que d'autres essais se réfèrent en parallèle à une dimension particulière de son œuvre multi-forme et abondante pour la contourner ou pour la prolonger dans une direction peu fréquentée. D'ailleurs, quelques essais comme celui d'Alain Goldschlager et d'Arielle Goldschlager (sur la présence culturelle des Juifs sépharades en sol américain) ne mentionnent même pas le nom de Patrick Imbert dans leur texte.

L'usage veut qu'un ouvrage de mélanges offerts s'apparente à un hommage de la part des pairs ou à une sorte de cadeau intellectuel, pour honorer ou simplement

pour faire plaisir à un chercheur éminent. Ici, les contenus ne sont pas forcément nouveaux et ne sont pas systématiquement critiques; mais ils scrutent des terrains familiers et des intuitions partagées selon des approches qui devraient plaire à leur destinataire. Avec ce *Transculture, société et savoirs dans les Amériques*, on imagine très bien Patrick Imbert lisant avec délectation ces onze textes composés sur mesure pour lui.

Sur le plan éditorial, l'ouvrage est soigné et comprend un index, une bibliographie et de courts extraits des écrits de Patrick Imbert (placés en annexe), ainsi que deux photos récentes de Patrick Imbert dans deux poses différentes: de face et légèrement de profil (5). La révision linguistique mérite d'être soulignée car il s'agit d'un livre paru dans un pays non-francophone; on ne repère qu'une seule imprécision: l'éditeur occasionnel de Patrick Imbert n'est pas les Presses de l'Université de Laval, mais bien les Presses de l'Université Laval (38).

Le lecteur non-initié ne devrait pas considérer *Transculture, société et savoirs dans les Amériques* comme une initiation à l'œuvre de Patrick Imbert; ses propres ouvrages constituent une porte d'entrée plus adéquate, et le lecteur intéressé pourra choisir selon les thèmes qui le rejoignent le plus.

Reprenons pour conclure ce bel éloge des coresponsables Adina Balint et Daniel Castillo Durante qui synthétise éloquentement la personnalité de ce chercheur d'exception: « [...] Patrick Imbert est un véritable penseur de la 'poétique des divers', comme dirait Édouard Glissant, c'est-à-dire un homme qui a su être à l'écoute de l'hybridité et de la rencontre des imaginaires » (20).

Yves Laberge

Julie Barlow/Jean-Benoît Nadeau, *Ainsi parlent les Français: codes, tabous et mystères de la conversation à la française*, Paris: Éditions Robert Laffont, 2018 (385 p., ISBN 978-2-221-21654-5, EUR 21)

Quelles sont les différences entre le français tel que parlé à Paris et celui parlé au Canada? Cette question, centrale pour les études canadiennes, dépasse la simple dimension linguistique; elle a souvent été explorée dans des écrits et des colloques de plusieurs associations d'études canadiennes. À première vue, pour le non-initié comme pour le non-francophone, on pourrait croire que puisqu'ils s'expriment dans la même langue, les Français et les Canadiens-Français partagent le même lexique, le même accent, les mêmes mentalités, les mêmes réflexes culturels, et ce, en dépit de l'océan qui les sépare. Mais cela n'est ni tout à fait exact ni absolument faux: il faut nuancer et relativiser avant de conclure quoi que ce soit sur ce point. C'est le but du présent ouvrage.

Ayant vécu en France mais aussi à Montréal entre 1992 et 2018 (196), et plus récemment à Paris en 2013–2014 (9), les Québécois Julie Barlow et Jean-Benoît Nadeau ont pu établir à partir de leurs propres expériences immersives des comparaisons révélatrices sur les codes langagiers existant communément dans les deux pays. Mais il s'agit à la fois d'une série d'observations comparatives sur le Canada et la France, et plus largement sur les contrastes entre les Amériques et l'Europe, principalement au niveau culturel mais également dans la vie quotidienne et dans les médias. Les exemples sont nombreux et touchent toutes les sphères de la société: par exemple en ce qui concerne l'humour ou encore les pratiques usuelles en matière de discours politiques lors d'assemblées publiques. Pour avoir observé de telles manifestations sur les deux continents, Barlow et Nadeau constatent que les recours habituels pour briser le silence et entamer la conversation sont sensiblement

différents d'un continent à l'autre: « Les Français ne verraient rien de drôle à entendre un politicien commencer son allocution en se ridiculisant lui-même, alors que c'est une figure rhétorique essentielle dans les discours publics aux États-Unis, au Canada et au Québec » (54). Par ailleurs, sur la question du tutoiement, plus rapide et plus fréquent au Canada qu'en France, c'est le même constat: « [...] les Québécois sont beaucoup moins formels » (60).

Autre observation pertinente, cette fois dans un tout autre contexte, cette attitude contrastée à vouloir étaler (ou non) ses connaissances et sa culture lors de conversations informelles. Ici encore les comportements d'un pays à l'autre semblent opposés: « Alors que les Nord-Américains considèrent que l'étalage d'une bonne culture générale est élitiste et prétentieux (ceux qui en ont préfèrent que ça ne se sache pas trop), c'est tout le contraire en France » (154).

La dernière moitié recèle de constats que l'on pourrait retenir en guise de conclusion de tout ce livre qui en dit long sur les perceptions du Québec en France (et vice-versa): « Cet intérêt pour la chose québécoise en France n'est pas qu'anecdotique; il est révélateur d'un changement plus profond dans la société française. En effet, le Québec est à la jonction de deux idées qu'une grande partie de l'intelligentsia, surtout parisienne, a longtemps rejetées, sans pouvoir les nier: l'Amérique et la francophonie » (260).

On sort de la lecture de ce *Ainsi parlent les Français: codes, tabous et mystères de la conversation à la française* dans un état d'esprit animé: à la fois inspiré par cette démonstration et étonné que les auteurs aient pu tirer tant d'observations à partir de situations apparemment banales tirées de leur quotidien. Naturellement, il n'est pas besoin d'être sociolinguiste pour savoir que les conversations les plus banales tirées du quotidien peuvent aussi constituer de petits morceaux d'analyses et que leur contenu peut devenir propice à de brillantes analyses de discours. Les manières les plus

convenues et les plus spontanées d'entamer la conversion, de « briser la glace », de faire connaissance deviennent parfois des condensés de sociologie interactive. Ne dit-on pas en anglais « *conversion starter* » pour désigner la phrase initiale qui sera à l'origine d'un dialogue élaboré et possiblement fructueux entre deux personnes? C'est précisément ce qu'étudient les auteurs de ce livre au style vivant qui révèle autant sur les Français que sur les Québécois. En ce sens, ce livre accessible pourra servir d'inspiration à d'autres recherches plus approfondies. Ajoutons enfin qu'*Ainsi parlent les Français* existe également dans une version anglaise, adaptée par les mêmes coauteurs sous un titre assez différent: *The Bonjour Effect: The Secret Codes of French Conversation Revealed* (St. Martin's Press, 2016).

Yves Laberge

Laurier Turgeon (dir.), *Les Entre-lieux de la culture*, Québec : Presses de l'Université Laval et L'Harmattan, 1998 (493 p., ISBN 978-2-73846-949-6, EUR 38,60)

Ce gros livre collectif sous la direction du professeur Laurier Turgeon (de l'Université Laval) réunit dix-neuf chapitres constituant les actes d'un colloque international des membres du CÉLAT de l'Université Laval qui, pour l'occasion, ont invité des universitaires provenant principalement de Russie, ce qui donnera des exposés axés soit sur la francophonie et/ou sur le monde russophone, mais également sur des questionnements plus conceptuels ou méthodologiques. En dépit de ses qualités, cette publication semble restée méconnue parmi les revues savantes et n'aurait eu droit qu'à un seul compte rendu, dans *Les Cahiers de géographie du Québec*.

Les contributions les plus intéressantes adoptent des perspectives comparatives, et « veulent explorer les interactions entre les cultures et les mélanges qu'elles produisent » (16). Il y sera donc question d'interculturalité, d'hybridité ou encore

d'hétérogénéité, selon des approches qualitatives et comparatives (17). Au Québec, les études sur la culture s'inscrivent souvent en continuité de l'ethnologie et de la géographie culturelle, sans considérer les approches des études culturelles (*Cultural Studies*) à la Raymond Williams et à la Stuart Hall, qui sont propres aux pays anglosaxons – avec quelques exceptions notables. Néanmoins, plusieurs recherches réalisées au Canada-français touchant les études sur la culture sont en continuité des travaux fondateurs du sociologue Fernand Dumont, amorcés dès les années 1960 (voir, entre autres, Fernand Dumont, *Œuvres complètes*, 5 tomes, Québec : Presses de l'Université Laval, 2007).

Sans doute le plus stimulant de tout l'ouvrage, le texte transversal du professeur Marc Angenot (de l'Université McGill) reconsidère l'idée, maintes fois avancée, d'une hypothétique « fin des idéologies » (35), voire d'une « fin de l'histoire » (35) et d'une « fin de la culture » (44). Bien d'autres exemples de « fin de... » sont également examinés. À la suite de ce constat plus largement étayé et comprenant des essais similaires de plusieurs autres penseurs « de la fin » et de la finitude, Marc Angenot rappelle le caractère illusoire de toutes ces impressions de fin d'une époque pour avancer au contraire qu'il existerait toujours une part inhérente de déformation dans chaque diagnostic du temps présent comme dans toute observation de la réalité immédiate. Autrement dit, la réalité n'apparaît jamais telle quelle et n'est jamais transparente: « dans l'idéologie, une forme de fausse conscience se complète toujours d'une autre forme, opposée et complémentaire, et tout aussi aliénée » (52). Dans sa conclusion, Marc Angenot évoque plusieurs pistes interprétatives dont le concept de désenchantement, si proche du grand sociologue allemand Max Weber – qu'il ne nomme cependant pas (52). Il nous appartiendra de poursuivre individuellement cette réflexion si fertile et inspirante.

Le second chapitre, de l'ethnologie français Bernard Cherubini (de l'Université de La

Réunion), scrute les identités locales de l'Acadie, et particulièrement de l'Île-du-Prince-Édouard, mais aussi les appartenances – diverses – des descendants des Acadiens établis en Gaspésie et en parallèle ceux de la Mauricie au Québec (autour d'un événement régional, le Festival des lacs et forêts de la municipalité de Sainte-Thècle; 60). On y explore – entre autres – les thèmes de la mémoire collective à travers le choix des artefacts exposés dans les musées ethnologiques consacrés à la mémoire acadienne (68).

Parmi les chapitres les plus originaux touchant la culture québécoise, celui de Frédéric Demers sur la personnalité publique de Céline Dion en tant que vecteur hautement significatif de l'identité collective du Québec mérite d'être lu; celui-ci avait par ailleurs donné lieu à la publication d'un livre remarquable et assez unique (Frédéric Demers, *Céline Dion et l'identité québécoise*, Montréal : VLB éditeur, 1999). L'approche de l'auteur pour aborder la construction de l'identité nationale du Québec est absolument unique dans les études sur la culture.

D'autres essais examinent différents phénomènes de construction identitaire, par exemple ce chapitre central de Laurier Turgeon et Denis Laborde sur la persistance de la mémoire basque dans une région du Bas-Saint-Laurent, au Québec, près de l'Île-aux-Basques, où se trouve un phénomène inusité, du point de vue identitaire : une « basquitude virtuelle, une basquitude sans Basques » (290), puisque des pêcheurs basques ont séjourné dans cette région – mais sans s'y établir définitivement – il y a plus de cinq siècles. Il existe donc dans cette région du Bas-Saint-Laurent une mémoire basque sans qu'il y ait actuellement une réelle présence basque. Tout est symbolique et indirect dans ce lieu de mémoire, ce qui permet des réflexions originales.

Les chapitres de la dernière partie sont fortement marqués par un cadre théorique ancré dans la sémiotique et dans l'étude des lieux (et du sens des lieux, de la symbolique des lieux, particulièrement chez les Inuits). L'ouvrage se termine par un essai de con-

ceptualisation de Léonid Bakhtine, citant volontiers le théoricien Michail Bakhtine (1895–1975) (425, 448, 449, 450, 451, note 4), et reprenant l'exercice de définition de ce qu'est la culture, tout en tentant de disqualifier les 162 définitions de la culture fournies en 1952 par Alfred Kroeber et Clyde Kluckhohn dans un ouvrage devenu classique, *Culture, a critical review of concepts and definitions* (426). Pour sa part, le chercheur moscovite Léonid Bakhtine n'y voit désormais que deux conceptions possibles de la culture, qu'il expose et approfondit substantiellement, mais pas toujours de manière convaincante, compte tenu de la vastitude du sujet (426). Mais la plupart des essais réunis incitent le lecteur à réfléchir, et on ne peut qu'être impressionné par la richesse de la documentation, en particulier dans l'exposé admirable de Marc Angenot. Le lecteur passe successivement de la géographie culturelle du Canada à la sociologie urbaine. Seuls certains des essais de la dernière moitié (Réginal Auger, Gueorghii S. Knabe, Pierre Ouellet, Karen Anne McCarthy, Denyse Noreau) sont nettement plus faibles et moins gratifiants; mais c'est le propre de ce type de mélanges. Somme toute, le collectif *Les Entre-lieux de la culture* fournit plusieurs textes bien étayés et pour la plupart rigoureusement documentés dans le domaine des études canadiennes.

Yves Laberge

Rainier Grutman, *Des langues qui résonnent. Hétérolinguisme et lettres québécoises*, Paris: Classiques Garnier, 2019 (359 S., ISBN 978-2-406-08095-4, EUR 38)

Das vorliegende Buch stellt eine völlig veränderte und erweiterte Neuauflage von Rainier Grutmans vielbeachteter Studie zur Vielsprachigkeit in der Québécoiser Literatur dar, das 1997 erstmals in Montréal im Verlag Fides erschienen ist und den Autor zu einem der renommiertesten Spezialisten auf dem Gebiet der Analyse vielsprachiger Literaturen werden ließ. Es verfolgt, wie der

Autor eingangs erläutert, zum einen die Zielsetzung, das Phänomen des „hétérolinguisme“ in methodischer und theoretischer Hinsicht präziser zu fassen, und zum anderen die Absicht, die spezifischen Formen der Repräsentation und der textuellen ‚Einschreibung‘ von Mehrsprachigkeit an einem bestimmten Textcorpus, der Québécoiser Literatur, zu untersuchen. Genauer gesagt, geht es in dem vorliegenden Werk nahezu ausschließlich um die Québécoiser Literatur des 19. Jahrhunderts und nicht bzw. nur auf einigen wenigen Seiten im Schlussteil auch um die Gegenwartsliteratur, wie etwa die für heterolinguale Elemente besonders aufschlussreiche zeitgenössische Migrantenliteratur in Québec.

Im Zentrum des vorliegenden Werkes stehen zehn herausragende Werke der Québécoiser Literatur des 19. Jahrhunderts, die unter dem Blickwinkel ihrer – bisher weitgehend vernachlässigten – Vielsprachigkeit detailliert analysiert und in vielfacher Hinsicht völlig neu gelesen werden. Das Untersuchungscorpus reicht von dem Roman *Les Anciens Canadiens* (1863) von Philippe Aubert de Gaspé père, der Erzählung *La Chasse-galerie* (1900) von Honoré Beaugrand, dem Roman *L’Influence d’un livre* (1837) von Philippe Aubert de Gaspé fils und den *Légendes canadiennes* (1875) des Abbé Henri-Raymond Casgrain bis zu den Romanen *La Terre paternelle* (1846) von Patrice Lacombe und *Une de perdue, deux de trouvées* (1874) von Georges Boucher de Boucherville. Das Panorama der untersuchten Werke wird abgerundet durch die auch in Periodika wie den populären Almanachen veröffentlichten Erzählungen der Sammlung *Les contes de Jos Violon* (1899) von Louis Fréchette sowie die weniger bekannten Romane *Forestiers et Voyageurs* (1863) von Joseph-Charles Taché und *Jacques et Marie. Souvenirs d’un peuple dispersé* (1866) von Napoléon Bourassa, der in Québec vor allem als Maler – u.a. des monumentalen Bildes *L’Apothéose de Christophe Colomb* (1905–12) – und als Architekt bekannt ist.

Grutmans Untersuchungen zielen darauf ab, Mehrsprachigkeit in literarischen Werken – hier der Québécoiser Literatur des 19. Jahrhunderts – in ihren komplexen textuellen Verankerungen zu untersuchen und hierbei neben der Verwendung expliziter heterolingualer Elemente, d.h. von Worten, Ausdrücken, Sprichwörtern oder auch, in Ausnahmefällen, längeren Syntagmen in anderen Sprachen als dem (Schrift-)Französischen, Formen und Funktionen von Übersetzungen heterolingualer Elemente sowie von intertextuellen Bezügen systematisch zu analysieren. Obwohl Kanada sich offiziell seit den 1970er Jahren als eine zweisprachige Gesellschaft versteht und seit der britischen Eroberung 1763 von der grundlegenden Ko-Präsenz des Englischen und Französischen geprägt ist, geht Grutman von einer über den Bilinguismus hinausgehenden Mehrsprachigkeit aus, die bereits die frankokanadische Literatur des 19. Jahrhunderts tiefgreifend geprägt habe. Eine wichtige methodische Grundlage hierfür bildet die auf den französischen Linguisten Henri Gobard¹ zurückgehende Unterscheidung zwischen vier grundlegenden linguistischen Codes, die eng miteinander verschränkt sind: erstens der „code vernaculaire“ (147), der sprachliche Code des in Québec gesprochenen Französisch, der dominierenden Alltags- und Kommunikationssprache; zweitens der „code véhiculaire“ (147) des neuen ‚Mutterlandes‘ Großbritannien, das Englische, das als Rechts- und Verwaltungssprache sowie als Sprache der Ökonomie seit 1760 bis zur *Révolution tranquille* der 1960er Jahre in Kanada und mit Einschränkungen auch in Québec eine herausragende Stellung einnimmt; drittens der „langage référentaire“ (147) des ‚alten Mutterlandes‘ Frankreich, das (Schrift-)Französische, das die dominierende Ausdruckssprache der Literatur, der Printmedien sowie der schulischen und religiösen Institutionen im frankophonen Kanada darstellt und seit der Kolonialzeit auch als

1 Henri Gobard, *L’Aliénation linguistique (L’Analyse tétraglossique)*. Préface de Gilles Deleuze, Paris: Flammarion, 1976.

Verwaltungs- und Rechtssprache einen Status erhalten hat; und viertens der „langage mythique“ (147) des katholischen Ritus, das Lateinische. R. Grutman gelingt es mit Hilfe dieser methodisch-begrifflichen Unterscheidungen, die durch eine Fülle sehr anregender Überlegungen zur Übersetzungstheorie, zur Theorie der „surconscience linguistique“ (Lise Gauvin), zum Konzept der Nationalliteratur und dem nationalliterarischen Feld (Bourdieu) sowie zur Multilinguismus- und Kologuismusforschung (Etienne Balibar) ergänzt werden, nicht nur ein überzeugendes, differenziertes und kohärentes Modell für die Analyse heterolingualer Texte zu entwickeln, sondern auch die Québécoise Literatur des 19. Jahrhunderts unter zum Teil völlig neuen Blickwinkeln zu betrachten.

Eines der erstaunlichsten Ergebnisse der vorliegenden Untersuchung ist zweifellos die bisher viel zu wenig berücksichtigte Rolle des Lateinischen in der französischsprachigen frankokanadischen Literatur. Das Lateinische ist, wie Grutman anhand sehr präziser und philologisch genauer Textanalysen aufzeigt, durch zwei Register präsent: zum einen durch die Bezüge zum Kirchenlatein, d.h. zur Verwendung des Lateinischen in der katholischen Messe, die bis zu den beginnenden 1960er Jahren ganz überwiegend auf Lateinisch ablief, eine Sprache, die die große Mehrheit der Québécoise Gottesdienstbesucher nicht verstand und die somit eine rituelle und zugleich ‚mythische‘ Funktion hatte. Die mythische Funktion des Kirchenlateinischen zeigt sich auch in Texten, in denen die temporäre soziale Infragestellung kirchlicher Moralvorstellungen im Zentrum steht, wie in Honoré Beaugrands fantastischer Erzählung *La Chasse-galerie* und den *Contes de Jos Violon* von Louis Fréchette. Und sie verweist auf die herausragende identitätsbildende Funktion der katholischen Kirche in Québec bis zur *Révolution tranquille* der 1960er Jahre, die insbesondere auch die Arbeiten des Historikers Yvan Lamonde in den letzten Jahrzehnten sehr deutlich und

differenziert aufgezeigt haben.¹ Zum anderen ist das Lateinische durch zahlreiche Zitate und Textpassagen aus Werken der römischen Antike – wie Virgil und Cicero – präsent, die in den klassischen Jesuitenkollegs (etwa in Montréal und Nicolet), in denen das Lateinische auch teilweise Unterrichtssprache war, vermittelt wurden. Nahezu alle bekannten Québécoise Schriftsteller des 19. Jahrhunderts hatten, so Grutman, das klassische *Collège* durchlaufen und verfügten somit über eine solide sprachliche Ausbildung im Lateinischen und ebenso differenzierte Kenntnisse der Literatur, Geschichte und Kultur der römisch-griechischen Antike.

Die enge Verschränkung von Heterolinguisimus und Intertextualität wird an dem Beispiel der *Anciens Canadiens* von Philippe Aubert de Gaspé père in besonders aufschlußreicher Weise deutlich. Wie Grutman geradezu mit detektivischem Spürsinn aufzeigt, war de Gaspés historischer Roman – der erste ‚Bestseller‘ der frankokanadischen Literatur überhaupt und ein grundlegendes Werk der Québécoise Identitätsbildung – einerseits in bisher nicht bekanntem Maße von dem Modell des historischen Romans von Walter Scott und den Referenzen auf seine schottische Sicht britischer Geschichte (und britischer Dominanz) geprägt. Andererseits weisen die zahlreichen Referenzen auf Vergils *Aeneis*, den Untergang Trojas und seine ‚Renaissance‘ im Römischen Imperium auf die spezifische ideologische Ausrichtung der *Anciens Canadiens* von de Gaspé. Dieses Werk sei keineswegs als ein konfrontatives Werk der identitären Abschottung und Distanznahme der Frankokanadier zum *British Empire* zu interpretieren, sondern verfolge die Zielsetzung einer neuen, providentiellen und zugleich kompensatorischen, Sichtweise der britischen Annexion von 1763. Durch sie sei die katholisch geprägte frankokanadische Identität nicht zerstört, sondern im Gegenteil angesichts der Entwicklung des

1 Vgl. u.a. Yvan Lamonde, *Allégeances et dépendances. L'Histoire d'une ambivalence identitaire*, Québec: Nota bene, 2001.

Mutterlands Frankreich zur revolutionären und laizistischen Republik erhalten geblieben; und die Frankokanadier seien, so insinuieren die zahlreichen Verweise auf Vergil, den Trojanern der Antike vergleichbar, die im Römischen Imperium eine neue Heimstatt gefunden und eine kulturelle Renaissance erlebt hätten. „La perte de la Nouvelle-France“, so Grutmans Schlussfolgerung, „plutôt que d'être un épisode négatif de l'histoire récente, peut ainsi être récupérée grâce à son inscription dans la longue durée des récits compensateurs hérités (au prix de quelques manipulations certes) de l'Antiquité lointaine et pour cela même, universelle“ (201). Die Analyse heterolingualer Elemente und intertextueller Referenzen, vor allem aus dem Lateinischen, aber auch aus dem Englischen, mit dem Kulturtransferansatz verbindend, arbeitet Grutman somit einen dreifachen, sehr komplexen und hochinteressanten Prozess des Kulturtransfers heraus: „Entre le premier transfert culturel, grâce auquel Rome s'approprie l'épopée homérique [...], et le troisième transfert, qui consiste à interpréter l'avenir des francophones du Canada à la lumière de l'expérience écossaise, se situe en effet une deuxième opération de ‚résémantisation‘ (plutôt que de simple emprunt ou d'échange): celle qui consiste à rapprocher la Calédonie¹ défaits de la Troie défunte“ (203).

Die Analyse vor allem der *Légendes canadiennes* von Henri-Raymond Casgrain verdeutlicht die – auch für die Untersuchung von Werken der franko- und anglokanadischen Gegenwartsliteraturen sehr anregende – These, die Verwendung heterolingualer Elemente aus Sprachen der ‚First Nations‘ habe eine mythisierende Funktion und sei somit tendenziell strukturell an die Stelle des (Kirchen-)Lateinischen als „code mythique“ getreten. In dem Bestreben, die kulturelle Spezifik der frankokanadischen Literatur in ihrer ‚Amerikanität‘ – ihrem Bezug zu den Kulturen, Sprachen und Gesellschaften des amerikanischen Kontinents

– zu verankern und dem Vorbild des US-amerikanischen Autors James Fenimore Cooper (1789–1851), dem Verfasser u.a. der *Leatherstocking Tales* (1841) nachzueifern, greift Casgrain auf zahlreiche Elemente u.a. aus dem Irokesischen zurück. Grutman sieht hierin die Präsenz eines identitätsstiftenden „code magique“, der mit seiner ‚verbalen Magie‘ der Präsenz des (Kirchen-)Lateinischen in der Québécoiser Literatur des 19. Jahrhunderts durchaus vergleichbar sei. Im Gegensatz zu Darstellung der *First Nations* bei Cooper gingen diese heterolingualen Elemente jedoch einher mit einer überwiegend negativen Darstellung der Indianergesellschaften in ihrer Gesamtheit (als ‚wild‘ und ‚barbarisch‘), eine Konfiguration, die sich erst in der Québécoiser Gegenwartsliteratur grundlegend wandeln sollte, etwa bei Schriftstellern wie Jacques Poulin und Robert Lalonde.²

Die vorliegende Studie stellt, wie die umrissenen Ausführungen belegen, ein beeindruckendes *œuvre magistrale* dar, das in bester literatur- und kulturwissenschaftlicher Tradition differenzierte und philologisch genaue Textanalysen mit äußerst anspruchsvollen Methoden und Theorieansätzen und einer genauen Kenntnis des sozialen, kulturellen und historischen Kontexts verbindet. Sehr zu begrüßen ist auch, dass der Verfasser nicht nur die französisch- und englischsprachige, sondern auch die – auf dem Gebiet der Übersetzungs- und Kulturtransferforschung – sehr umfangreiche deutschsprachige Forschungsliteratur berücksichtigt, zitiert und systematisch in seine Analysen einarbeitet. Dies gilt etwa für die Arbeiten von Paul Goetsch zur ‚fingierten Mündlichkeit‘, von Julia Beyer zu den Oralitätsmerkmalen in den Märchen der Brüder Grimm³ oder von Alfons Knauth

2 Vgl. hierzu Hélène Destrempe/Hans-Jürgen Lüsebrink (Hg.), *Images de l'Amérindien au Canada francophone: littérature et image* (numéro thématique de la revue *Tangence*, 85, automne 2007).

3 Hier hätten noch die Forschungen der Komparatistin Ute Heidmann (Lausanne) zu den intertextuellen und translatorischen

1 Calédonie: alter Name für Schottland.

zur multilingualen Literatur. Insgesamt bildet die vorliegende Studie trotz ihrer – durchaus fruchtbaren und originellen – Beschränkung auf literarische Werke des 19. Jahrhunderts eine sehr gute theoretische und methodische Grundlage für die Untersuchung des Phänomens ‚Heterolinguis-mus‘ auch in den Gegenwartsliteraturen nicht nur Québecs und Anglo-Kanadas. Dies gilt insbesondere auch für die Analyse des Heterolinguis-mus in den Migrantenliteraturen, die im Ausblick („Perspectives et prospectives“, 303–310) anhand von Werken von Régine Robin (*La Québécoise*, 1993) und Jacques Poulin (*Volkswagen Blues*, 1984), unter Einbeziehung der einschlägigen Forschungsliteratur hierzu, zumindest kurz angerissen wird.

Hans-Jürgen Lüsebrink

Sophie Dubois, *Refus global. Histoire d'une réception partielle*, Montréal: Presses de l'Université de Montréal, 2017 (427 S.; ISBN 978-2-7606-3805-1; EUR 31).

Die vorliegende Monographie ist aus einer im Jahr 2014 an der Université de Montréal approbierten Dissertation hervorgegangen und wurde 2017 in der Reihe *Nouvelles études québécoises* der Presses de l'Université de Montréal veröffentlicht. Die Reihe wird vom ebenfalls an der Université de Montréal angesiedelten Forschungszentrum CRILCQ (Centre de recherche interuniversitaire sur la littérature et la culture québécoises) betreut, das zu den ersten Adressen im Bereich der Québecer Litera-

tur- und Kulturwissenschaft(en) zählt. Das Ziel der Reihe ist es unter anderem, eine „relecture des classiques“ anzustreben und eine „élaboration de perspectives critiques et théoriques nouvelles“ zu fördern. Beides ist mit *Refus global. Histoire d'une réception partielle* gelungen, denn Sophie Dubois legt mit ihrer Schrift eine mit großer Sorgfalt gearbeitete, geradezu exemplarische Rezeptionsstudie vor, in der das sogenannte ‚Manifest‘ *Refus global* des Jahres 1948 samt seinem Umfeld einem komplexen Prozess der Hinterfragung und kulturgeschichtlichen Neuzuordnung unterzogen wird. Wie die Unterkapitel unschwer erkennen lassen – „L'horizon d'attente“, „Réussir l'épreuve de la première réception (1948–49)“, „La réception subséquente (1950–2008)“ und schließlich „De nouveaux obstacles à la réception“ –, sind die großen Ideengeber in der (bzw. im Umkreis der) Konstanzer Schule zu finden, wobei Dubois immer wieder eigene Akzente setzt. Insgesamt will die Verfasserin aufzeigen, wie das Narrativ, der *récit commun*, des Phänomens *Refus global* entstanden ist, und sie will darüber hinaus sowohl in Vergessenheit geratene Lektüren des Werks ins Bewusstsein rufen als auch das Manifest betreffende (Vor)Urteile zu-rechtrücken.

Spannend zu lesen ist der in der Einleitung gebotene Abriss grundlegender Fragestellungen: Details zur Genese (wie etwa die Vertrautheit der Québecer Automaten mit den französischen Surrealisten), die Rolle der Kulturmittler Fernand Leduc und Jean-Paul Riopelle, die ideologischen Positionierungen der einzelnen Gruppen, der Manifestcharakter und vieles mehr. Tatsächlich wurde der erste (und eponyme) Text des Bandes von Paul-Émile Borduas zwischen Ende Dezember 1947 und Anfang Februar 1948 verfasst, in der Folge im Kreis der Automaten diskutiert und verändert, bevor weitere Texte und Illustrationen in unterschiedlichen Medien und Disziplinen hinzugefügt wurden. Das Manifest wurde von Borduas und 15 weiteren Künstler- und AutorInnen unterzeichnet und am 9. August 1948 der Öffentlichkeit vorgestellt. Vor

Dimensionen u.a. der Märchen der Brüder Grimm und der *Contes* von Perrault Berücksichtigung finden können. Vgl. u.a. Ute Heidmann: „La créativité générique en contexte plurilingue et pluriculturel. Concepts et analyses (Perrault et Chamoiseau)“, Miriam Lay Brander (Hg.), *Genre and Globalization/Transformación de géneros en contextos (post-)coloniales/Transformation des genres dans des contextes (post)coloniaux*, Hildesheim: Olms-Verlag, 2017, S. 47–69.

diesem Hintergrund ist auch der Hinweis der Verfasserin zu verstehen, bei der graphischen Wiedergabe des Titels sauber zwischen *Refus global*, der *Textsammlung*, und „Refus global“, dem *Einzeltext* von Borduas, zu unterscheiden, wobei letzterer zwischen 1948 und 2008 de facto zum *pars pro toto* aufgerückt sei. Auch die ebenfalls anzutreffende Schreibung bestimmter Artikel plus Kursivierung – le *Refus Global* – sei ein Zeichen der Autonomisierung des Werks und täusche fälschlicherweise ein einziges und einheitliches Signifikat vor. Genau dagegen aber schreibt Dubois in ihrer Studie an, der es um das „non-dit“ geht, um die „occultation“ und „minoration“, kurz um das „aux dépens de quoi s’est érigé le mythe“ (25).

Als lektürefreundlich lässt sich die Tatsache vermerken, dass Dubois die theoretische Grundlegung ihrer Studie, die nötigen Positionierungen, konzeptuellen Übernahmen, Distanzierungen oder Erweiterungen stets nur anlassbezogen in den Text einbaut, bevor sie sich wieder der konkreten Analyse der insgesamt 639 „textes[,] publiés au Québec et proposant une lecture de l’œuvre“ (22) zuwendet. So etwa am Ende der Einleitung bzw. zu Beginn des Kapitels „Horizon d’attente“, wo sie sich kritisch mit dem Jaußschen Erwartungshorizont auseinandersetzt und – D. Chartier aufgreifend – die gelungene Erstrezeption eines Werkes als Voraussetzung dafür ansieht, dass es ein ‚Klassiker‘ werden kann. Doch bereits das Vorfeld der Erstrezeption kann entscheidend sein, wie Dubois in Kapitel 1 zeigt. Dabei korrigiert sie u.a. den Gemeinplatz des Immobilismus in Québec in den 1940er Jahren, die sie ganz im Gegenteil als literarisch und künstlerisch „effervescen[ts]“, ja als „plaque tournante des arts visuels“ (33) ansieht; sie korrigiert den Gemeinplatz, *Refus Global* sei ein isoliertes Phänomen, antwortet es doch unübersehbar auf *Prisme d’Yeux* und positioniert sich letzterem gegenüber durch die Offenheit für andere Künste, und rückt schließlich auch den Gemeinplatz der ‚Bombe‘ ins rechte Licht. Obwohl das Werk, breit angeköndigt, auf

ein vorbereitetes Publikum trifft, kursiert das Bild der Bombe in den zeitgenössischen Publikationen, in denen im Rahmen einer umfassenden Kunstdebatte die Lektüre des Kunstwerks entweder ethisch-philosophisch oder aber ästhetisch-poetisch orientiert ist. In jedem Fall werden diese Positionen gegeneinander ins Feld geführt. Auch der Hinweis, dass der bildende Künstler Borduas (1947, Ausstellung der Automatisten in Paris) als „fierté“ der Nation gefeiert wird (57), während er als Verfasser von „Refus Global“ sehr bald als Verräter angeprangert werden sollte, beleuchtet den Mikrokosmos des Vorfelds der eigentlichen Rezeption von *Refus global*.

Die Erstrezeption setzt Dubois für den Zeitraum 25. Juli 1948 (Ankündigung des Werks) bis September 1949 (Text von Robert Élie) an, ein sehr knapper Zeitraum, dem als „réception subséquente“ die Jahre, ja Jahrzehnte 1950 bis 2008 folgen. Die für Dubois’ Argumentationslinie zentrale Frage, ob diese Erstrezeption durch die Kritik in der Lage war, ein einheitliches und tragendes Narrativ zu erstellen, beantwortet sie nuanciert: Der kritische Diskurs am Ende der Phase bleibt gespalten. Auch stellt die bereits am 18. September 1948 erfolgte Entlassung Borduas’ eine massive Störung des Rezeptionsprozesses dar, bewirkt sie doch die ‚Umleitung‘ der Aufmerksamkeit vom Werk zur emblematischen Figur Borduas, der eine Mythifizierung folgt. Am Ende der ersten Rezeptionsphase hat *Refus Global* somit einen Autor und ein Genre, das Manifest (205), und die soziopolitische Lektüre des eponymen Texts wird zur Norm der Folgerezeption. Nicht oder kaum Beachtung finden dagegen in dieser ersten Phase das Phänomen der Textsammlung und der anderen Einzeltexte, die Pluridisziplinarität und spezifische Materialität, die das Werk in die Nähe des Kunstbuchs rücken, für das es in den Jahren 1948–49 weder Rezeptionserfahrung noch Rezeptionsbereitschaft gab. Groteskerweise ‚verdeckt‘ also der eponyme Text den Blick auf die anderen Texte, so wie die Fokussierung auf die Person Borduas den Blick auf den eponymen Text verdeckt.

Schließlich ‚verdecken‘ auch diese wenigen Zeilen zu Dubois‘ erstem großen Abschnitt den wahren Reichtum ihrer Studie.

Denn *Refus global. Histoire d'une réception partielle* stellt in der Tat eine Fundgrube von Informationen dar, die jedes Kapitel zu einem Buch werden lassen, das eine eigene Rezension verdienen würde. So kreisen die Unterkapitel zur Erstrezeption um fünf Faktoren, die die Rezeption ermöglichten bzw. erschwerten: die bereits erwähnte Materialität des Buches, verbunden mit der Pluralität mitwirkender AutorInnen und beteiligter Genres und Künste; das aus der Pluralität resultierende kulturelle (nicht bloß literarische) Feld, das sich vom politischen zu emanzipieren beginnt; die Aussage des Werks bzw. von Werkteilen, die mit den gängigen Wertvorstellungen der Québecer Gesellschaft kollidiert und folglich lächerlich gemacht wird; äußere Ereignisse wie Borduas' Entlassung und schließlich – entgegen der strengen Linie der Rezeptionsästhetik – die beteiligten AutorInnen, die Automatisten, die selbst in die Polemik eingreifen und letztlich zur Zersplitterung des Rezeptionsdiskurses beitragen. Die Fülle der Details, die aus dem umfassenden Blick Dubois' auf ein zentrales Phänomen, den *Refus Global*, resultiert, stellt dabei für den Leser eine große Herausforderung dar, der die Verfasserin insofern Rechnung zu tragen sucht, als sie jedes Kapitel und (beinahe jedes) Unterkapitel mit einem Resümee beschließt. Auf diese Weise ist sie bemüht, den berühmten roten Faden nicht abreißen zu lassen; zugleich riskiert sie gerade dadurch aber auch manche Wiederholung und Redundanz, die zum Teil hätten vermieden werden können.

Grundsätzlich ist Dubois' Studie nur insofern der Chronologie verpflichtet, als sie zwei aufeinander folgende Rezeptionsphasen abhandelt, während im Inneren der Kapitel thematische Schwerpunkte die Gliederung bestimmen. Einen rein diachronen und überaus nützlichen Baustein stellt allerdings Kapitel 7 dar, in dem die Etappen der Rezeption und die Herausbildung des *récit commun* nachgezeichnet werden. Nach

den ruhigen 1950er Jahren, in denen „Refus global“ immerhin in eine erste Literaturgeschichte Aufnahme findet, über die 1960er, die die politische Lektüre des Texts einläuten, die 1970er, die trotz oder gerade wegen des Einflusses der *contre-culture* die soziokritische Sichtweise stabilisieren, die 1980er, in denen die *Textsammlung* relativ große Beachtung erfährt, bis hin zu den 1990ern, in denen die Rezeption trotz der 50-Jahr-Feiern eher bescheiden ausfällt, während die unzähligen Publikationen der 2000er Jahre letztlich nicht dem Text oder den Texten, sondern lediglich dem „geste commémoratif“ (257) gelten. In 60 Jahren Rezeptionsgeschichte gesellen sich auf diese Weise zu den Topoi der Erstrezeption die neuen des Bruchs mit der *Grande Noirceur* des Duplessis'schen Zeitalters und der fast prophetischen Ankündigung der *Révolution tranquille*, ein starkes Narrativ, das freilich nur den eponymen Text, nicht aber die *Textsammlung* betrifft.

Um die zweite Rezeptionsphase (ab 1950) bzw. die Faktoren, die die Rezeption der *Textsammlung* behindern, geht es sodann ab Kapitel 8. Mit der ihr eigenen Gründlichkeit beleuchtet Dubois die so ungleiche Situation der Werkausgaben (je nachdem ob man den eponymen oder den gesamten Text ins Auge fasst), die möglichen Stoßrichtungen der Lektüre, die zu meist auf *eine* Kunst oder Disziplin ausgerichtet bleiben, aber auch die einzelnen Kritiken selbst, die in Québec und Frankreich selten die vorgegebene Bahn des *récit commun* verlassen, in Italien und im anglophonen Bereich dagegen auch neue Akzente setzen. Der unendlich verzweigten Argumentation und Beweisführung der Verfasserin lässt sich als Fazit entnehmen, dass der dominante Diskurs nur den eponymen Text bedient, auch wenn er dabei die in letzterem angelegten Virtualitäten keineswegs ausschöpft, während die restlichen Beiträge und die *Textsammlung* Gegenstand einer parallelen und/oder partiellen Rezeption werden. Diese punktuellen Reaktualisierungen, die Dubois mit umfangreichem Material (bis hin zu den diversen

Fiktionalisierungen) belegt, sind den Überraschungen und Unwägbarkeiten der Geschichte geschuldet wie ausgeliefert, während sich der eponyme Text, sozusagen transhistorisch, in die *mémoire collective* der Provinz einschreibt.

Mit seinen weit über 400 Seiten, seiner überaus differenzierten Argumentation, seiner Fülle an Namen, Daten und Querweisen, die tatsächlich eine Neulektüre eines ‚Klassikers‘ erlauben, und nicht zuletzt mit der konsequenten Einbindung kulturwissenschaftlicher wie rezeptionsästhetischer Denkansätze erweist sich *Refus global. Histoire d'une réception partielle* als eine *référence incontournable* und sollte ein Standardwerk werden. Umso mehr bedauert man, dass bei einer derartigen Fülle von Wissen der finalen Bibliographie nicht mehr Platz eingeräumt wird (ein Verzeichnis aller verwendeten Quellentexte z.B. wäre interessant gewesen). Auch hätte ein eigenes Kapitel zu den Vorreiterwerken von P. Smart, G. Lapointe, B. Deschamps, J. Lamoureux oder J. Gaudreault es erlaubt, das Neue an Dubois' Studie noch deutlicher herauszustellen. Möglicherweise hängt dies jedoch mit Verlagsentscheidungen zusammen, um die Seitenzahl der Studie überschaubar zu halten.

Ursula Mathis-Moser

Sarah Wylie Krotz, *Mapping with Words. Anglo-Canadian Literary Cartographies, 1789–1916*, Toronto: University of Toronto Press, 2018 (252 pp., ISBN 978-1-4426-5012-1, EUR 56,95)

Mapping with Words looks at a corpus of texts from Canada's early colonial period. All of them are somehow linked to practices of mapping, and exercise what the author describes as "literary cartography" (11). The term is used throughout the study; however, it remains as opaque as the book's methodology, which Krotz denotes as "literary geography" (11) and defines as follows: "Above all, literary geography foregrounds an experience of the physical world that is

different from, and in many ways vaster than, landscape's more limited vistas" (13–14). Equally vague is the book's professed approach and text selection. While Krotz claims that her study differs from previous works on intersections of mapping and literature by historically shifting the focus from the postmodern and postcolonial to the colonial period and generically from fictional to non-fictional texts (13), two of her five chapters deal with poems and she does draw on theories of the spatial turn and postcolonialism. The reader also wonders what *literary cartography* means in a study which declares to be looking at non-fictional texts. Krotz states that while critics before her have dealt with the map as a metaphor (van Herk and Goldman, e.g.) her study instead deals with real physical spaces (14). Yet, so did the texts of the mentioned critics, while Krotz also uses mapping metaphorically. This lack of a clear approach and terminology make it difficult to follow the argument of the book. Also, one cannot help thinking that deconstructing the veracity of maps and interpreting them as colonial power tools of naming and claiming has been done before, as well as regarding texts as verbal maps. Krotz' assertion that colonial maps and texts always reveal as much as they hide and often contain subtexts that render an "ambivalent spatial experience" (6) is also not new, but it is this aspect that makes the book interesting. *Mapping with Words* is strongest when it probes the selected texts for the "leakage" through which the readers can glimpse the alternate spatialities that have always been part of colonial space" (16).

Chapter one starts off with the analysis of two long poems, Thomas Cary's *Abram's Plains* (1789) and Adam Hood Burwell's *Talbot Road* (1818) which, in Krotz's words, "exemplify a literary-cartographic impulse in early Canadian writing that links the work of writers and map-makers in the imaginative delineation of settler space" (23). Both poems depend on cartography as a conceptual framework for their poetic maps. Cary's *Abram's Plains* reflects the shift in authority

that took place on the American continent at the end of the 18th century when Britain gained control over French territories. In its echoes of English verse, Cary's long poem pays tribute to an "imperial 'Britannia' whose economy depended on colonial expansion and resource extraction" (35). Burwell's *Talbot Road* not only shows how geographic structures were forced upon the wilderness but also transports the then prevalent idea that wilderness is useless and wasted unless made fruitful for agrarian use. In tracing the process of transforming wilderness into a land for pioneers, Burwell, like Cary, "inscribes a British aesthetic and identity into the landscape" (50). Both poems, Krotz concludes, worship maps and bringing the light of civilization to the wilderness through surveying and ensuing settlement.

Chapters two and three respectively deal with the texts of two classical authors: Susanna Moodie's *Roughing It in the Bush* (1852) and her sister's, Catherine Parr Traill's *Canadian Wild Flowers* (1868) and *Studies of Plant Life in Canada* (1885). In contrast to the previously discussed long poems, Moodie's and Traill's texts challenge notions of ordered geographic space or narrow conceptions of wilderness versus civilization. Moodie's text reflects the disorientation and uncertainty involved in settler existence. Instead of an "aerial perspective of a Cartesian world view" (17), *Roughing It in the Bush* describes up-close the daily trials and struggles in becoming a subject on foreign land. There is no mastery in Moodie's text, Krotz states; instead it records "how settlers lose their way, both geographically and psychologically, in the bush" (74). Traill's descriptions of the flora and fauna bristle with references from Shakespeare to the English Romantics and show once more how early explorers and settlers lacked an aesthetic and linguistic register for adequately grasping the strange land they encountered. Her involvement in the imperial project also becomes apparent in how she likens the imminent disappearance of the Indigenous people to the diminishing Canadian wilderness but interprets both

as lamentable side-effects of the necessary and inevitable takeover of the land by Europeans.

Chapter four turns to Grant's narrative *Ocean to Ocean* (1873) which is as ambivalent as Traill's when it comes to Indigenous peoples. George Monro Grant not only was a professor of divinity and principal of Queen's university from 1877–1902 but an ardent supporter of Confederation and the Canadian Pacific Railway. For him, Canada's necessary and inexorable progress westward is conducted through 'unwritten' land, not because there are no Native stories about the land, but because no one has recorded them. Grant frequently mentions the canoe songs the Iroquois guides sing and the stories the Blackfoot frequently tell around the campfire but denies those oral stories full significance because they were not written down. Nonetheless Grant's acknowledgement of an oral tradition "remind the reader of the gap between Indigenous knowledge and white inexperience in the geography through which Grant travelled" (118). His narrative inadvertently acknowledges that the land is "a repository of pre-existing meaning" (ditto).

The following chapter looks at Duncan Campbell Scott's renowned poem "The Height of Land" (1916) and firmly situates it in the colonial context of Treaty 9. As one of the treaty commissioners sent by the Department of Indian Affairs to negotiate Treaty 9 in 1905 and 1906 with the Ojibway and Cree, Scott ten years later set his poem in the area. While the poem has mostly been interpreted as a romantically imbued journey inward, Krotz reads it as both, an imaginative inhabitation of the land and an exploration of a real physical space that through the Treaty is about to experience major changes. While the lyrical I enters place in the vein of a Romantic tradition as a solitary figure seeking transcendence and clarity, the poem also epitomizes the surveys and orders that Scott's work as Indian Agent encompassed. Beyond a metaphysical flight from the land, Krotz argues, the poem focuses on the concrete geography,

geology and natural history of the place. The famed “ancient disturber” in Scott’s poem and the haunting specters of Indigenous presences in Krotz’ reading are signs for the poet’s inability to bring together a geographic-political and a poetic grasp of the region of Treaty 9.

While the close readings of the primary texts are largely sound and convincing, the conclusion is a misnomer and again leaves the reader puzzled. Instead of synthesizing the texts and ideas presented, it mostly deals with David Thompson’s (highly fascinating) *Narrative of his Explorations in Western America 1784–1812* (1916). Readers expecting to finally be enlightened in the conclusion on how “text-maps” (59) or “counter-maps” (19) really work or on how the presented texts fundamentally differ in the ways they refer to or can be interpreted as maps, will be disappointed. Instead of doing the theoretical groundwork, Krotz takes Thompson’s narrative as a prism for all the texts dealt with and as prime example for a colonial counter-map. His narrative indeed not only captures conquest but “the resourcefulness and ingenuity” (164) of the Indigenous people by recording their cultural practices and stories. Thompson blurs the categories of explorer and settler, and as much as his maps orient the reader, his “regional vignettes” (158) present a panoply of voices and perspectives that render a complex picture of colonialism. Thompson’s text, in fact, is so central to Krotz’ argument that one wonders why she did not devote a whole chapter to his narrative.

In addition to these content-related critical points, some of the typical traces of a dissertation should have been edited out before turning this into a published book: There are too many references, too many stage-directions for how to read and understand the book, and too many nods to authorities. Critics like Lefebvre or de Certeau, who are associated with the spatial turn and who primarily wrote about urban settings, are quoted out of context and without any further explanation of their ideas and approaches.

What I gained from reading the book is that for the colonialist subject answering Frye’s famous question of ‘where is here’ rather than ‘who am I’ always meant overwriting Indigenous space as well as narratives and knowledges about this space. Yet, this overwriting never managed to entirely cover-up or erase Indigenous presences, practices, and knowledges which frequently show through the colonial layer. This argument, however, also is not new. In the 21st century, references to recent burgeoning studies on Indigenous mapping and Indigenous geography would have given the book a much needed, more updated sheen.

Caroline Rosenthal

John Borrows/Michael Coyle (eds.), *The Right Relationship. Reimagining the Implementation of Historical Treaties*, Toronto: University of Toronto Press, 2017 (428 pp., ISBN 978-1-4426-3021-5, CAD 31.46)

The relation between Indigenous law and state law and the contemporary implementation of historical treaty rights are central issues in the ongoing debate about Indigenous sovereignty and questions of reconciliation. The very framing of the contemporary constitutional and legal setting is colonial, and both historical and contemporary legislation have thus often been understood as a tool of colonization and assimilation. As John Borrows puts it in “Canada’s Colonial Constitution”, his opening contribution to this edited volume *The Right Relationship*: “Indigenous peoples are very poorly served by the present order. They are subject to the force of other people’s political and legal will in most everything they do” (27). Hence, the question of whether and how the Canadian legal system and the constitution can productively serve to “negotiate Indigenous peoples’ exit from colonialism” (to quote the title of an article by Michael Coyle) is a crucial one.

That such an exit is not accomplished by merely integrating ‘Indigenous elements’

into the Canadian legal system but that it presupposes a complex transformation of the understanding and the practice of law in Canada has been the argument by a number of Indigenous scholars in law, political science and education, among them Chickasaw human rights lawyer James Sákéj Youngblood Henderson, Mi'kmaq educator and scholar Marie Battiste, Saulteau First Nations law professor Val Napoleon, Dene political scientist Glen Coulthard, and Anishinaabe legal scholar John Borrows. Borrows holds the Canada Research Chair in Indigenous Law and, together with Napoleon, established the first Joint Degree Program in Canadian Common Law and Indigenous Legal Orders at the University of Victoria in 2018. In previous monographs such as *Canada's Indigenous Constitution* (2010) and *Freedom and Indigenous Constitutionalism* (2016), he has explored potential trajectories for such a societal transformation. The volume under discussion in this review – co-edited with Michael Coyle, law professor at Western University – takes a close look at the specific problems and discussions regarding the implementation of historical treaties in a framework of colonial structures and competing legal traditions between Indigenous and common law. The volume, as the editors explain, centers around four leading questions: *“What role should history and historical promises play in the shaping of modern treaty relationships? If we seek healthy treaty relationships, what should the role of the courts be in resolving disputes, and what is their role in relation to political and public dialogue? What role, if any, should be played by Indigenous values and legal traditions in informing treaty implementations? Should we look to other forums to implement treaties and to resolve treaty disputes”* (5; italics in the original). The three parts that structure Borrows and Coyle's volume do not neatly each correspond to one of these questions; while each section has a focus that incorporates one or two of these points, all in all, the three parts to different degrees tend to cut across these questions,

thereby highlighting how closely they are intertwined.

Part one “Treaty remedies – How Should History Shape the Law?” of this volume focuses on the first two questions, the role of history in the contemporary interpretation of treaties and the role of the courts. In “Canada's Colonial Constitution,” John Borrows investigates the shift towards a greater provincial influence on Indigenous lives and the importance of Indigenous legal thought for contemporary and future challenges regarding Indigenous-non-Indigenous legal relations. In the following “As Long as the Sun Shines,” Michael Coyle discusses the historical understanding of the treaty-making process and of the treaty parties' relationship and asks how this necessarily impacts a contemporary understanding of generic obligations. In “Indigenous Rights Litigation, Legal History, and the Role of Experts,” Kent McNeil analyzes the role of legal historians as expert witnesses, highlighting the potentially murky distinction between legal historians as both *historical* and *legal* experts and the different functions of providing expertise and opinion in a given case. Julie Jai in “Bargains Made in Bad Times” then looks at the role of modern treaties in the interpretation process of historical treaties, while Sari Graben and Matthew Mehaffey in “Negotiating Self-Government Over & Over & Over Again” conversely discuss the role of colonial history in the interpretation of modern treaties. Francesca Allodi-Ross takes up an often-neglected issues by discussing concerns of treaty disputes *within* Indigenous communities in “Who Calls the Shots?”.

Part two “The Rule of Indigenous Legal Orders: Treaty Rights or Right Relationships?” focuses on the third of the guiding questions, the role of Indigenous value systems and legal frameworks for treaty implementation. In “Rights and Remedies with Common Law and Indigenous Legal Traditions,” Mark Walters suggests understanding contemporary treaty relations through the lens of the Indigenous legal traditions that were at play when treaties

were made, complementing Canadian law with a principle similar to the already existing “cooperative federalism” and thereby creating a new basis for contemporary treaty relations. Aaron Mills/Waabishki Ma’ingan offers a perspective by way of Anishinaabe constitutionalism in “What Is a Treaty?”, arguing for an understanding of treaties as ‘constitutional associations’ that not only regulate the relationship between political communities/nations, but that further establish a new political community across these distinct entities. Heidi Kiiwetinepinesik Stark looks at the different types of questions asked when treaty relations are approached through Anishinaabe legal traditions, including Indigenous storytelling and creation stories in her contribution “Changing the Treaty Question”. In “(Re)Defining Good Faith through *Snuw’uyulh*,” Sarah Morales shifts towards the impact of Indigenous legal thought on contemporary treaty negotiations; re-establishing ‘good faith’ by implementing established conflict resolution mechanisms may not only help prevent negotiation stalemates but also contribute to a true process of reconciliation.

The volume’s part three “Fitting the Forum to the Fuss” – Re-examining the Forums in which Treaty Disputes Are Addressed” focuses largely on the fourth question regarding alternative forums for treaty implementation and dispute resolution, but it clearly also highlights how such alternatives tie in with the previously treated questions regarding the role of Indigenous traditions and legal thought. In “A Treaty in Another Context,” Jacinta Ruru provides a comparative look at treaty dispute resolutions by discussing the *Te Urewera Act 2014* in Aotearoa/New Zealand that, in a “creative bicultural Maori/Crown settlement” declared the land its own legal entity. Jean Leclair in “Nanapush, Lon Fuller, and Historical Treaties” centers on the asymmetrical power structures in resolving disputes; as a consequence, she argues for alternative processes of lawmaking in which Indigenous peoples and frameworks play a more

decisive role. The potential role of international law is the focus of Sara L. Seck’s contribution “Treaties and the Emancipatory Potential of International Law”. Harking back – like the previous two chapters – to the importance of Indigenous values and legal traditions, Seck argues that despite its imperialist history international law provides an indispensable framework in an ecologically interconnected world. Finally, in “Consult, Consent, and Veto,” Shin Imai argues that in order to adequately recognize the “spirit and intent of historical treaties,” Canadian courts need to shift from its current emphasis on the ‘consult and accommodate’ principle in their interpretation of the ‘numbered treaties’ to meet international standards and to develop a concept of prior and informed consent.

While all of the contributors to this volume – with the exception of Heidi Kiiwetinepinesik Stark who is a political scientist – are legal scholars, these questions are clearly not confined to the legal realm and its practical applications but they provide an important backdrop for those scholars in literary and cultural studies who seek a deeper understanding of the complexities of the contemporary legal constellation facing Indigenous peoples, questions of sovereignty, and the dynamics that impact Indigenous cultural production, particularly by those Indigenous writers, artists, scholars, and activists who make sovereignty their explicit concern. Questions regarding Indigenous value and legal systems and their role in larger contemporary debates, while not the main focus of the book, also touch upon recent discussion pertaining to the crucial need of fully acknowledging Indigenous knowledge systems and Indigenous theory, teaching, and methodologies. This collection, specific as it is to the discussion of the legal intricacies in the interpretation of treaties thus provides an indispensable reference not only for legal scholars but also for researchers and teachers in literary and cultural studies as well as anyone interested in some of the debates regarding Indigenous peoples’ “exit from

colonialism" and Canada's path towards decolonization.

Katja Sarkowsky

Michelle J. Smith/Kristine Moruzi/Clare Bradford, *From Colonial to Modern. Transnational Girlhood in Canadian Australian, and New Zealand Children's Literature, 1840–1940*, Toronto/Buffalo/London: Toronto University Press, 2018 (280 pp., ISBN 978-1-48750-309-3, CAD 75)

In 2019, a report exposed 30 years of police and state disinterest in the case of almost 4000 women and girls murdered or gone missing, a reality check for the myth of Canadian postnationalism peddled by the Trudeau administration. It shines a light on the historical and ongoing disenfranchisement of women of color in Canada and complicates the narrative of Canadian white feminist agendas, raising questions around settler colonialism, justice, and the responsibilities of the nation-state to all citizens.

Tackling a historical perspective on girlhood, nationhood, and empire, the book discussed here thus appears as a timely endeavor. *From Colonial to Modern. Transnational Girlhood in Canadian Australian, and New Zealand Children's Literature, 1840–1940* may well be judged by its cover, which shows a historic reproduction of *The Child's Empire Picture Annual* from 1912. In the middle, we see panels with iconic landscapes from Great Britain, Canada, Australasia, India, and Africa, framed by two Union Jacks and presided over by a blond white girl on a settee, book in hand. The composition locates England and her colonies in the middle, flanked by the flag and overlooked by the young female reader. She might be an English armchair traveler reading about the colonies; or she might be a young reader in the colonies, exploring imperial connections. The image of girls reading in, through, and for empire captures the book's theme, a "model of transnational girlhood" (23) in the settler colonies Canada, Australia,

and New Zealand, from the mid 19th century to the mid 20th century.

From Colonial to Modern examines Anglophone transnational girlhood and maps the literary market for girls, covering an impressive body of materials from magazines, novels, and travel literature, written and published both in the metropolis and the three "burgeoning" nations it considers. Covering the century between the onset of an international book market around 1840 to the upsurge of nationalism and independence in the 1940s, it charts the development of transnational girlhood "from Colonial to modern", offering an important look at the interrelation between empire-building and gender in the larger framework of the New Imperial Histories. In three sections, the authors compare and contrast texts from Australia, New Zealand, and Canada as well as British texts of fictive girls travelling to these destinations. The sections are "Empire and Transnational Flows," on readership and the publishing market, "National and Transnational Dynamics," on the interrogation of imperial norms by themes like family, natural environment, and race, and "Modernity and Transnational Femininities," on futurities and anxieties of modern girlhood post-WWI.

From Colonial to Modern contrasts British images of colonial girls with stories from the colonies, showing girls as key civilizing figures and imperial mothers. The selection of settler colonies creates gaps: South Africa and India, both present on the book cover, are left out; the former due to its status as a Dutch colony (5). Then again, *From Colonial to Modern* accomplishes no small feat: it locates colonial girlhoods in the "emerging nations", girls' "relationships to the imperial centre and Indigenous peoples," and reads reading "girls' print culture across national boundaries to identify and interrogate transnational commonalities and differences" (19). Given this trajectory, the sections cover a lot of ground, which shows in the close readings. Readers looking for a critique of heteronormative cultures will find this addressed in the conclusion.

The monograph offers a valuable survey of girlhood in Anglophone print culture throughout the empire; its comparative findings concerning the reading practices and publication industry are remarkable, not least because of the structure. Each chapter bridges the distance between New Zealand, Australia, and Canada, thus delivering on the premise that “colonial girl’s reading can be understood as remarkably similar, regardless of where the books originated” (45). Specifically, chapter two provides a very readable assessment of the literary markets, considering the numbers of books advertised for girls, the politics of reviews, and catalog recommendations that groomed specific audiences. Intriguingly, this brings to light the different relations to the empire during the heyday of gendered children’s book publishing in the 1880s and ‘90s; whereas British publishers considered Australia as “dumping ground,” the Canadian market was characterized by competition from its Southern neighbor and the budding North American publishing industry. *From Colonial to Modern* offers two key insights: first, that readers and writers transformed their presumed marginality into increased liberty from normative constraints; and second, that imperial and national ideologies coexisted and did not jar during the period observed here.

Methodologically, *From Colonial to Modern* builds on a transnationalism that is text- and literacy-based, and casts girls as participants in discussions around allegedly female concerns and nation-building functions, such as motherhood and racial purity. Their experience is portrayed as already mediated, storified for others or offered to them through literary examples.

But the focus on print and literary cultures comes at a cost. Time and again, the analysis chapters brush on the issue of the body, be it with citing the “fashioning” of girlhood (53) or attributing a chapter to race (chapter 6), or the common topics of girls magazines: “athletics, exercise, and sport; health; cooking; pets; and employment” (63). While, through readership, girls partic-

ipate in the “refining and contesting [imperial] definitions of girlhood” (54), their experience of being on the outskirts of Empire is mitigated. As conventions in the colonies are loosened and described by a period author as “better than the stiff old country” (52), what this might mean is left up to imagination. Body techniques such as horse culture and riding serve as example: pragmatism dictates that, while farming in unkempt territory, girls had to leave the side saddles and engage in a different body regime than English girls at home. How did outdoor life interrogate scripts of metropolitan urban girlhood?

What will Canadianists glean from this monograph? *From Colonial to Modern* offers intriguing readings, of Montgomery’s classic *Anne of Green Gables* but also of her lesser-known works, as well as of less canonized texts like Catherine Parr Traill’s *Canadian Crusoes* (1852), or the religious tract *Shenac’s Work at Home: A story of Canadian Life* (Robertson 1866). Canada is an exoticized, adventurous setting for colonial girls that permits transgression, but Canadian titles of the turn of the century still herald female sacrifice and homebuilding (31). Yet the book’s look at Canada falls back behind key premises in Canadian Studies: first, its focus on an Anglophone print culture disappears encounters between the Anglophone and Francophone girls. Second, by looking at Canada in the imperial context, it problematically isolates Canada from the North American cultural industry and from US-American images of white femininity which were also known to Canadian girls.

Hence, the hen-and-egg question remains: is the new model of transnational girlhood proposed here created in print culture or vice versa? How can the focus on textuality be thrown into relief by rephrasing the questions asked? And what are the political implications of the turn to nationalism after WWII in the countries examined, where white supremacy and Anglocentrism/Anglophilia shape girlhood and femininity well into the present? *From Colonial to Modern* skirts the issue of empire by

proposing transnationalism, all the while claiming that this girlhood might be understood as “imagined community” (12), which jars with the same concept. The premise of a “belief in shared commonalities of white girlhood and a shared world view” (16) risks a dated look, as another celebration of imperial dressed up in a transnational garb. Readers from various disciplines might take issue with this approach, yet this also illustrates the importance of revisiting the meaning of “nation” and empire on the transnational turn.

Stefanie Schäfer

Matthew Hayday/Raymond B. Blake (eds.), *Celebrating Canada. Volume I: Holidays, National Days, and the Crafting of Identities*, Toronto: University of Toronto Press, 2016 (450 pp, ISBN 978-1-4426-2713-0, CAD 29.96)

As a kid growing up in Ottawa in the 1950s, I always looked forward to one of the year's highlights – the fireworks display at the city's Exhibition Grounds on May 24, the holiday marking Queen Victoria's birthday. There, the thousands of spectators were treated to a magnificent pyrotechnic show, culminating in tableaux suited to occasion, one of which usually showed Vicky herself in proud profile. In comparison, Dominion Day, coming just a little over five weeks later on July 1, was a non-event; public celebration was minimal, and since schools were already out for the summer by then, we kids never regarded it as a “real” holiday.

It was only many years later that it occurred to me how odd all this was. Fifty years after Queen Victoria's death, we were surely the only country in the world still marking her birthday – and determined to continue doing so, if the childish ditty we used to chant was any guide: “The twenty-fourth of May // Is the Queen's birthday, // If we don't get a holiday // We'll all run away.” And unlike every other country in the world, the “national” holiday – in Canada's case marking the day we came into exist-

ence – passed relatively unnoticed, little more than an opportunity for politicians to pontificate and leader writers to (modestly) recall the country's achievements.

A country's holidays are an expression of its values, as reflected through events and individuals and institutions it chooses to remember and honour. Together they create an image of how it sees itself, and as such they are intimately linked to the concept of identity. Given that the concern for identity has been a kind of cottage industry in Canada ever since its birth in 1867, holidays make an especially interesting lens for viewing the country. Which is precisely the aim of the publication under review. As the editors state in their introduction: “This book considers the role that holidays and annual celebrations have played in the construction of national, regional, provincial, and community identities.”

The bulk of the volume comprises sixteen chapters by various authors, each focused on the celebration of some particular holiday or set of holidays. Temporally these span more than a century and a half, from the middle of the nineteenth century (“Claiming the Streets: Negotiating National Identities in Montreal's Parades, 1840–1880”) to the present (“Marketing the Maple Leaf: The Curious Case of National Flag of Canada Day”). In between, a range of holidays is covered, both those of national scope – Thanksgiving, Victoria Day, Empire Day (including its repercussions in French Canada), Remembrance Day, Dominion Day, Canada Day (Dominion Day rebranded) – and others more limited geographically: Saint-Jean-Baptiste Day, National Acadian Day, and the provocatively named Chinese Humiliation Day (created in 1924 by the Chinese Canadian community in British Columbia in direct response to the highly restrictive Chinese Immigration Act of 1923). These chapters are flanked by a lengthy (26-page) “Introduction” and a brief “Conclusion”, both by the editors of the collection.

The treatments of the individual holidays in the various chapters differ considerably.

Some focus on a relatively short period of time, others look at more long-term developments. Comparisons are made in a few cases with similar holidays celebrated outside Canada, particularly elsewhere in the Commonwealth (or, earlier, the Empire). Some focus on legislative efforts to forward the cause of a particular holiday, others put more emphasis on efforts to gain support for a proposed holiday among the general public. But though the authors' approaches differ, they tend to share a number of central themes. One of these is the constructed nature of the holidays under discussion – in some cases when it comes to their creation, and in all cases where celebratory practices are concerned. Another is the political/ideological nature of the holidays; they were all promoted in order to further a particular cause – Anglo-Canadian patriotism, imperial unity, a bilingual/bicultural Canada or whatever. Holidays, in other words, are very much a product of their times. (My prediction: within the next decade Canada will declare some kind of statutory holiday relating to the First Nations.) A third aspect that recurs as one reads through the volume is just how hard it is to create a holiday. There is no guarantee that efforts along these lines will be successful; in fact this seems definitely to be a case of 'many are called, but few are chosen'. And success, if it comes, only occurs after a long period of concerted effort. And even then the final shape a holiday takes may well be very different from what its promoters initially envisaged. The complicated nature of the Canadian polity, and particularly the French-English relationship, brings a fourth common strand to the story of Canadian holidays, with many social, cultural, religious, nationalist and other implications in play in their creation and development. And finally, holidays tend to be ongoing projects, continuing to change over time. This is something I was reminded of recently when speaking to some Czech friends of mine. They had visited Canada at the beginning of the summer, where they happened to find themselves in a small town

on Canada Day. Remembering my childhood, I could hardly recognize their enthusiastic description of the day, filled with events for young and old, the Canadian flag flying everywhere, public barbecues, and in the evening – yes, a magnificent fireworks display. No trace of the muted – one might say almost stunted – patriotism of my youth.

The holidays treated in *Celebrating Canada* by no means make up an exhaustive list. Setting aside those that were essentially 'inherited' and as such are in a sense 'unproblematic' (at least so far) – New Year, Good Friday, Christmas Day and Boxing Day – two major summer holidays are not dealt with. The first is Labour Day (celebrated, as in the USA, in September) and the second the (perhaps uniquely?) Canadian Civic Holiday, a generic term for a holiday held on the first Monday in August that goes by a multitude of local names in the country's provinces, cities and towns and has as its focal point the country's municipalities, key actors in the Canadian political system as well as being of immense importance in Canadian life in general. And of those holidays no longer celebrated widely, the most noticeable omission (aside from a brief appearance in the article mentioned above about parades in Montreal in the nineteenth century) is probably that of Orangeman's Day (July 12), once an annual demonstration of the power, especially in Ontario, of the Orange Order (as a child in Ottawa I was still able to witness the parade on the "Glorious Twelfth", led by King Billy on his white horse).

However, the preceding comments should not be taken to imply any serious failing in the publication: owing to the highly decentralized nature of the Canadian federation, there is almost a plethora of holidays at all levels – federal, provincial, territorial, municipal – and no book could even attempt to cover them all. On the contrary, the individual chapters in the book, each with its own way of dealing with the topic under consideration, explore, in sensitive and detailed fashion, the compli-

cated forces at work in the development of the country's main holidays, and offer many original insights. And the extensive "Introduction" to the publication takes their conclusions and enlarges on them in the context of a broader social and historical narrative: this text could in itself serve as an extremely useful introduction to the study of Canadian culture. Definitely a publication to be highly recommended.

Don Sparling

Lothar A. Beck/Ulrich Vogel (Hg.), *Teaching Canadian Ecologies*, Baden-Baden: Tectum, 2018 (114 S., ISBN 978-3-8288-4226-7, EUR 26,80)

Im Sinne der Neuausrichtung der Arbeit des Marburger Zentrums für Kanada-Studien hin zu Ökologie und der Zusammenarbeit mit Schulen widmet sich Band 13 der Marburger Schriften zur Lehrerbildung der Aufbereitung von *Canadian Ecologies* für den Schulunterricht. Im Anschluss an eine interdisziplinäre Ringvorlesung zu kanadischen Ökologien entwickelten zehn Marburger Lehramtsstudierende in Kooperation mit Lehrern und Lehrerinnen fünf umfassende Unterrichtskonzepte. Die Unterrichtsmodule widmen sich aktuellen kanadischen Themen, die als Doppelstunden bis hin zu mehrwöchigen Projekten für die Sekundarstufe II (10./11.–13. Klasse, Niveau nach GER: B1–B2) zur direkten Umsetzung in die schulische Praxis aufbereitet sind. Ausgehend von der allgemeinen didaktischen Begründung nach Klafki sollen die vorliegenden Konzepte gezielt Medien-, Analyse-, Urteils- und Handlungskompetenz im Rahmen interkulturellen Lernens fördern. Zusätzlich zu kompakten thematischen Einführungen, didaktischen Überlegungen, tabellarischen Stundenverläufen, Materialien und Lösungsschlüsseln erscheinen ergänzende Materialien und Informationen auf der ILIAS-Website des Zentrums für Lehrerbildung, auf dessen Inhalte allerdings nur Mitglieder der Universität Marburg zugreifen können.

Das Unterrichtskonzept „Canadian Ecology of Past and Present, Fact and Fiction“ (2.1.) von Rebecca Abraham et al. ist als mehrwöchiges E-mail-Projekt zwischen Universitätsstudierenden und Schülern und Schülerinnen (SuS) der 10. bis 11. Klasse angelegt. Im Rahmen dieses interdisziplinären Projekts erarbeiten die SuS verschiedene Aspekte von *Canadian Ecology* und werden bei ihrer Recherche via E-mail von den Studierenden unterstützt. Ziel ist es, die SuS zu befähigen, sich in arbeitsteiligen Expertenteams durch selbstständige Recherche ein ihnen unbekanntes Thema (darunter u.a. „Oil and Gas Exploration in Canada's Arctic“, „Native Canadians and Ecology“) anzueignen, dieses mündlich zu präsentieren und kritisch zu reflektieren. Die hohen Anforderungen, die sich dadurch an die SuS ergeben, sollen durch die Unterstützung der Lehrkraft und der Studierenden ausgeglichen werden. Das Modell folgt der Struktur von Recherche, Ausarbeitung, Präsentation und Abschlussdiskussion, welche durch den gezielten Einsatz von Methoden, wie dem *Gallery Walk* und der Fünf-Finger-Methode, aufgelockert wird. In ihrer ausführlichen Stundenplanung, die neben klar formulierten Stundenzielen auch konkrete methodische Überlegungen sowie die benötigten Unterrichtsmaterialien enthält, liefern die Autoren und Autorinnen praktizierenden Lehrkräften eine lückenlose Anleitung zur Umsetzung des vorgestellten Konzepts. Das Unterrichtsmodell „Whose Land? – A Critical Perspective on the ‚Canadian Dream““ (2.4.) von Jessika Jesse kann aufbauend auf das E-Mail-Projekt durchgeführt werden. Wie allen in diesem Band erschienenen Unterrichtsentwürfen, steht auch diesem eine kompakte thematische Einführung voran, welche die Geschichte der politisch-kulturellen Charakteristika Kanadas, wie den *Canadian Dream* und *Idle No More*, mit der aktuellen politischen Situation in Verbindung bringt und zahlreiche zusätzliche Quellen zur Erschließung des Themas nennt. Ziel der Unterrichtseinheiten ist es, den *Canadian Dream* kritisch und multiperspektivisch zu be-

leuchten und vor allem die indigene Perspektive nachzuvollziehen.

Mit „Multiculturalism: Are Newcomers to Canada Generally More Accepted by the Canadian Population than Newcomers to Germany?“ (2.2.) ist es Rebecca Brömmeling und Felix Kremer gelungen, eine vergleichende Analyse der Einwanderungspolitik Kanadas und Deutschlands für den Schulkontext aufzubereiten. Ähnlich wie beim E-mail-Projekt sollen die SuS in Kleingruppen und im Rahmen der Struktur Erarbeitung/Recherche, Präsentation und Diskussion sechs Themen und Argumente zu der Frage, ob der in Kanada praktizierte *Multiculturalism* ausschlaggebend für die relativ friedliche Koexistenz verschiedener Kulturen in Kanada ist, erarbeiten. Diese Argumente werden in einer von der Lehrkraft moderierten Podiumsdiskussion vorgebracht. Die Rollenkarten für die Podiumsdiskussion sowie die ausformulierten Aufgabenstellungen und Informationstexte zu den sechs Themen sind dem Unterrichtsentwurf angehängt, sodass auch dieses Konzept direkt in die Praxis umgesetzt werden kann. Potentielle Schwierigkeiten die Komplexität des Themas betreffend werden in den didaktischen Überlegungen erläutert, wobei die Durchführung der verschiedenen Phasen in nur neunzig Minuten vor allem Organisationskompetenz der Lehrkraft und der SuS verlangt.

Die Unterrichtskonzepte „Tourism and Ecology in Northern Canada – The Yukon“ (2.3.) von Kirsten Cordes und „Teaching about Canadian Oil Sands“ (2.5.) von Klaus-Peter Profus behandeln hochaktuelle Themen, die den SuS durch die Arbeit mit ausgewählten authentischen Texten und dem sinnvollen Einsatz verschiedener Medien zugänglich gemacht werden. Beginnend mit der Herstellung eines persönlichen Bezugs werden die Lernergebnisse nach Recherche- und Diskussionsphasen jeweils in Form von Blogbeiträgen über den Yukon und Leserbriefen zur Ölsandproduktion gesichert. Auch bei diesen ambitionierten Unterrichtsentwürfen stellt sich die Frage einer möglichen Überforderung der

SuS, der aber, wie von den Autoren und Autorinnen angedacht, über Binnendifferenzierung und sinnvolle didaktische Reduktion entgegengewirkt werden kann.

Der Band hält, was Martin Kuester eingangs verspricht: Er dient als Anregung, kanadische Themen für den Schulunterricht zugänglich zu machen, und bietet Lehrkräften fünf umfassende, praxiserprobte Unterrichtskonzepte zu *Canadian Ecologies*. Die Unterrichtsmodelle folgen der Struktur thematischer Einstieg, Erarbeitung, Diskussion und Reflexion, die in Form von forschendem und exemplarischem Lernen realisiert wird. Durch klare Ziel- und Kompetenzformulierungen wird der Bezug zu Curricula und dem „Gemeinsamen Europäischen Referenzrahmen für Sprachen“ hergestellt, wodurch sich die Konzepte hervorragend zur Umsetzung im Regel- oder Wahlpflichtfachunterricht der Sekundarstufe II eignen.

Lena Starkl

Isabelle St-Amand, *Stories of Oka: Land, Film, and Literature*, Winnipeg: University of Manitoba Press, 2018 (315 pp., ISBN 978-0-88755-819-1, CAD 27.95)

Almost 30 years after the siege at Kanehsatà:ke and Kahnawà:ke, the Oka Crisis remains of crucial significance for both First Nations and the Canadian nation state. In late 1989, the mayor of Oka had given green light for expanding a golf course from nine to 18 holes and for building luxury condominiums on land that was claimed by the Mohawk community and that includes a Mohawk burial ground. When all attempts to object by the Kanehsatà:kehró:non were ignored, and when the construction works were about to begin in March 1990, community members decided to occupy the territory, which they had been defending for nearly three hundred years. Over the months that followed, tensions intensified, and when Oka's mayor ordered a taskforce to forcefully intervene in July 1990, it culminated in a chaotic

shootout that left a corporeal of the Sûreté du Québec dead, ended in the withdrawal of the police forces, and resulted in an open conflict that would even bring the Canadian Army to the siege site. While the overt conflict ended in September, after 78 days, many of the questions at its core remain unresolved.

Isabelle St-Amand's monograph *Stories of Oka* presents an ambitious, yet very enlightening reading of filmic, literary, and other artistic renderings of this crisis. It is ambitious for its approach of including a wide variety of voices: Indigenous and non-Indigenous; anglophone and francophone; documentary filmmakers, poets, novelists, and musicians. St-Amand's pluralistic strategy emerges from her own reading of the event as "a focal point that reveals the overall relationship among all peoples in [Canada]" (26) – a relationship that remains imbalanced and inseparable from "the deeply colonial dynamic driving [it]" (3). This imbalance, as she elaborates in the first chapter, makes it impossible to regard such an event from an impartial standpoint: "[S]tudying the Oka Crisis [...] encourages the realization that the status quo is not a neutral position, but a dominant colonial stance that is most often taken to be the natural order" (27). In this spirit, she acknowledges her own background as a settler scholar, explains the limitations that go along with this position for such a project, and points to the resulting inevitability of engaging with "various individuals and cultural sites from the acknowledged, overt position of an outsider" (7). Consequentially, she also constructs her theoretical framework as a dialog on equal grounds between Indigenous and non-Indigenous academic knowledges, in a way that revisits "the event from perspectives that are both intertwined and antagonistic, [to open] up a space in which different interests and forms of knowledge regarding the conflict become related and opposed" (28).

After an extensive second chapter on the "Settler Crisis and Indigenous Resistance", which contextualizes the territorial disputes

and the siege in their past and present dimensions, St-Amand continues with an exploration of performative aspects of the event. A particularly noteworthy distinction she points to concerns the framing of the discourses of Oka's municipal council and the Mohawk community: While the former highlighted the legality of the planned construction works, the discourse of the latter pointed out that the problem is rather one of legitimacy – a distinction that "reminded a settler society of a presence that preceded it and questioned what it considered to be certainties" (81).

The following two chapters focus on two documentaries, *Okanada: Behind the Lines at Oka* by Albert Nehrenberg, and Alanis Obomsawin's *Kanehsatake: 270 Years of Resistance*. Nehrenberg, a journalist for the Canadian Broadcasting Corporation (CBC), made his way behind the occupiers' barricades near the end of the siege, at a point when the Canadian Army tried to prevent all reporting. Out of his recordings, Nehrenberg produced a documentary that features rare footage about the final days of the crisis, allowing some of the Mohawk occupiers to speak who had not been given a voice in other media reports, but had nonetheless regularly been portrayed as outlaws involved in terrorism, organized crime, and smuggling. With these recordings from behind the barricades, Nehrenberg's documentary becomes an eyewitness account with a decolonizing effect, as St-Amand observes: "By paying increased attention to small details and discreet action in expression, *Okanada* helps to dismantle the mythic figure of Jean-Jacques Rousseau's noble savage as well as that of the criminalized warrior" (132). Yet at the same time, as she suggests, Nehrenberg's documentary does not "lock [non-Indigenous viewers] into a defensive position" (133). In the following chapter, Nehrenberg's documentary is juxtaposed with Alanis Obomsawin's Indigenous perspective in her perhaps most famous work, *Kanehsatake: 270 Years of Resistance*. St-Amand stresses the differences in the approaches of the two docu-

mentary filmmakers: While the journalist Nehrenberg retains his position as an impartial third party, Obomsawin uses her filmmaking to actively take a stand for the Mohawk community: “[T]he filmmaker’s camera made an assertive activist gesture in moving around the site [...] often deliberately intended to protect Indigenous protesters and community members from incidents of violence at the hands of police officers and soldiers” (138). This perspective, suggests St-Amand, “can be understood as embodying an Indigenous aesthetic and enacting a form of self-determination in creation” (145). St-Amand convincingly shows how *Kanehsatake* actualizes the concept of ‘visual sovereignty’: The way her perspective frames the conflict dismantles Western stereotypes about the ‘Indian warrior’ figure that continued to dominate media perspectives at the time, and her way of narrating the event relies predominantly on Indigenous experiences and worldviews (147).

From these two documentary films, St-Amand’s study moves on to literary accounts of the Oka Crisis. Again, she first presents a chapter on works by Québécois and Canadian writers, before she turns to Indigenous accounts. Yves Boisvert’s poetry collection *Voleurs de cause* stands at the center of the discussion in the chapter on “Settler Literary Narratives”. St-Amand regards his work as revealing of what performance studies scholar Diana Taylor describes as ‘percepticide’ – a privileging of certain points of view that make others disappear. Boisvert’s poetry, as St-Amand shows, engages with the ways in which the media presented the event, privileging white interests and thus perpetuating acts intrinsic to the colonial project (189). By highlighting this bias, *Voleurs de cause* manages to subvert hegemonic perspectives: “[T]he imposters in this case are not the Mohawk warriors but politicians and government representatives” (192). In its last chapter, *Stories of Oka* focuses on “Mohawk and Other Indigenous Literary Narratives”. Isabelle St-Amand adequately refers

to them as ‘wordarrows’, a term coined by Gerald Vizenor, meant to describe the agency that is attached to Indigenous counter discourses challenging Western narratives. The literary renderings of Oka by Indigenous artists, as St-Amand observes, are used in this sense and therefore need to be considered as intrinsically political acts (203–204). While the discussion encompasses a number of different texts, two observations St-Amand makes stand out: First, Indigenous writers seem to focus more strongly on writing about traumatic and other effects the crisis has had on communities and families, while non-Indigenous writers more frequently celebrate “the warriors’ stance for reasons of marginality or the accusations they level against the established order” (205). Second, almost none of Quebec’s Indigenous writers, with the exception of the Mohawks, addressed the Oka Crisis for nearly two decades.

Isabelle St-Amand’s *Stories of Oka* is a rich, innovative, and thoroughly researched study of the ways in which the armed resistance at Kanehsatà:ke and Kahnawà:ke is reflected in documentary film, literature, and other arts. It is precisely the multiplicity of perspectives she provides, both in her theoretical framework and the works she studies, that makes the study so valuable. This diversity helps to reveal “the institutional structures, narrative bases, and imaginary representations underlying the relationships between Indigenous peoples and settlers, and so [open] a window on the state of those relationships” (246), as she writes in the conclusion of her book.

Christoph Straub