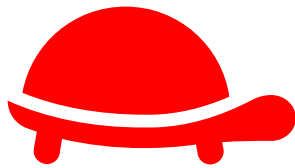




**May 5-6, 2022**

**Studying Indigenous Literatures and  
Cultures of Turtle Island in Europe  
Questions of Methodology, Positionality,  
Accountability, and Research Ethics**

**Book of Abstracts**



**Online Workshop organized by the Emerging  
Scholars' Forum of the Association for Canadian  
Studies in German-Speaking Countries (GKS)**

**ONLINE WORKSHOP 2022**

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*Emerging Scholars' Forum of the Association for Canadian Studies in German-Speaking Countries (GKS)*



Gesellschaft für Kanada-Studien e.V.

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**Studying Indigenous Literatures and Cultures  
of Turtle Island in Europe**

Questions of Methodology, Positionality, Accountability, and  
Research Ethics and Sociology

*While in standard literary analysis discussion of one's position is rarely identified and discussed, it is, I suggest, a necessity in Indigenous Studies. (Reder 8)*

In this workshop, we wish to reflect on how to respectfully engage with Indigenous critical and creative thought from European localities, positionalities, and perspectives. In this sense, we take up Deanna Reder's (Métis) call for rigorous self-reflection. At the same time, we heed Sam McKegney's warning that non-Indigenous scholars who use positionality as a critical lens may ultimately perpetuate "strategies of ethical disengagement" (81), an evasion of accountability, and an escapism into self-centered introspection of the critic's own inadequacies that fails to challenge the academic status quo.

This workshop perceives Canada as a framework that demands critical interrogation. It builds on the understanding that Canadian national borders do not align with Indigenous concepts, knowledges, relations, and sovereignties. Furthermore, it understands Indigenous Studies as a discipline in its own right, on its own terms, that centers Indigenous ways of knowing, communities, and cultures. While as such Indigenous Studies is established in its own, expanding departments across Turtle Island, institutional contexts in Europe, for the most part, lack a departmental structure that recognizes the position of Indigenous Studies as an independent discipline. Lee Maracle's (Stó:lō) and Kimberly Blaeser's (Chippewa) critical reckoning with Eurowestern academia in the early 1990s thus resonates today in, as Margaret Kovach (Nêhiyaw and Sauteaux) writes, "an academy that is still colonial" (175).

This workshop's exploration of its four key elements—methodology, positionality, accountability, and research ethics—is based on the critical awareness that studying Indigenous thoughts and cultures from within Europe takes place within uneven power structures. This understanding also includes the complex ways in which European institutions, including universities, have been implicated in the enduring legacies of genocide, colonialism,

capitalism, Christianity, and patriarchy, among others. Even though these systems have been key to dispossessing Indigenous peoples and marginalizing their knowledges, Indigenous peoples have been resisting such oppression for a long time. Within the specific contexts of engaging with Indigenous literatures and theories in Europe, we are interested in discussing the possibilities and limits of practicing solidarity in scholarship in terms of “uneasy” solidarity based on incommensurability (Tuck and Yang 3) and forms of “critical co-resistance” (Coulthard and Simpson 250).



### **Étudier les littératures et cultures autochtones sur l'Île de la Tortue depuis Europe**

Questions de méthodologie, de positionnalité, de  
responsabilité et d'éthique de la recherche

*Alors que dans l'analyse littéraire standard, la discussion de la position  
d'une personne est rarement identifiée et discutée, elle est, à mon  
avis, une nécessité dans les études indigènes. (Reder 8; traduit par IL)*

Dans cet atelier, nous souhaitons réfléchir à la manière de s'engager respectueusement dans la pensée critique et créative indigène à partir des localités, des positions et des perspectives européennes. Dans ce sens, nous reprenons l'appel de Deanna Reder (Métis) à une autoréflexion rigoureuse. En même temps, nous tenons compte de l'avertissement de Sam McKegney selon lequel les chercheurs non autochtones qui utilisent la positionnalité comme lentille critique peuvent en fin de compte perpétuer des « stratégies de désengagement éthique » (81; traduit par A.G.), une évasion de la responsabilité, et une fuite dans une introspection égocentrique des propres insuffisances du critique qui ne parvient pas à remettre en question le statu quo académique.

Cet atelier perçoit le Canada comme un cadre qui exige une interrogation critique. Il s'appuie sur la compréhension que les frontières nationales du Canada ne s'alignent pas sur les concepts, les connaissances, les relations et les souverainetés autochtones. De plus, il comprend les études autochtones comme une discipline à part entière, selon ses propres termes, qui met l'accent sur les modes de connaissance, les communautés et les cultures autochtones. Pendant que, en tant que telles, les études autochtones sont établies dans leurs propres départements en expansion sur l'Île de la Tortue, les contextes institutionnels en

Europe manquent pour la plupart d'une structure départementale qui reconnaît la position des études autochtones en tant que discipline indépendante. La prise de conscience critique de Lee Maracle (Stó:lō) et Kimberly Blaeser (Chippewa) à l'égard du milieu universitaire euro-occidental au début des années 1990 résonne donc aujourd'hui dans, comme l'écrit Margaret Kovach (Nêhiyaw et Sauteaux), « un milieu universitaire qui est encore colonial » (175; traduit par IL).

L'exploration des quatre éléments clés de cet atelier – la méthodologie, la positionnalité, la responsabilité et l'éthique de la recherche – est fondée sur la prise de conscience critique du fait que l'étude des pensées et des cultures autochtones depuis l'Europe s'inscrit dans des structures de pouvoir inégales. Cette compréhension comprend aussi les façons complexes dont les institutions européennes, y compris les universités, ont été impliquées dans les héritages durables du génocide, du colonialisme, du capitalisme, du christianisme et du patriarcat, entre autres. Même si ces systèmes ont joué un rôle clé dans la dépossession des peuples autochtones et la marginalisation de leurs connaissances, les peuples autochtones résistent depuis longtemps à cette oppression. Au sein des contextes spécifiques de l'engagement avec les littératures et les théories autochtones depuis l'Europe, nous sommes intéressé.e.s à discuter les possibilités et les limites de pratiquer la solidarité universitaire en termes de la solidarité « malaise » basée sur l'incommensurabilité (Tuck et Yang 3; traduit par IL) et formes de la « co-résistance critique » (Coulthard et Simpson 250; traduit par A.G.).

*Traduit par Atalie Gerhard et Isis Luxenburger*

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**Vortragende /  
Guest Speakers / Conférenciers**

(chronologischer Reihenfolge / in order of scheduled program / en ordre chronologique)

***Renaë Watchman (Diné & Tsalagi) (McMaster University) (she/her):***

***On Responsibility, Respect, and Restoration: What Role Do Europeans Have When  
Engaging with Indigenous Literary Arts on this Side of the Pond?***

**Preparatory Readings:**

Chris Andersen and Jean M. O'Brien. "Introduction: Indigenous Studies: An Appeal for Methodological Promiscuity." *Sources and Methods in Indigenous Studies*, Routledge, 2016, pp. 1-11.

Aubrey Jean Hanson. "Reading for Reconciliation? Indigenous Literatures in a Post-TRC Canada." *ESC*, vol 43, no. 2-3, 2017, pp. 69-90.

Daniel Heath Justice. "Introduction: Stories that Wound, Stories that Heal." *Why Indigenous Literatures Matter*, Wilfrid Laurier UP, 2018, pp. 1-32.



***Hartmut Lutz (University of Greifswald) (he/him):***

***Experiences with Indigenous Literatures and Cultures on Turtle Island and in Europe***

**Preparatory Readings:**

Hartmut Lutz, Florentine Strzelczyk, and Renaë Watchman, "Introduction." *Indianthusiasm: Indigenous Responses*, WLU Press, 2020, pp. 3-32.

Lutz, Hartmut. "'Theory Coming Through Story:' Indigenous Knowledges and Western Academia." *Performance and Knowledge*, edited by G. N. Devy and Geoffrey V. Davis. Routledge, 2021, pp. 96-116.



**Zusammenfassungen der Beiträge /  
Abstracts of Contributions / Résumés des contributions**

(chronologischer Reihenfolge / in order of scheduled program / en ordre chronologique)

***José V. Alegría (University of La Laguna) (he/him):***

***Back to the Futures: Time-Mediated (Un)Happiness in Indigenous Speculative Short Fiction***

The topic of my PhD thesis focuses on the representation of (un)happiness in Indigenous speculative short fiction. I postulate that the achievement of happiness is often interlinked with fluid forms of temporality whose effects are felt in the present. In contrast, unhappiness emerges from a rigid, and therefore colonial, conception of either the past or the future. One of the main objectives of this project is to connect Indigenous literature with the field of affect theory to better explicate the relationality between cyclical time and (un)happiness. This comes with a series of challenges in the analysis. Firstly, the utilisation of the Western-dominated theories of happiness to understand Indigenous writing can be problematic, as Shawn Wilson notes, in Indigenous literature, it is common to find Indigenous approaches to analyses, but often there are no Indigenous paradigms being utilised. To somewhat circumvent this, I will employ a hybrid system, where I use affect theory, but only insofar as it relates to kinship and Indigenous paradigms of relationality. Secondly, the understanding of temporality in the analysis can also prove challenging. Many of the stories I analyse make use of slipstream narratives, wherein all of time takes place simultaneously, this is in stark opposition to the linear vision of time in most European cultures. As a European citizen myself, I have sometimes found it difficult to truly grasp this element of time. Nonetheless, I believe that by listening to Indigenous voices and studying the works of Indigenous scholars who specialise in this area from a place of utmost respect and an open mind this can also be bridged.



***Angela Benkhadda (Rheinische Friedrich-Wilhelms-Universität Bonn) (she/her):***

***Native American Historical Fiction: Conflicting Epistemologies and Political Discourses***

Historiography about Native Americans has predominantly been narrated from a settler colonial point of view and continues to do so today. Recent research by scholars such as Susan A. Miller's and James Riding In, Donna Akers, Leo Killaback and others, highlights the need for

an Indigenous paradigm in historiography that counters settler narratives built on an archive which fails to take into account the oral tradition. Native American historical narratives similarly appropriate, subvert, or contest the Eurocentric tradition of the historical novel in order to rewrite American history from an indigenous perspective.

Although there is a significant body of literary works written by Native American authors which display a historical perspective, so far there has been no systematic analysis of Native American historical fiction. My dissertation project aims to contribute to closing this gap in research by examining the negotiation of different epistemological terrains and contemporary political discourses within Native American historical fiction. It builds on recent research in historical fiction (Fulda and Jaeger, De Groot, Dalley and others) as well as on Native American and Indigenous studies (NAIS), especially with regards to Indigenous historiography, and postmodern as well as poststructuralist theory (White, Hutcheon). My methodology aims to combine approaches from Indigenous studies with the tools of postcolonial narratology and traditional close readings. My project is designed as a broad diachronic study of a corpus that ranges from works such as Mathews' *Wah'kon-tah* (1929) over the Native American Renaissance and Indian Removal fiction for instance Glancy's *Pushing the Bear* (1996) to the 21st century.



***Rita Maricocchi (WWU Münster) (she/her):***

***Approaching Indigenous Writing through a Postmonolingual Lens***

Alicia Elliott's essay "A Mind Spread Out on the Ground" (2019) meditates on the Mohawk word for depression "Wake'nikonhra'kwenhtará:on" and its literal translation as "a mind spread out on the ground" (12), inviting the reader to consider questions of access and limits to knowledge and how one's own positionalit(y)/(ies), language(s), and episteme(s) inform their thinking. Following Sarah Henzi's suggestion that "cross-genre and multilingual works subvert, break away, or expand the existing field of Indigenous literary studies and critical scholarship" (2016), I seek to apply Yasmin Yildiz's concept of postmonolingualism (2012) to understand how selected examples of Indigenous writing can be read as multilingual. I argue that the framework of postmonolingualism allows for readings that attend to both the multilingual practice texts such as Elliott's demonstrate and the reassertion of the monolingual paradigm via the context of settler colonialism that such texts reference and exist

within. This project thus opens up a discussion on multilingualism and Indigenous studies from a specifically literary studies angle and offers a mode of reading that may be applied beyond Elliott's text, to contemporary works such as Evelyn Araluen's *Dropbear* (2021) and Melissa Lucashenko's *Too Much Lip* (2018), precipitating transindigenous modes of reading and thinking multilingualism in Indigenous writing. Consisting of both my scholarly engagement with postmonolingualism and Indigenous writing as well as my experience teaching Elliott's essay, this paper also intends to initiate reflection on the study and teaching of additional examples of Indigenous writing through multilingual and postmonolingual frameworks.



***Claudia Miller (University of La Laguna) (she/her):***

***Ways of Being in Crisis: A Study of Arctic Climate Change in Inuit Life Writing***

Inuit adaptability and ingenuity during the rapid pace of colonization and modernization have proved vital in the face of the current Anthropogenic climate crisis. My doctoral dissertation aims to explore how Inuit life writing, depicting Indigenous knowledge and ways of being, can effectively represent the complexity of Inuit experience with climate change. As a non-Indigenous academic, it is necessary to acknowledge the inherent colonialist tendencies that impede an ethical approach to Indigenous texts and instead apply an Indigenous methodology that will provide a framework of self-determination, decolonization and social justice (Linda Tuhiwai Smith 2012) to the literary analysis. Thus, I will examine how Inuit Qaujimagatuqangit (IQ), traditional Inuit epistemology, is pivotal in Inuit-centered literary criticism based on Tasha Hubbard's (2008) argument that "honouring Indigenous thought and processes" is crucial to ensure that academia does not reproduce colonialist discourse (141). My primary sources, Sheila Watt-Cloutier's *The Right to Be Cold* (2015) and Tanya Tagaq's *Split Tooth* (2018), illustrate how the discord between Inuit ways of being and the Arctic environment are direct consequences of colonial history and global environmentally unsustainable practices. The compelling autobiographical strategies in these texts, grounded in Inuit traditions of storytelling, contrive affective reactions to the ongoing discussions of Inuit vulnerability and resilience. This study will challenge ethnographic reading approaches to witnessing Inuit

experience of Arctic climate change through life narratives (Keavy Martin 2015), and enable processes of acknowledging Indigenous self-representation.



***Nina De Bettin Padolin (Karl-Franzens-University) (she/her):***

***Re-Visioning Pasts and Futures: Indigenous (Eco-)Storytelling in Marie Clements's Burning Vision (2003)***

To achieve climate goals, delay climate catastrophes, and create a future for all, statistics and reports (IPCC 2022) indicate that a radical shift toward a relational and planetary world system must be made (Zimmerer 2014; Xausa 2020). This paper, therefore, explores, how drama by Indigenous playwrights can offer a way towards reconciliation in times of crisis. Thus, I approach Métis Dene playwright Marie Clements's *Burning Vision* (2003) as a decolonial and non-Western example of communicating solutions to climate change. My examination addresses the importance of Indigenous methodologies and focuses on how spatial and temporal deconstructions can act as a tool for decolonization. The impacts of the excessive extraction of uranium in the late 19th and 20th centuries are visualized by approaching the consequences of the atomic bomb detonation and examining settler accountability leading up to this fateful, historical event.

A discussion of Indigenous storytelling will be particularly useful due to the intermedial and genre-bending nature of *Burning Vision*. It provides solutions that are critical of capitalism, neoliberalism, and coloniality. Thus, the aesthetic choices of the play will be examined for their potential to convey Indigenous methodologies towards envisioning a planetary and relational earth. An analysis of storytelling, intertextuality, and song will inform the discussion of decolonial and resurgent aspects. I will ask the question of how *Burning Vision* imagines a planetary and anti-capitalist future through an emphasis on decoloniality and resurgence. A focus will lie on the colonial implications of Eurocentric approaches to the land and the planet.



***Denisa Krásná (Masaryk University) (she/her):***

***Nonhuman Animals in the Anthropocene: Decolonial Animal Ethic in Eden Robinson's The Trickster Trilogy***

Indigenous epistemologies are full of warnings against human destructiveness and many contemporary Indigenous authors write provocative Anthropocene stories that question the centrality of humans in the world. In her latest work *The Trickster Trilogy* (2017, 2018, 2021), the award-winning Haisla/Heiltsuk writer Eden Robinson disrupts traditional anthropocentric narratives by giving agency to supernatural nonhuman characters. While she gives voice to silenced groups, she does not speak for but rather with nonhuman animals by connecting their ongoing oppression in the settler-colonial context to the position of First Nations peoples, echoing Billy-Ray Belcourt (Driftpile Cree) and his decolonial animal ethic that sees colonization of Indigenous peoples and nonhuman animals as interconnected. The Trilogy also underscores the role of ethics of consumption in the context of settler-colonial society and highlights the importance of food decolonization. On several Indigenous vegan characters who reject the normative carnist diet, Robinson introduces veganism as a decolonial resistance. Using my analysis of Robinson's trilogy as a case study, I will discuss the issues linked to my positionality as a white European scholar that may arise from combining Indigenous studies and Animal Studies perspectives. I will reflect on and critique Animal Studies scholarship and mainstream animal rights activism that does not engage with decoloniality, arguing that Indigeneity needs to always inform Animal Studies and that decolonization must always be the central focus of any such analysis. Finally, I will highlight the importance of using predominantly Indigenous scholarship as one of the pivotal principles of research ethics in Indigenous studies.



***Gabriela Kwiatek (Jagiellonian University) (she/her):***

***Motherhood and Reproductive Choices among First Nations***

During research conducted for my last work, written on the topic of The Forced Sterilization of Indigenous Women in XXI Century Canada in the Context of Eugenics I have briefly explored the matter of the importance of fertility, of birth ceremonies and beliefs surrounding pregnancy among various First Nations. It became clear to me that it wasn't a well-studied subject. My interest in that area has deepened since and evolved into an idea for a Masters

thesis about Indigenous motherhood and reproductive choices. It's still in its earliest stages of development and I've been struggling with how to approach this topic and research while being mindful about not taking over the narrative. I want to explore the way traditional beliefs have impacted worldviews of First Nations women and Two Spirit people regarding abortion, miscarriage, childbirth, and motherhood. I'm interested in finding out whether there are distinct 'pro-life' and 'pro-choice' movements and what are they based on. The importance of Indigenous doulas, midwives and at-home birth would be another area of focus within my thesis. My dream would be to conduct my own research, both qualitative and quantitative to give as much voice to women involved as possible. I would only ask about opinions, never about personal experiences. Having said that, I'm not sure if anyone would be willing to talk to me, given that I'm not an Indigenous person.



***Julia Siepak (Nicolaus Copernicus University) (she/her):***

***Navigating Settler Colonial Borderlands: Indigenous Women's Writing and Remembrance about Missing and Murdered Indigenous Women and Girls***

This paper aims to explore the means of cultural remembrance of Missing and Murdered Indigenous Women and Girls (MMIWG) in Canada. I focus primarily on the literary ways of honoring MMIWG as represented in Marie Clements's *The Unnatural and Accidental Women* (2005), Tracey Lindberg's *Birdie* (2015), and Katherena Vermette's *The Break* (2015). All the selected texts were published after 2000 and respond to the surging activism and awareness of the issues of violence perpetrated against Indigenous women in Canada. I propose to approach the issue of MMIWG as an outcome of settler colonialism and frame it in the context of cultural trauma. For this reason, the discussion opens with a brief overview of the cultural trauma theory stressing the role of cultural creators in the construction and maintaining of the events as culturally traumatic. This is followed by the reflection on cultural memory and practices of commemoration surrounding the MMIWG crisis. Further, I approach literary production by Indigenous women writers that tackles the problem of MMIWG as relevant articulations of trauma narrative. This project addresses the issue of applying Western theoretical frameworks concerning missing persons (Edkins 2011), cultural trauma (Alexander 2004) and cultural memory (Erll and Rigney 2009) to Indigenous contexts and emphasizes the need to constantly put them into perspective, e.g., by referring to Indigenous thinkers, so as

to resist colonial lens. Moreover, I discuss my positionality as a non-Indigenous young scholar and my efforts to avoid discourse that further victimizes Indigenous women.



***Elena Cortés Farrujia (University of Barcelona) (she/her):***

***“I Have Many Names”: Of Pocahontases and Bibis in the Western Imagination or How Love Becomes an Apparatus of (White-Heteropatriarchal) Masculine Domination***

Mixed marriages have been instrumental practices for the development and settlement of colonial powers overseas, especially where profitable outcomes resulted from such matrimonyes. From the contact zones in North and South America to those in India and South Asia, they construct a transcultural pattern that repeats itself wherever colonial projects had settled. On the one hand, this paper aims to look into how such “liaisons” have been inscribed in Western literature, for it was required to create a narrative that would justify European desire for the Other and euphemistically legitimise such “marriages” in a historical period in which sexuality was closely scrutinised. And, on the other hand, to create a dialogue between (Queer) Indigenous and Indian authors that have contested such narratives.

Thus, this paper discusses the difficulties encountered in responsibly and ethically approaching these narratives from a transnational scope, since several stereotypes of Indigenous and Indian men and women have been settled from these accounts. First, by acknowledging the more-than literary impact that these narratives have, this paper will rather consider how the European identity must become the one to be scrutinized from these representations, instead of further examining what has already been questioned and discussed by Indigenous and Indian authors and texts. Hence, it becomes fundamental to engage with and think through this already-existing body of work, while also insisting on the important role that trigger warnings and positionality acquire when presenting such a complex topic that still nowadays has an impact on Indigenous and Indian diasporic communities, namely regarding issues of physical and sexual violence.



**Laura Jungblut (Europa Universität Flensburg) (she/her):**

***Critical Whiteness and Indigenous TikTok***

The social media platform TikTok has become a notable outlet for a multitude of indigenous perspectives and has created the possibility for innumerable life writing accounts to become visible. For a noticeable number of content creators, the inevitable discourse concerning belonging, identity markers and critical whiteness has become a constant point of discussion. Echoing Drew Hayden Taylor's account of failing to meet the stereotypical identity markers with his "pinkness (...) constantly being pointed out" (10), these creators also proclaim that: „For as you read this, a new Nation is born. This is a declaration of independence. My declaration of independence" (Taylor 14).

Approaching white indigeneity from a white non-indigenous perspective presumes means rooted within the indigenous paradigm and an in-depth understanding of the transnational shift in the transatlantic/transpacific setting. Exploring various negotiations through contemporary literature creates an ongoing and dynamic conversation, that includes topics such as visibility, wearing indigeneity, CRT, critical whiteness and approaching identity through the indigenous paradigm. While whiteness is "everything and nothing" (Kolchin 160) and indigeneity "opens a Pandora's box of possibilities" (Weaver 240) this research provides an intersection between Indigenous Studies and Critical Whiteness Studies. Contesting the colonial modelling of perpetuated concepts through a revised and reflected analysis provides an insight into the re-negotiation of western markers of identity.



**Selen Kazan (Technical University of Dortmund) (she/her):**

***Assessing Reconciliation – Why Indigenous Methodologies and Perspectives Matter***

The Canadian Truth and Reconciliation Commission (TRC) is a unique restorative approach of redress, maybe even a new form of decolonizing Turtle Island's history. Seven years after the release of the final report, studying the effects of the TRC and whether it has in some way resulted in reconciliation and political cohesion is now becoming more frequent. Measuring and assessing the impacts and, ultimately, the success of a TRC depends on many factors that might not be as obvious as one may think. There are several pathways of doing so, such as holding the Canadian government accountable by its own yardstick (the 94 Calls to Action), measuring reconciliation between Indigenous and non-Indigenous Peoples of Turtle Island,



and changes made for the next generation of Indigenous children, so a brighter future awaits them. Interviews (conducted for my Ph.D. dissertation) with experts on the matter have different opinions on how reconciliation should be assessed. This paper – developed through my change of course during my dissertation writing process – will discuss how the use of Indigenous methodologies and inclusion of Indigenous voices change, redirect, and unsettle the research process and, in turn, the evaluation of reconciliation.



***Michelle Thompson (Albert-Ludwigs-Universität Freiburg) (she/her):***

***Working and Not Working with Indigenous Interlocutors and Knowledge Sharers: A Discussion and Knowledge Exchange***

While “in standard literary analysis” positionality may rarely be identified or discussed (Reder quoted in NWF Call), in anthropology it is an important and necessary component of contemporary research and writing. That does not mean that we are immune to the so-called “strategies of ethical disengagement” (McKegney) or that our discussions are exclusive of our own inadequacies, but critical reflections of our methodology, positionality, and ethics are integral components of our field research and final works. Many contemporary anthropologists do not see themselves as merely “studying Indigenous culture”, but are involved in co-constructed, collaborative, community-led, and participative research projects. Indigenous co-creators and informants, in comparison to early anthropological research, can be active participants and in control of their participation and voice in the final piece of writing (or creative expression). Of course, these methods are challenging and not without controversy.

Drawing on examples from my research, I will shortly present what it is like for me to work with Indigenous interlocutors and more specifically what happens when they do not want to work with me. I will then moderate a discussion about positionality, respecting boundaries, (emotional) labour, and how to fill in research gaps without relying on the labour of others. In this interactive discussion, it is my hope that we can hear and learn from each other, sharing how we can ethically complete research in recognition of societal and institutional hierarchies but also in co-collaboration.

## Tagungsteilnehmer\*innen / Participants / Participants

(alphabetische Reihenfolge anhand der Nachnamen / alphabetically by last name / ordre alphabétique par nom de famille)

**José V. Alegría** is a first-year PhD student at the University of La Laguna, he holds a BA in English studies from that same university and an MA in Comparative Literature from the University of Amsterdam. His research interests are Indigenous literature, science fiction, migrant narratives and posthumanism.

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**Michelle Thompson** is a Settler Canadian from Treaty 6 Territory, Saskatchewan. Her grandparents immigrated to Canada from Ukraine, Germany, Ireland and England. She has

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