Besprechungen/Reviews/Comptes rendus

Jennifer Adese, *Aboriginal™. The Cultural & Economic Politics of Recognition*, Winnipeg: University of Manitoba Press, 2022 (260 pp.; ISBN 978772840056; CAD 27,95)

"What's in a word?" A host of political and cultural complexities, argues Jennifer Adese (Otipemisiwak/Métis) in her discussion of the term 'Aboriginal' in her impressive book. If at a first glance *Aboriginal™* appears to be a contribution to the ongoing debate about appropriate terminology, it turns out to be a diligent and very instructive exploration of what emerges when we, as Adese demands, "redirect our attention away from a hyperfocus on the term itself to look at what it has been *made* to mean" (19, emphasis in the original).

'Aboriginal' is the term used in sections 35(1) and (2) of the Constitution Act of Canada, and while *Aboriginal™* is broad in its temporal scope, its main timeframe of concern is the period between the constitutional implementation of 'Aboriginal' in 1982 and the 2015 federal elections that ousted Harper's conservative government and brought Trudeau's Liberal Party to power. During this period, argues Adese, the term 'Aboriginal' moved beyond the constitutional framework; analyzing its use in legal, state, and corporate contexts, but also by Indigenous political and cultural organizations, she shows how the term came to serve as a brand identity that "marketed the state of relations with Indigenous peoples as entirely reconciliatory" (6) and appeared to signal a successful integration of Indigenous peoples into a framework of Canadian multiculturalism and a neoliberal capitalist extension of market logic and language dominating the everyday.

Adese is thus critical of reconciliation and recognition, both of which she regards as strategies of integrating Indigenous peoples into a fabric of official multiculturalism and a national branding of Canada as a multicultural nation that has successfully dealt with and reconciled its colonial legacy; 'Aboriginal' allows Canada to sell itself, and in this framework, neoliberalism "transforms Indigenous peoples from liabilities into resources – which can likewise be consumed" (12). The term 'Aboriginal' signals precisely such 'consumability' that filters any interaction through the lens of a market logic; neoliberalism is thus a dominant, if not *the* contemporary form that colonialism takes. "The way neoliberalism functions, and the rationale for it," argues Adese, "produces systems of domination that are at times indistinguishable from colonization. In effect, neoliberalism, especially for Indigenous peoples living within settler colonies like Canada, *is* colonialism" (16, emphasis in the original).

To illustrate her claim, *Aboriginal™* discusses three case studies in detail: the three Olympic Games held in Canada (chapter 2), Canadian and Indigenous tourism (chapter 3), and Indigenous art at Vancouver International Airport (chapter 4). Each of the chapters has both a thematic and a conceptual focus. Chapter 2 looks at how the display of and terminology regarding Indigenous peoples and cultures shifted from the 1976 Montreal Olympics via Calgary 1988 to Vancouver in 2010. Analyzing the ceremonies and the politics around the organization of the Games, Adese shows how both Montreal and Calgary were more strongly focused on regional identifications; it is in Vancouver that Adese sees 'Aboriginality' become a distinctly *national* brand, a "Canadianized Aboriginality, a story about a nation living in harmony with nature and its Aboriginal peoples" (95). If chapter 2 looks at national branding, chapter 3 in its discussion of tourism focuses on the use of a particular notion of 'Aboriginal' as a marker of 'authenticity'. Against the history of tourism in Canada, the

chapter looks at how tourism 'sells' Indigenous cultures to cater to tourists' desire for said authenticity, but also how such marketing turns the earlier construction of 'Indianness' as the antithesis of 'Canadianness' into a "de-indigenized Aboriginality as a highly desirable, and profitable, brand" (111). Chapter 4, finally, highlights the function of 'Aboriginal' for 'place branding' with Vancouver International Airport not just as a "transitional space but part of the destination itself" (165). YVR and its display of Indigenous art is the focus here, but Adese also carefully contextualizes the example in a framework of aviation's link to colonial policies on the one hand and – since YVR sits on unceded land – debates about land rights on the other.

Throughout her nuanced discussions, Adese remains careful in her judgement and continuously aware of the asymmetrical framework in which Indigenous peoples define and assert their agency; thus, her point is not to criticize Indigenous organizations that use or have used the term 'Aboriginal' in their name or Indigenous communities that opt for capitalist strategies of economic development. Her central argument concerns the political effect that the term's meaning has, the way in which it functions to construct a particular brand of nation and of place.

Considering her critical analysis of how 'Aboriginal' has been "made to mean" in a particular period, 'Indigenous' presents a contemporary alternative: "The language of Indigeneity," Adese writes, "moves us closer to insisting on the recognition of the diversity of Indigenous peoples; […] There is a notable difference between the vaguer rhetoric of Aboriginal and the increasingly precise and determined language of Indigenous" (190). That stated, Adese is well aware that the shift 'Aboriginal' underwent from a term in the Constitution and its link to rights to a term signaling the incorporation into a national brand, can also happen to 'Indigenous'. While there are some indications of that, Adese seems hopeful, at the very end of her book moving away from the discursive power of the terms to an assertation of a resilience that will, in effect, focus on their strategic potential for Indigenous 'survivance' (to use Gerald Vizenor's term). This is an important interdisciplinary book for anyone in the field of Indigenous Studies.

Katja Sarkowsky

Naomi Angel, *Fragments of Truth: Residential Schools and the Challenge of Reconciliation in Canada*. Ed. Dylan Robinson and Jamie Berthe. Durham and London: Duke University Press, 2022 (217 pp.; ISBN 9781478018575; 25,99 €)

In 2008, the Government of Canada established the Truth and Reconciliation Commission (TRC) on Indian Residential Schools (IRS), which released its final report in 2015. A massive archive of trauma, affect, and resilience, the six-volume report testifies to Indigenous peoples' experiences of the residential school system in Canada and demonstrates the courage of each and every survivor and family member who shared their story. Naomi Angel's book *Fragments of Truths: Residential Schools and the Challenge of Reconciliation in Canada* explores the visual culture of reconciliation and memory in relation to the complex and distressing history of residential schools. In her analysis of archival photographs, representations of the residential schools in popular media and literature, and testimonies from TRC proceedings, Angel outlines how the TRC served as a mechanism through which memory, trauma, and visuality became apparent.

After an introduction, chapter 1, "Reconciliation as a Way of Seeing", examines the history and context of the IRS system, looks at how Canada has been framed as a "tolerant and benevolent nation" (19) in national memory, and at how this narrative can be seen to intersect with the history and policies of the IRS system and the ideals of reconciliation. It explores how visual images

such as photographs, illustrations, and films worked to justify, normalize, and maintain the existence of the schools. Angel argues that "any call for reconciliation must also be understood as a call for a profound shift in relations of looking" (21).

In chapter 2, "Images of Contact", archival photographs produced by and in the IRS system serve as a starting point for considering how visual representations were used by the state to promote the essentials of empire. The author argues that "although image archives should be recognized as having been produced through certain contexts and within specific constraints, they are also productive cultural spaces in and of themselves, where narratives form, coalesce *and* change" (57). Reflecting on these images that were born from a logic of control, containment, and colonial violence, Angel show how former IRS students, Indigenous artists, and community members have been reclaiming and re-signifying these images, thus subverting the original logic of the imperial image archive.

Chapter 3, "Nations Gather", focusses on the interrelated acts of witnessing and offering testimony and explores the forms of engagement that arose at two of the seven IRS TRC national gatherings, both of which the author took part in. Angel writes that these national gatherings "were in many ways grandly staged performances, where 'embodied culture' played an important role in producing meaning and negotiating memories of the IRS system" (91). She claims that by "sharing their experiences in the public forums at the national gatherings, survivors challenged the regulation of emotion enforced by the schools, claiming their own emotional responses as valid expressions of political agency" (92). This represented a "reclaiming of power and agency by the former students from the colonial regulations" (ibid.) that governed the IRS system. Weaving together her field notes from the Winnipeg and Inuvik IRS TRC events with survivors' testimonies, the work of Indigenous scholars, performances by Indigenous artists, media narratives, and historical texts, this chapter stimulates a conversation around the complicated dynamics of embodied reconciliation work.

Finally, chapter 4, entitled "Reconciliation as a Ghostly Encounter", examines the sites of several former residential schools as a provocation and invitation to consider how local communities have engaged in their own processes of reconciliation. It considers the schools' physical structures, their continuing presence, and Indigenous initiatives "to build new futures from the rubble of the IRS system" (125). It is "about remnants, material traces, and ephemeral experiences of things long past, focusing on the narratives that continue to spring from the schools" (125). Because many of the former school buildings have been demolished, it is also a chapter about cemeteries, burials, excavations, and haunting memories.

Naomi Angel, who completed her PhD in Media, Culture, and Communication at New York University in 2013, died of cancer in 2014 – a year bevor the TRC had completed its work. She did not live to read its final report and hear the 'calls to action' that are recommendations meant to aid the healing process and provide a path for government and Indigenous and non-Indigenous communities to create a joint vision of reconciliation. She also did not live to witness the National Inquiry into Missing and Murdered Indigenous Women and Girls produce its own final report and calls for justice in 2019 or the discovery of unmarked graves on the grounds of several former residential schools in 2021. Angel left behind an unfinished manuscript, yet energetic and relevant nonetheless, and the editors aimed to preserve Angel's interpretation of events, which help to "augment our collective understanding of present conditions, specifically with respect to conversations about how to shoulder the 'burden of reconciliation' and decolonization's complex and layered subjectivities" (x). Angel, herself a Jewish-Japanese-Canadian woman, has been an active and concerned listener and observer, following the complicated paths

of the TRC without becoming overwhelmed, but maintaining a critical distance from Indigenous issues, while her empathy helps the reader get a deeper understanding of Indigenous reality and continuation.

Geneviève Susemihl

Benjamin Bryce, *The Boundaries of Ethnicity. German Immigration and the Language of Belonging in Ontario,* Montreal & Kingston: McGill-Queen's University Press, 2022 (244 pp.; ISBN 9780228013952; CAD 39.95)

Scholarly books on German Canadian history have existed for hundred years. Authors such as Heinz Lehmann, Gerhard Bassler or Hartmut Fröschle tried to write the German 'contribution' towards 'founding' Canada into the Canadian historiographic discourse and were Canadians with German origins themselves. Glenn Penny states that these 'contributionist' histories have obscured relations and interactions with members of other ethnicities. Recently scholars such as Alexander Freund and Barbara Lorenzkowski have diagnosed a need for scholarship that investigates the role of German migrants as settler colonists. In his study of cultural and linguistic belonging of Germans in Ontario in the wake of mass immigration, Benjamin Bryce moves away from 'contributionist' histories and also considers the parallel process of Indigenous dispossession and German migration. Indigenous peoples had to leave their lands in order to make room for German settlers. According to Bryce, German settlement in Waterloo County "is a telling example of how non-dominant immigrant groups played a crucial role in settler colonialism" (14). He further notes that German migration to Canada "coincided with the displacement of Indigenous peoples from access to not only land and resources but also the generational transmission of language and culture" (13–16). However, this is not the focus of his study, which rather looks at the relations of Germans with the anglophone majority and francophone settlers. He asks what it meant to be German Canadian in Ontario between 1880 and 1930, how competing meanings of ethnicity were produced and how that changed over time. He aims thus to explore the origins of Canadian multiculturalism and how the government managed diversity. German Canadians are his case study to research cultural and linguistic belonging in this region in the wake of mass immigration. He argues that "children, parents, teachers, and religious communities shaped the meaning of German ethnicity in Ontario society" (4).

Bryce sets off to examine the "boundaries of ethnicity" of ethnic German spaces and their negotiation with other ethnicities and state power. The book has three parts which outline three main aspects of German ethnicity in Ontario between 1880 and 1930: Governing, making and practicing ethnicity. The first part looks at the relations of German schools with the provincial government. Bryce shows that Canadian language policy did not only derive from English and French. In Ontario, there were three main languages during the time frame of his study: English, German and French, with German and French partly on the same level facing off against English. Another strong government intervention into the practice of German ethnicity happened during the First World War when Canadians of German origin were partly interned and even some naturalized citizens were disenfranchised. The second part considers the making of ethnic spaces. German religious colleges were relatively autonomous from education department regulations but only served a small male German elite and did not manage to uphold German identity for the masses. According to Bryce, religious institutions had a stronger impact on making ethnicity and shaping it than language. In part three, the practicing of ethnicity, Bryce analyses how children drove the change from German monolingualism to bilingualism. There were efforts by older generations to teach German in Sunday Schools or church youth groups as children often preferred to speak English. However, German churches adopted bilin-

gualism due to other reasons too such as also getting worshippers of other languages to join their congregation. While Lutherans had a stronger focus on keeping German language institutionalized, Catholics switched to English more frequently.

Bryce studies several sources in Canadian and German archives to support his argument such as census records, newspapers, government communiqués, statements from teachers- and ethnological associations, church documents, pamphlets, liturgy- and schoolbooks, meeting minutes and speeches. This results in a well written and researched piece of original work. At times the book is on the descriptive side rather than analytical. His sources would have allowed to make a more provoking main argument than that "children, parents, teachers, and religious communities shaped the meaning of German ethnicity in Ontario society" (4). Some sub-arguments in his book, such as the point that anglophone nationalism could not wipe out German culture or language (179) or that German internment during the First World War is overlooked in Canadian historiography (70), could have made for a more powerful main argument.

While Bryce extensively studies settler-settler relations, the section in the introduction on German settlers' interactions with Indigenous peoples promises a stronger focus on settler colonialism, which, however, is not further pursued in the rest of the book. In part two, he considers the Lutheran mission, which focussed on home mission and abroad mission in India. According to Bryce, the Lutheran church in Canada did not engage in Indigenous mission in Canada (136). While some chapters look at the Lutheran *and* Catholic church, here Bryce does not look at the Catholic mission as well, e.g., the involvement of German Catholic clergy in the Canadian Indian residential school system.

The Boundaries of Ethnicity is an excellent addition to German ethnic history in Canada providing a source-heavy scholarly examination of German Canadians in Ontario between 1880 and 1930. With a strong empirical footing Bryce manages to challenge debates in German Canadian studies about the role of German settlers in making a Canadian settler state. He opposes monocausal explanations and does not lament oppression by an anglophone majority but stresses German Canadian agency. There is no doubt that Bryce's detailed source work will provide an invaluable basis for scholars of German Canadian studies.

Frederik Blank

Sébastien Côté (éd.), *La Nouvelle-France sur les planches parisiennes. Anthologie (1720–1786)*. Québec : Les Presses de l'Université Laval, 2023 (421 pp. ; ISBN 9782763748917 ; 102.95 €)

Le Canada fut sans doute connu en France au XVIIIe siècle en premier lieu par des pièces de théâtre, plus que par des récits de voyages, des contes ou des chansons. C'est en effet à travers des comédies comme *Arlequin sauvage* de Louis-François Delisle de la Drevetière, *La Sauvagesse* de René Lesage et Jacques-Philippe d'Orneval, *Le Huron* de Jean-François Marmontel et *La Canadienne* de Joseph Vadé que la figure du 'bon sauvage' canadien et l'imaginaire d'un pays à la fois lointain et supposé proche de l'état de nature entra dans la culture et les mentalités d'un nombre important de Français. Le grand mérite du présent volume, édité par Sébastien Côté, professeur de littérature française à l'Université Carleton à Ottawa et spécialiste de la Nouvelle-France, consiste à publier, dans une édition critique très soignée, le corpus des pièces représentées sur les scènes parisiennes ayant pour sujet la Nouvelle-France. Il s'agit en tout de 16 pièces de théâtre, parfois dues à des auteurs très connus – comme Lesage, Vadé et Marmontel –, et ayant rencontré, pour certaines d'entre elles, de grands succès scéniques, comme ce fut le cas d'*Arlequin sauvage* qui connut des centaines de représentations et fut cité par Jean-Jacques Rousseau dans sa *Lettre à D'Alembert sur les spectacles*.

Après une introduction générale, rédigée par Sébastien Côté, intitulée « Théâtre fran-

çais et Nouvelle-France au XVIIIe siècle » (1–22), on trouve ainsi dans ce volume les textes annotés de 16 pièces, précédées d'introductions par l'éditeur du volume et cinq autres spécialistes de la matière : Francesseca Lelong, Pierre Frantz, Adeline Karcher, Malika Rogosin et Pierino Gallo. L'introduction générale du volume situe les pièces sur le Canada dans leur contexte littéraire, culturel et plus largement historique et précise les principes du choix des pièces et de leur édition. Elle met ainsi en relief les filiations intertextuelles entre les récits de voyage et l'écriture des pièces de théâtre sur la Nouvelle-France en montrant en particulier l'influence (ou plutôt les formes de réécriture et de réception 'productive', pour reprendre la terminologie de la théorie de la réception dans le sillage des travaux de H.R. Jauß), des *Mémoires* et des relations de voyage du Baron de La Hontan et d'autres textes, comme notamment la relation de ses voyages en Nouvelle France par Champlain, parue en 1614. Même si l'œuvre du Baron La Hontan, comportant ses *Nouveaux Voyages dans l'Amérique Septentrionale* (1703), les *Mémoires de l'Amérique septentrionale* (1704) et les *Dialogues avec un Sauvage* (1704), fut loin de représenter l'unique source d'inspiration de ces pièces sur le Canada, notamment pour la représentation de la figure du 'Bon sauvage' critique de la civilisation occidentale incarnée chez La Hontan par le personnage du chef des Hurons Adario, elle a certes joué un rôle de tout premier plan dans le corpus des pièces éditées. La figure du 'Bon sauvage', dissimulée souvent sous les traits d'autres personnages comme celui du « Huron » dans la pièce du même nom de 1768 de Jean-François Marmontel ou dans le « Dialogue » *Les Lois* (1778) de Claude-Louis-Michel de Sacy, se retrouve aussi sous le nom d'Adario, repris à La Hontan, dans *Arlequin Roi des Ogres, ou les bottes de sept lieues* (1720), pièce en un acte, d'Alain-René Lesage, de Jacques-Philippe d'Orneval et de Louis Fuzelier. Sébastien Côté a bien raison de resituer, dans son introduction, la figure du '(Bon) sauvage' dans une tradition européenne pluriséculaire de perception de l'Autre, remontant jusqu'à l'Antiquité, qui plaçait celui-ci d'abord, comme figure d'une altérité radicale, dans les sociétés du vieux continent. Il souligne ainsi la co-présence de plusieurs formes de représentation du 'sauvage', inscrites dans plusieurs temporalités historiques et sociales, en affirmant : « Et comme savants et voyageurs ne vivaient pas en marge du monde sensible, il est fort probable que le savoir hérité des Anciens ait coexisté avec un imaginaire 'populaire' du Sauvage européen. » (14) S. Côté utilise dans ce contexte le terme intéressant de « feuilletage conceptuel », pourvu d'une forte « porosité », qui permet de penser la co-présence créative entre des imaginaires provenant à la fois des sociétés et cultures européennes traditionnelles et de l'expérience des nouveaux mondes depuis la fin du XVe siècle. Soulignons, parmi les pièces rééditées et commentées dans le présent volume, notamment trois textes qui méritent une attention particulière : *Arlequin sauvage* (1721) de Louis-François Delisle de La Drevetière qui connut tout au long du XVIIIe siècle un succès remarquable ; *Les mariages au Canada* (1734) d'Alain-René Lesage, qui fait partie du très populaire Théâtre de la Foire et prend pour thèmes les unions contractées entre les militaires officiers et les colons français en Nouvelle-France, d'une part, et les 'Filles du Roi' envoyées en Amérique du Nord pour leur être mariées, d'autre part ; ainsi que *Le Huron* (1768), pièce certes légère et badine, inspirée du conte *L'Ingénu* (1767) de Voltaire « conforme à l'horizon de l'opéra-comique » (288), mais qui véhicule toutefois, en vue de toucher un large public, les idées de tolérance et de valeurs naturelles ainsi que le discours sur le nécessaire combat contre les préjugés et la vanité aristocratique.

Ce volume constitue un apport substantiel à la connaissance de l'imaginaire concernant le Canada au XVIIIe siècle et ses représentations théâtrales en France, et plus largement en Europe, puisque plusieurs des pièces réunies ici furent traduites dans d'autres langues ou connurent une diffusion en langue française en dehors des frontières de l'Hexagone, dans une Europe franco-

phone sillonnée par des troupes françaises et parsemée de théâtres mettant en scène des pièces en langue originale française, de Mannheim à Saint-Pétersbourg. Il faut souligner aussi le caractère éditorial très précisément élaboré du présent volume, imprimé en format in-quarto, dans une typographie fort agréable à lire et pourvu d'une belle illustration de page de titre, la reproduction d'une gravure de 1767 représentant l'actrice Mlle Dubois. Il est pourvu de nombreuses notes érudites en bas de page et d'une bibliographie très utile totalisant près d'une dizaine de pages. Les indications, placées à la fin de chaque introduction à chaque pièce sur l'établissement du texte édité et les différentes versions, manuscrites ou imprimées, sont très précises. Elles reflètent le souci tout à fait remarquable, qui est loin d'aller de soi à l'âge du numérique, de la vérification par 'autopsie' sur place, dans les différentes bibliothèques dans les lesquelles les originaux des pièces éditées se trouvent et ont été détectées.

Cet ouvrage représente l'aboutissement magistral, ensemble avec le volume collectif *Rêver le Nouveau Monde : l'imaginaire nord-américain dans la littérature française du XVIIIe siècle*, d'un projet de recherche franco-canadien conduit pendant cinq ans qui fut soutenu par le Conseil de Recherches en Sciences Humaines du Canada (CRSH) et le Fonds France-Canada pour la recherche (FFCR). Il offre des réflexions et des matériaux inédits et fort intéressants pour la recherche et pour l'enseignement du Canada, mais aussi un tableau très large de la littérature et de la culture théâtrale française du XVIIIe siècle, en traçant également des pistes pour de nouvelles recherches futures. Deux aspects auraient peut-être pu être approfondis davantage et mériteraient des recherches complémentaires ultérieurement : d'une part la réception des pièces auprès du public qui est abordée, en général, assez succinctement, dans plusieurs introductions aux pièces (e.a. p. 288 pour *Le Huron* de Marmontel et p. 374 pour *Le Français chez les Hurons, ou la vertu de La Vertu de la baguette* de Louis Delaunay). Une analyse plus systématique et plus exhaustive des compte-rendus des pièces parus dans la presse de l'époque et des réactions de lecteurs/lectrices, aurait permis de saisir plus précisément les attentes et les réactions du public et d'approfondir la dimension comparative que S. Côté aborde brièvement dans son introduction générale. Il y souligne en effet : « Puisqu'il faut, à l'instar d'Hérodote, rendre l'inconnu intelligible aux destinataires inscrits dans le texte, toute entreprise d'écriture de l'altérité exige un travail de comparaison, voire d'adaptation du réel au moyen d'une rhétorique du compromis. » (14) D'autre part, la dimension transculturelle de la circulation de ces pièces mériterait certainement un approfondissement à travers de futures recherches. Comment ont-elles circulé au-delà de l'Hexagone dans l'espace francophone européen où de nombreux théâtres représentaient des pièces en français et qui fut parcouru tout au long du XVIIIe siècle par des troupes de théâtre venues de France? Et dans quelle mesure – et de quelle manière et par qui – furent-elles traduites dans d'autres langues ? *L'Arlequin sauvage* (1722) de Lisle de la Drevetière par exemple fut traduit en néerlandais en 1756 et en anglais en 1758, *Le Huron* (1768) de Marmontel en allemand dès 1770. La dimension performative et scénique, où les chansons et la musique ont joué un rôle important, est parfois brièvement abordée dans les introductions du présent volume, mais elle représente aussi un champ d'investigation qui reste à défricher davantage. Pour ces questionnements le présent volume offre une excellente base ; et il ouvre en même temps un terrain de réflexion original pour les études à la fois sur le théâtre français du XVIIIe siècle et sur l'imaginaire français et européen du Canada, ou plus spécifiquement sur les représentations littéraires et culturelles de la Nouvelle-France, sur le 'vieux' continent.

Hans-Jürgen Lüsebrink

Liz Czach, André Loiselle (eds.), *Cinema of Pain. On Quebec's Nostalgic Screen*, Waterloo: Wilfrid Laurier University Press, 2020 (259 pp.; ISBN 9781771124331; CAD 42,56)

Wie reflektiert das zeitgenössische *cinéma québécois* Fragen nach Identität und Nation in Québec? Hier setzt der anregende Band an, den die kanadischen Filmwissenschaftler:innen Liz Czach und André Loiselle herausgegeben haben. Sie knüpfen damit an frühere Werke, insbesondere von Weinmann (1990) und Marshall (2001), an, die nach kinematographischen Imaginationen und Deutungen über Vergangenheit, Gegenwart und Zukunft der Gesellschaft Québecs fragen, verfolgen aber einen in zweifacher Hinsicht originellen und stimulierenden Ansatz. Zum einen steht das zeitgenössische Kino der letzten 20 Jahre im Fokus der neun Aufsätze des Bandes, zum anderen dient den Autor:innen das Konzept der Nostalgie als Prisma, durch das sich die filmische Identitätssuche Québecs seit dem gescheiterten Unabhängigkeitsreferendum 1995 in überzeugender Weise erschließt.

Nostalgie wird hier als eine Verbindung von Schmerz mit der Sehnsucht nach Heimkehr verknüpft, die sich in vielfältiger Weise ausdrücken kann, wie die Herausgeber:innen in ihrer Einleitung betonen: von Versuchen, zerbrochene Beziehungen wieder zu heilen, der Erschließung von Erinnerungsräumen bis zur Aufdeckung von Traumata und der Rückkehr des Verdrängten. Geteiltes Leid und eine melancholische Suche nach Heimat, so suggerieren zahlreiche zeitgenössische Filme Québecs in Czachs und Loiselles Lesart, würden die Vorstellung einer geeinten Nation befördern. In Anlehnung an Boym (2008) ist mit Nostalgie einerseits eine restaurativ-stärkende Funktion verknüpft, andererseits kann Nostalgie aber auch reflexiv verstanden werden. Ersteres verweist dabei auf die Suche nach einem einenden Gründungsmythos und strebt nach einem einenden kollektiven Gedächtnis, während reflexive Nostalgie eher in Frage stellt und verschiedene Wege der Zugehörigkeit erkundet. Insbesondere der identitätsbildenden, restaurativen Funktion gehen die verschiedenen Beiträge des Bandes nach.

Im ersten Teil „Indigenous Longings" analysiert Kester Dyer anhand Simon Lavoies Film *Le Torrent* (2012) die komplexen (post)kolonialen Beziehungen zwischen Québécois und der indigenen Bevölkerung. Unter Einbeziehung von ikonischen Werken der Québecer Filmgeschichte wie *La petite Aurore, l'enfant martyre* (Bigras, 1952) und dem Schaffen des Mi'kmaq Filmemachers Jeff Barnaby arbeitet der Beitrag die offenen Fragen und das Unbehagen heraus, die für die interkulturellen Beziehungen Québecs zur autochthonen Bevölkerung stehen.

Die folgenden drei Aufsätze untersuchen im Teil „Yearning for Pre-Modern Quebec", wie das zeitgenössische Kino die Epoche vor der Révolution tranquille aufgreift. Liz Czachs Ausführungen zum „The Quebec Heritage Film" nehmen sich der kinematographischen Welle von historischen Stoffen der Zeit vor der Révolution tranquille Anfang der 2000er Jahre an, die durch Remakes von Klassikern wie *Séraphin, Le Survenant* oder *Aurore* und Bio-Pics wie z.B. Charles Binamés *Maurice Richard* (2005) über Québecs Eishockey-Ikone geprägt waren. Die analysierten Filme erinnern an eine Epoche, die durch gemeinsames Leid, frankophones Zusammengehörigkeitsgefühl und scheinbar eindeutige, kohärente Identitätskonstruktionen geprägt war – und in Zeiten von Unübersichtlichkeit und Komplexität nostalgisch patriotisch-nationale Gefühle evoziert. In ihrem Aufsatz zu Bernard Émond, dessen Kino auch in mehreren anderen Beiträgen des Bands Beachtung findet, arbeitet Alessandra Pires heraus, dass weniger die Nostalgie nach einer bestimmten Epoche im Fokus des Werks des Cineasten steht als die Frage des Verlusts. Der Teil schließt mit einer vergleichenden Betrachtung von Denys Arcands *Les Invasions barbares* (2003) und dem Horrorfilm *Sur le seuil* (Éric Tessier, 2003). Beide Filme diagnostizieren die rapide Säkularisierung Québecs und den damit einhergehenden Verlust an Einfluss und Macht der katholischen Kirche in den 1960er Jahren als Peri-

ode der Orientierungslosigkeit und Verunsicherung, die, wie André Loiselle in einer gendersensiblen Analyse herausarbeitet, über filmische Kastrationssymbole auch mit dem Aufstieg der Frauenbewegung verknüpft und als männlicher Machtverlust charakterisiert wird.

Diese Perspektive wird in den beiden Aufsätzen des Teils „Gendered Suffering" weitergeführt. Für Gina Freitag steht Nostalgie als Metapher für die Rückkehr des Verdrängten, wie sie am Beispiel von Filmen des zeitgenössischen *Gothic Horror Cinema* Québecs aufzeigt. Im Fokus stehen dabei Protagonistinnen, die in einer traumatischen Vergangenheit gefangen sind und deren Zuhause nicht mehr als sicherer Rückzugsort, sondern als Bedrohung inszeniert wird. *Female Gothic* und die damit verbundenen psychischen wie physischen Traumata in Filmen wie *Thanatomorphose* (Éric Falardeau, 2012) oder *Dys-* (Maude Michaud, 2014) stehen letztlich, so Freitag, für die Suche der Heldinnen nach ihrem authentischem Selbst. Der Aufsatz von Amy J. Ransoms ergänzt diese Perspektive durch einen Blick auf die Inszenierung verletzter Männlichkeiten. In ihrer Lesart stellt der „male melodrama boom" (142) ein spezifisches Québecer Phänomen dar, bezieht er sich letztlich auf gegenderte Diskurse im Kontext des frankokanadischen Nationalismus und des Bedeutungsverlusts der katholischen Kirche – und damit auch der eindeutigen Moralvorstellungen und klaren Gender-Rollen – in den 1960er Jahren.

Die komplexen Beziehungen zwischen der multikulturellen Metropole Montréal und dem ländlichen Québec werden in den Beiträgen des folgenden Kapitels „Métropole & Régions" behandelt. Miléna Santoro zeigt am Beispiel von Filmen mit Protagonist:innen, die – wie in Xavier Dolans *Tom à la ferme* (2013) oder Sophie Deraspes *Les Loups* (2014) – aus der Urbanität der Großstadt aufs Land (und manchmal auch wieder zurück) ziehen, dass die Regionen im zeitgenössischen Film Québecs nicht nur Ausdruck von nostalgisch-verklärten Perspektiven auf die ländliche Idylle und damit auf traditionelle frankophone Identitätskonstruktionen im Sinne der „heritage movies" darstellen. Die analysierten Filme entwerfen vielmehr ein Spannungsfeld zwischen Trauer über den Verlust von früheren Idealen und Potenzialen des ruralen Raums. Sie nutzen die Szenerie, um die häufig jugendlichen Protagonisten bei ihrer Identitätssuche und der Erprobung neuer Lebensentwürfe, häufig in Einklang mit der Natur, zu begleiten und so auch nach Zukunftspotenzialen des ruralen Raums zu fragen. Die letzten beiden Aufsätze des Buchs befassen sich maßgeblich mit Filmen von Bernard Émond. Katherine Anne Roberts untersucht anhand des in der Abitibi spielenden Films *La Donation* (2009), wie Émond die traditionelle frankokanadische Tradition, aber auch die Filmgeschichte Québecs evoziert. Abschließend betrachtet Jim Leachs Beitrag Émonds Werk *La Neuvaine* (2005), ein Prequel zu *La Donation*, parallel zu Robert Lepages *Le Confessionnal* (1995), der über eine intensive intermediale Auseinandersetzung mit Hitchcocks in Québec spielenden Film *I Confess* (1952) Beziehungen zur Epoche vor der Révolution tranquille etabliert. Beide Filme beleuchten die Beziehungen zwischen individueller und kollektiver Erinnerung und setzen sich mit der Rolle des Katholizismus für zeitgenössische kulturelle Identitätskonstruktionen Québecs auseinander, die sich in Leachs Analyse in einer Form des säkularen Verantwortungsbewusstseins und Altruismus manifestieren könnte.

Das Québecer Filmschaffen seit den 2000er Jahren präsentiert sich als äußerst vielfältig und lässt sich sicherlich nicht zur Gänze unter dem Blickwinkel der Nostalgie erfassen. Der vorliegende Band zeigt jedoch, dass für zahlreiche Filmemacher:innen der Provinz die nostalgische Sehnsucht nach einer verlorenen Vergangenheit mit (vermeintlich) klaren Identifikationsangeboten und Perspektiven sowie ihr schmerzlicher Verlust wichtige Themen darstellen, die als Reaktion auf die Herausforderungen einer komplexen, unsicheren und diversen Gegenwart gelesen werden können. Die verschiedenen Aufsätze behandeln dazu ein breites Panorama an Genres und Werken, so

dass das Buch gleichzeitig vielfältige Einblicke in das zeitgenössische Québecer Kino vermittelt und auch einer nicht-frankophonen Leserschaft zugänglich macht. Eine umfangreiche Filmographie sowie ein sehr nützlicher Index am Ende des Buches unterstützen dies. Wie die Herausgeber:innen selbst unterstreichen, fällt auf, dass alle Autor:innen des Bandes im anglophonen Kanada bzw. den USA tätig sind, aber niemand an einer Universität in Québec – frankophone Kolleg:innen seien dem Aufruf zur Beteiligung sogar mit Zurückhaltung und Verdacht begegnet (11). Als wesentlichen Erklärungsfaktor führen Czach und Loiselle unterschiedliche Traditionen der Filmwissenschaften an, die im frankophonen Kontext weniger an den *cultural studies* orientierte Fragestellungen verfolgen. Die Frage, inwiefern die divergierenden akademischen Kulturen das Desinteresse der frankophonen Filmwissenschaft an einer so orientierten Analyse des Québecer Films ausreichend erklären, verdient sicherlich weiter verfolgt zu werden. Die Beiträge in *Cinema of Pain* belegen jedenfalls, dass vielleicht gerade die Außensicht erlaubt, Nostalgie als überzeugendes Prisma für die Betrachtung kultureller Identitätskonstruktionen auf den Kinoleinwänden Québecs in diesem Zeitraum darstellt.

Christoph Vatter

James M. Forbes, *Protestant Liberty. Religion and the Making of Canadian Liberalism 1828–1878*, McGill-Queen's University Press, 2022 (280 pp.; ISBN 9780228010715; CAD 37.95)

In 1962 I first took part in a Canadian federal election. A friend of my parents was running as a Liberal in the constituency of Carleton, originally largely rural but by then including Ottawa's western suburbs. A student volunteer, I was helping put up campaign posters round the riding. What puzzled me was why we were virtually ignoring several of its rural areas. I was enlightened: "Most of the voters in those places are Anglicans – they vote Conservative. And here we don't need many posters up either. They're Catholic – they'll all vote Liberal." And so it was.

Since then, the importance of religion in Canadian society and its role in political life have declined greatly, and in parallel with this Canadian historians' interest in religion. This is to ignore that for many Canadians in the past religious issues were existential issues, and so of deep relevance to the political discourse. James M. Forbes's *Protestant Liberty* is a welcome exception to this trend. The book treats a critical period in Canadian history, beginning with the struggles against the Family Compact in Upper Canada in the 1820s and 1830s, the rebellion of 1837 and its aftermath, the creation of the United Canadas in 1840 and the subsequent achievement of responsible government, the growing paralysis of the state in the 1850s and early 1860s, the creation of Canada in 1867, and later developments in the west in the 1870s. Forbes focuses on the shift during this period of what might loosely be termed the Anglophone liberals and the way their views were rooted in a specific political philosophy. This went back to Locke and was marked by a religious tradition issuing from Protestant Dissenting culture that saw liberty as emerging from, and being guaranteed by, the "free spirit of Christianity", which for them was only possible when Christian belief and practice were not linked institutionally to the state. In the context of early 19th century Canada, this meant a struggle against those aiming to impose an established (Anglican) church on Upper Canada and advance the claims of the Roman Catholic Church in Lower Canada and later in both Canada East and Canada West.

The most prominent Dissenting groups in Upper Canada in this period were the Methodists, Presbyterians, and Baptists, with smaller numbers of other faiths; by mid-century they accounted for well over 50 percent of the population, and their numbers continued to grow. Quite logically, there were relatively fewer liberal re-

form-minded Anglicans. The Dissenters' agitation for a clear separation of church and state began in the late 1820s and grew in intensity in the 1830s, but the failure of the reform forces to achieve their aims in the face of heavy government intervention in the political process led ultimately to the Rebellion of 1837. The political solution to this crisis – the amalgamation of the two Canadas through the creation of the United Canadas in 1840 – did lead ultimately to the achievement of at least one of the reformers' aims, that of responsible government, in which the elected assembly could no longer be overruled by the British-appointed Governor or the Governor-appointed Legislative Council. But this was achieved at what the Dissenters perceived as a very heavy price: the political power of Catholics within the Union (Francophones in Canada East and the growing numbers of Anglophone Irish immigrants in Canada West) brought with it unwelcome concessions. More Catholics entered government, state funds went to Catholic schools, additional Churches were gifted public lands. The goal of church-state separation was more distant than ever.

The 1850s and 1860s witnessed a growing split in the reform/liberal camp. One group promoted a "neutral" concept of liberty, envisaging a society blind to religious differences and fostering cooperation through political compromise. The second group remained convinced that religious differences were a crucial factor in whether a society was free or tyrannical – views confirmed by the increasingly reactionary views of Pius IX and his condemnations of liberalism. It was precisely the rapidly accelerating Ultramontane turn in the Catholic Church and what they saw as the Catholic hierarchy's intolerance of alternative ideas and free enquiry that nurtured inter-faith conflict and corrupted the state. This led the reformers to what they concluded was the only possible way to end this situation: dissolving the Union and replacing it with a wider union of all of British North America. At least in part, both Upper Canadian Protestants and Lower Canadian Catholics opted for Confederation as a means of protecting their own specific religious character and heritage. The new provinces had extensive powers and a high degree of religious and cultural homogeneity: Ontario was *primus inter pares* of the several Protestant (and Anglophone-based) parts of Canada, Quebec the sole Catholic (and Francophone-based) part. Once this separation was made, liberals (now Liberals) throughout Canada, their religious and cultural interests secured, felt less threatened. This in turn led to a more "neutral" liberalism, and with it an acceptance of the reality that, at the federal level in particular, achieving political power required a softening of rhetoric and a willingness to compromise.

This has, of necessity, been a very brief condensation of the complex argument Forbes puts forth in *Protestant Liberty*. His very detailed analysis of the religious issues in Canada in this period might lead some to consider it of interest to political wonks only. This would be a mistake. Forbes does not claim that his chosen angle for viewing the period is the only or most important one. He concedes that many other forces went into shaping the development of what is now Canada – social, economic, financial, international – but insists that religion has been underrated, that instead of favouring themes that seem evident to us in retrospect or are currently fashionable it is vital to listen to what people were actually saying at the time. The very wide range of sources he draws on and the many telling quotes he includes in his work give weight to his claim that the religious base to the political discourse of liberalism in 19th-century Canada was fundamental and must be taken into account to fully understand how and why the country emerged.

Don Sparling

Matthew Hayes, *Search for the Unknown: Canada's UFO Files and the Rise of Conspiracy Theory,* Montreal et al.: McGill-Queen's University Press, 2022 (248 pp.; 32 fig.; ISBN 9780228010746; CAD 34.95)

Matthew Hayes' inquiry into a little-known chapter of post-WWII Canadian history – namely, Canada's UFO investigations that were conducted in response to thousands of UFO sightings reported by concerned citizens – comes at a time in which conspiracism and conspiracy theories are perhaps more popular and politically influential than ever. The book reads the Canadian version of the UFO craze through the lens of socio-political insights into conspiracism without denigrating these phenomena, or simply dismissing them as psychopathology. Instead, it takes seriously the entanglements of UFO investigations (both by the state and private "UFO clubs" that thrived in Canada especially in the 1970s) with changing relations between citizens and the government. Approaching the matter transnationally, he argues that "Canada's UFO history is also simultaneously a history of increasing American influence over Canadian affairs, especially in the cultural and political domains" (5), a statement he slightly contradicts at a later point when he states that the Canadian government, until 1983, followed the British model of a culture of secrecy through its Official Secrets Act rather than the more "modern" US-American information legislation (139). In any case, the author tells us, there "is no evidence to suggest that the Canadian government attempted or even wished at all to chart its own path when it came to UFO investigation" (57), which might also have been a factor in terms of citizens' dissatisfaction with how officials treated UFO witnesses and their concerns.

Hayes, who teaches English and philosophy at Northern Lakes College, has devoted his research to the history of the Cold War and postwar Canada, espionage, theories of the state, and ethics, all of which are reflected in the monograph (which is based on his PhD dissertation in the School for the Study of Canada, Trent University). Throughout *Search for the Unknown* he argues that government responses to UFO sightings, UFO witnesses, and inquiries by concerned citizens were inadequate in terms of curbing feelings of disinformation and suspicion, especially in the 1960s' countercultural context but starting much earlier in the 1950s. Hayes has examined a huge amount of archival records and files, including drawings of sightings and official report forms used by government agencies from the 1950s to the 1990s. Surprisingly, these do not only comprise a few cases each year, but about 4500 reports in these decades, with peaks in the 1960s and 70s; Gallup's first survey of the Canadian public in 1974 found that as many as eight per cent believed they had seen a UFO – more than 1.8 million people (145), a figure that even rose to ten per cent four years later.

After an introduction that presents the book's main argument, it proceeds chronologically, starting in the 1950s (chapter one) when the first Canadian investigation into UFOs was conducted under the name "Project Magnet" by more or less a single person, Wilbur Smith (1950–54). Chapter two analyzes the Defence Research Board's "Project Second Storey" (1952–54), which at least comprised an advisory board of military officials and scientists. Chapter three looks at the period between its termination and 1967, during which the government took on a less active role as it only collected UFO sighting reports but did not investigate them. This gap was filled instead by private UFO clubs that epitomized "growing unrest and mistrust of government 'doublespeak'" (16). The subsequent chapter zooms in on Canada's centennial year, which coincided with a spike in UFO sightings across North America. Hayes singles out three cases: the Falcon Lake Incident in Manitoba, crop circles in Alberta, and the so-called Shag Harbour UFO crash in Nova Scotia. In his final chapter, he covers a much longer period (the late 1960s until 1995, when even the collecting activity of the

government was terminated and little activity in terms of UFO sightings was recorded). Surprisingly, the conclusion does not even mention the increase in Canadian UFO sightings since 2012 (see, e.g., https://www.cbc.ca/news/canada/nova-scotia/ufo-sightings-in-canada-in-2012-doubled-previous-record-1.1320218); it would have been interesting to read Hayes' thoughts about the ways in which the government is – or is not – handling these recent cases.

Doubtlessly, Hayes' book does a great job by taking the UFO sightings as a case in point in order to show that conspiracism is more than psychological aberration; it is a "way of understanding the world" for people who lack political power or are otherwise on the "margins of authority" (79) when their perceptions are not taken seriously by governments. In this, he follows Joseph Uscinski and Joseph Parent's book *American Conspiracy Theories* (2014) as well as Fredric (misspelled as Frederic) Jameson's characterization of conspiracy theory as the "poor man's cognitive mapping" (quoted in Hayes 96). He views conspiracy theories in the UFO context "within a more general framework of changing ideas about deference to authority during the postwar period" (79), a development that seems to have been intensified since the 2000s. A few points of criticism remain: Hayes' references to popular culture are fleeting and anecdotal so that their relevance remains unclear; to some degree, his argumentation also becomes quite repetitive. Nevertheless, it is a highly relevant and very readable study not only because UFO sightings (now referred to, at least in the US, as UAPs, i.e. Unidentified Aerial or Anomalous Phenomena) are on the rise again, but also because we need better ways, both in terms of scholarship and politics, to deal with conspiracisms than simple dismissal or denigration, which leads to even more frustration and mistrust. Unfortunately, connections to other conspiracy theories (e.g., those used by anti-vaccination groups) are left for the reader to be made. Nonetheless, Hayes shows us how there are always multiple motivations for believing in such theories, some of them spiritual or escapist, some simply stemming from legitimate concern about personal safety and national security.

Alexandra Ganser

Steven High, *Deindustrializing Montreal. Entangled Histories of Race, Residence, and Class*, Montreal & Kingston, London, Chicago: McGill-Queen's University Press 2022 (419 + xvii pp.; ISBN 9780228010753; CAD 49,95)

"Once upon a time", Montreal was an industrial city with its industrial heart beating in its southwestern sector, along the banks of the Lachine Canal. From the mid-19th century onwards, the canal attracted all sorts of industrial enterprises leading to the emergence of "gritty residential neighbourhoods […] in close proximity to, and amid, area factories" (3). By 1897, this "city below the hill" (Herbert Brown Ames) employed "15 % of all manufacturing workers in Canada" (3). Today, this is arguably the most "dynamic" part of the city with new office buildings, hotels, restaurants, and condo-towers emerging everywhere – signaling both the expansion of Montreal's "post-industrial" metropolitan core as well as the thorough gentrification of former working-class neighbourhoods. It is this historical process of urban change in the Point Saint Charles and Little Burgundy neighbourhoods, from the 1950s to the present, which historian Steven High analyzes in this detailed and extensive book. In it, he brings together 15 years of research and teaching projects on Little Burgundy and Point Saint Charles, making use of "oral history interviews of some 150 residents" (20) as well as extensive archival research.

High's goal is to understand the "prolonged agony of deindustrialization's 'half-life'" (21) in order to make visible the slow structural violence of capitalist restructuring. By revealing its effects on places, economies, and communities he tries to counter the invisibilization and "forced forgetting" of industrial pasts, class struggles *and* their racial dimensions. Because, as the subtitle of the book outlines, for High the histories of class, spatial and race struggles in

this southwestern sector of Montreal are inherently entangled.

The book is divided into three sections and eight chapters.

Part 1 – Industrial Culture:
Chapter 1 focusses on experiences of childhood in working-class Point Saint Charles as a "tough neighbourhood". Chapter 2 analyses the interconnections of factory life, labour and social life in Point Saint Charles, delineating the spatial and workplace divisions based on language between (white) anglophone and francophone workers and depicting a class struggle for unionization in view of fiercely anti-unionist employers and provincial governments. Chapter 3 depicts Little Burgundy as a multiracial neighbourhood with its own distinct spatial divisions based on language and race. Racist hiring practices precluded Blacks from factory work, their only employment options being as (female) domestic workers and as (male) porters on the railways, leading to a spatial concentration of (English-speaking) Blacks in the northwestern parts of Little Burgundy, close to the railway stations and the middle-class neighbourhood of Westmount.

Part 2 – Neighbourhood Displacement: Chapter 4 depicts the detrimental effects of the City's earliest urban renewal projects in the 1960s (the building of the Ville Marie Expressway and widespread demolition for the construction of social housing projects) on Little Burgundy, which primarily affected the northwest part of Little Burgundy with its strong concentration of Blacks. Chapter 5 details the "industrial ruination" of two waves of factory closures in the 1970s and 1980s brought about by technological change, global competition/free trade and anti-unionist disinvestment policies causing the virtual disappearance of manufacturing employment. Chapter 6 describes how the "greening" of the Lachine Canal spurred a concerted, state-led gentrification drive focusing on an aestheticization and a depoliticized concept of industrial heritage and leading to a further displacement of poorer residents and "their" community infrastructures.

Part 3 – The Politics of Place:
Chapter 7 analyzes the history of community activism in Point Saint Charles, often portrayed as an exemplar for community-based approaches for dealing with urban change. It questions both the blind spots and the effectiveness of these approaches, which have not stopped job loss, displacement, or gentrification. Chapter 8 reflects on Little Burgundy's path first of degradation into a "crack-infested ghetto" and then of rejuvenation through heritagization by portraying it as a cultural centre of Black jazz music.

High's careful comparative analysis of the two neighbourhoods leads him to five key conclusions:

(i) that there was a clear *racial* stratification of labour inscribed on the geography of the industrial city, beyond the simplifying francophone-anglophone narrative often dominant in Quebec discourse;

(ii) that neighbourhood decline *through suburbanization* predated deindustrialization;

(iii) that urban renewal was not inherently anti-Black, though eventually the local Black community suffered most from its unintended consequences;

(iv) that "accommodationist" community-based activism was primarily motivated by an anti-statist, not an anti-Capitalist ideology and largely failed in protecting the interests of the poorest residents;

(v) that heritage has been used as an agent of gentrification – both by governments (Parks Canada and the City) and by private developers – leading to aestheticized and depoliticized portrayals of the (racial and class) histories of Point Saint Charles and Little Burgundy.

Deindustrializing Montreal is extremely readable and lavishly illustrated with historical maps and photographs. In bringing together time and place/space as well as the social and the political (and, to a lesser degree, also economics), Steven High manages to present more than 'just' a history book. *Deindustrializing Montreal* is a fine example of the manifold insights to be gained from a locally grounded, multi-disciplinary and theoretically open-minded urban studies approach.

Ludger Basten

Douglas Hunter, *Jackson's Wars: A.Y. Jackson, the Birth of the Group of Seven, and the Great War*, Montreal and Kingston: McGill-Queen's University Press, 2022 (544 pp.; ISBN 9780228010760; 65 photos; colour illustrations; CAD 65.00)

Jackson's Wars, the outcome of new archival work undertaken by the writer-artist Douglas Hunter, who also happens to be a trained historian, traces the first forty years in the life of one of Canada's best-known painters, A.Y. Jackson. Hunter highlights in particular the impact the First World War had on his subject, shaping Jackson's unique approach to landscape-painting and revealing also his skills as a writer.

Hunter's study consists of an introduction, 23 short chapters of biographical and analytical material, a conclusion, and an extensive appendix of notes. At the centre of the book, 41 mainly coloured plates are inserted, reproducing artwork created by Jackson in his role as an artist of war. Within the chapters, readers will furthermore find numerous photographs, showing members of Jackson's family, places he had visited, and houses he had lived in. From chapter 10 onwards, the number of text passages written by Jackson himself notably increases.

The book contributes immensely to the gathering of new insights on Jackson, as it meticulously describes his formative years and early professional experiences. It introduces readers to his training as an artist in Chicago and Paris as well as his early experiences with painting and exhibiting, and it describes his struggle to establish himself as an artist. Readers learn that this phase of Jackson's life was indeed a difficult one for him because Canadian tastes at the time were mainly oriented towards European art and very few private collectors bought works that highlighted their Canadian origin. In addition, art critics were also clear on their European preferences.

Even more important for the development of Jackson as an artist, so Hunter's line of argumentation, were the war years, as they not only opened new opportunities for him to earn a living with his works but also had an impact on Jackson's mindset and fostered in him a sense of nationalism which contributed to his need to create specifically Canadian paintings. Jackson engaged in the First World War in different ways. He first enlisted as a volunteer in 1915 and, as a private in the Canadian Expeditionary Force, was involved in war action for a few months until he was injured at the Battle of Mount Sorrel in 1916. His subsequent return to the war front was not as a soldier but as an artist in uniform with the Canadian War Records Office (4), documenting events until 1919. Jackson was a beneficiary of Lord Beaverbrook's War Memorials Fund, a project providing Canadian artists with financial support, equipment and commissions, in order to capture visually the war taking place across the ocean. A positive side effect of this scheme was that the commissions contributed to the artists' works gaining the attention of patrons, curators, and art institutions. While Jackson was the only one of the Group of Seven who engaged directly in war activities, all of its future members profited from the art programme and received also commissions.

Hunter describes in detail the kind of art Jackson produced during his war years, that is, mainly sketches in pencil or chalk made directly at the front and later turned into paintings in the studio. Many of these are reproduced in this publication. What Jackson caught in his art were not only incidents occurring in front of his eyes but, more importantly, "the *effects* of war on landscape" (5). Hunter thus places the further development of the Group of Seven as landscape painters in relation to the ways in which some of its members responded to the war, that is, through linking their renditions of European landscapes destroyed by war action (as, for example, Jackson's paintings *A Copse, Evening* or *Trenches Near Angres*) to their later depictions of deserted, austere, and awe-inspiring Canadian wilderness.

Halfway through the study, Hunter changes the way in which he presents his material. While, until chapter 10, he controls his narration by mixing description and analysis, he later repeatedly chooses to pass the narra-

tive voice to Jackson. Especially by integrating the artist's letters home, "to friends, family, and art colleagues" (4), without adding much commentary, he allows Jackson to speak for himself. This enables Hunter to provide "a rich, unheroic, and relentlessly cynical perspective on the experience of war, delivered from the perspective of a self-described social democrat who had particular ideas about what he was fighting for, a deep affection for his fellow soldiers, and unwavering contempt for most everyone [sic] in a position in command" (4).

Hunter's choice of introducing Jackson as a writer, even though he does so only after having corrected Jackson's "cursive style" and "tidied some elements of the transcription" of one of his interviews (20), presents the artist in a new light and even moves him into the vicinity of modernist literary art. Especially the reference to Jackson's stylistic peculiarities raises expectations and the wish for more of his texts. And there may indeed be more to discover since, given Hunter's specific focus on the impact of Jackson's experiences of war, only about half of Jackson's life is presented and analysed in this study. Hunter's book ends shortly after the first shared exhibition of the Group of Seven in 1920, while Jackson continued to live until 1974 and was throughout this time seen as *the* representative member of the group. Therefore, Hunter's study not only contributes greatly to Canadian art history through its focus on the formative war years and through its opening up of new possibilities of conducting research on the artist by looking into the Jackson family archives, but it also renders Jackson as a figure of interest to literary scholars by drawing their attention to the dimension of life-writing suddenly coming to the fore in the legacy of one of the great visual artists of Canada.

Brigitte Johanna Glaser

Katarína Labudová, *Studying Margaret Atwood: Shifting the Boundaries of Genres*, Ružomberok, Slovakia: VERBUM – vydavateľstvo Katolíckej univerzity v Ružomberku, 2021 (118 pp.; ISBN 978–8056108901)

Katarína Labudová's *Studying Margaret Atwood: Shifting the Boundaries of Genres* is a handy study guide that introduces students to Margaret Atwood's fiction. The book primarily explores how Atwood plays with different genres across her fictional work – specifically her novels – in the context of twentieth-century Canadian literature.

The book opens with a contextual chapter on postmodern Canadian literature, Atwood's life and work, and the concept of genre, respectively. Each of the other chapters (two to seven) focuses on a particular genre and how it is manifested in her fiction. It covers sixteen (out of seventeen) of Atwood's novels published to date, as well as a few of her short stories. The genres explored in each chapter are the gothic romance and fictional autobiography, historiographic metafiction, speculative fiction, environmental dystopian fiction, prison narrative, and the fairy tale.

Labudová grounds her argument on theories of postmodernism in Canadian literature – Linda Hutcheon being the dominant figure. Three of Hutcheon's works provide Labudová with her clearest theoretical framework: *A Poetics of Postmodernism* (1988), *The Canadian Postmodern* (1992), and *Irony's Edge* (1994). Atwood is discussed as a key player in Canadian postmodernism, together with other well-respected authors such as Leonard Cohen, or Carol Shields. Still, even though Labudová claims to be speaking of contemporary Canadian literature (9), her interests lie more precisely with twentieth-century literature, and mainstream positions on the Canadian literary establishment, which is a somewhat conservative approach to take in the context of CanLit today.

Nevertheless, the book is meant as a guide for the study of a singular Canadian writer: Margaret Atwood. Chapter two continues,

then, with a discussion of four of Atwood's earlier novels: *The Edible Woman* (1969), *Surfacing* (1972), *Lady Oracle* (1976), and *Cat's Eye* (1989). Labudová focuses on the shared generic similarities pertaining to the gothic and the fictional autobiography. The concept of 'fictional autobiography' would have deserved a more thorough clarification here. At this point, it would have been helpful to direct students to, e.g., Hans Vandevoorde's handbook definition of the term (2019), which seems close to the one being used. Chapter three returns to Hutcheon, specifically her concept of historiographic metafiction, to study the genre in three novels: *The Robber Bride* (1993), *Alias Grace* (1996), and *The Blind Assassin* (2000).

Chapters four and five focus on Atwood's SF, yet the book creates an artificial separation between *The Handmaid's Tale* (1985) and *The Testaments* (2019) as "speculative fiction novels" (50), and the *MaddAddam* trilogy (*Oryx and Crake* [2003], *The Year of the Flood* [2009], and *MaddAddam* [2013]) as "environmental dystopias" (63). Indeed, all five novels are uncontestably SF, so instead the distinction could have been made by exploring feminist dystopian fiction in chapter four – a subgenre that Atwood is likely to have inaugurated with her well-known 1985 novel – and continuing with the environmental focus in chapter five.

Chapter six analyzes an earlier novel, *Bodily Harm* (1981), and two of Atwood's latest, *The Heart Goes Last* (2015), and *Hag-Seed* (2016), as prison narratives. Finally, chapter seven proposes a reading of the fairy tale, first, in a novel, *Life Before Man* (1979), and second, in short fiction selected from several of Atwood's collections. Only one novel is (inexplicably) absent from the book: *The Penelopiad* (2005), Atwood's retelling of the *Odyssey*. This could easily have been integrated in chapter seven if the scope had been widened to include not only fairy tales but myths as well. Likewise, one might have wished for an eighth chapter on Atwood's graphic novels *Angel Catbird* (2016–17), and *War Bears* (2018) to consider hybridity not only in genre but in media too. Still, it must be said that Labudová's selection undoubtedly introduces students to Atwood's best-known, and best-studied works.

In addition to the analysis of Atwood's works, *Studying Margaret Atwood* includes marginalia with keywords, and sets of questions to encourage students to think about the issues at hand – these are termed "check-in" questions when they open the chapter, and "check-out" when they close it. The former are usually more general questions relevant to the topics of the chapter, e.g., "How can you spot a liar?" (39) is one of the questions introducing chapter three; while the latter tend to ask for a stronger engagement with the texts, e.g., "How does Atwood use the egg imagery in her fiction?" (91). Moreover, at the end of each chapter, the book suggests study questions to help students review and reflect further on the material; annotated suggestions of further reading follow the analysis of each text; and many of the keywords are defined in the glossary.

It is no easy task to create a guide for the study of genre hybridity in the oeuvre of a prolific author such as Margaret Atwood. Yet, Labudová's study guide is a very accessible introduction to Atwood's fiction in the context of Canadian postmodernism, one which I am sure to return to every so often to check for key topics, references, or scenes as I, too, continue *Studying Margaret Atwood*.

Manuel Sousa Oliveira

Katarína Labudová, *Food in Margaret Atwood's Speculative Fiction*, Cham, Switzerland: Palgrave Macmillan, 2022 (ix + 146 pp.; ISBN 9783031191671)

In *Food in Margaret Atwood's Speculative Fiction*, author Katarína Labudová continues her interest in genre from her previous book *Studying Margaret Atwood* (2021), this time approaching it from the perspective of food studies. A fairly recent trend in literary studies, scholarship on food studies and Margaret Atwood is here catalyzed in monograph form. Labudová's main argument is that "food is one of the crucial thematic ele-

ments" in Atwood's SF, and that food and eating demonstrate "the palimpsest of intertextual layers and [genre] hybridity" (2). From this follows one of Labudová's most curious claims: that shifts in food signal shifts in genre (1).

The monograph analyzes all six of Atwood's dystopian novels: *The Handmaid's Tale* (1985) and its sequel *The Testaments* (2019) in chapter two; the *MaddAddam* trilogy (*Oryx and Crake* [2003], *The Year of the Flood* [2009], and *MaddAddam* [2013]) in chapters three to five; and finally, *The Heart Goes Last* (2015) in chapter six. While there is a growing body of scholarship on food in Atwood's five other dystopian novels, to my knowledge, Labudová's analysis of *The Heart Goes Last* in chapter six is the first of its kind.

Chapter one, "Fasting and Feasting", serves as the introduction. It clarifies how Labudová will approach the study of food: primarily as a sign of/for generic preoccupations, but also in food's relationship to hope and politics in Atwood's dystopias. Moreover, it briefly overviews how food has been represented across almost all other of Atwood's novels – except for *The Penelopiad* (2005), inexplicably so. Labudová reviews the critical trends of food in Atwood, notably in the oft-cited work by Emma Parker (1995), and Sarah Sceats (2003), which are: food as metaphor, consumption, cannibalism, processed and genetically modified foods, and vegetarianism. The monograph draws primarily on the respective works of Warren Belasco (2006; 2008), Deborah Lupton (1996), and Elspeth Probyn (2000) on food studies "to examine the religious, gender and sociological issues presented in Atwood's works" (17).

Chapter two, "Women as White Meat", looks at *The Handmaid's Tale* and *The Testaments*, primarily concentrating on issues of power, gender, and the female body. Labudová uses the novels to argue for Gilead as a cannibalistic society. Chapter three, "Canned Food and Canned Death", turns its attention to the first novel in the *MaddAddam* trilogy, *Oryx and Crake*. The chapter focuses on technology and consumerism, and the metaphor of cannibalism returns. Yet, perhaps the most interesting part of the chapter is when it touches on issues of science and technology. The concepts that Labudová suggests for approaching the food in the novel are "Frankenfood", "ersatz food", and "pseudo-food" (49). Chapter four, "Corporate Cannibalism", pursues further the issues of technology and consumerism, this time in relation to *The Year of the Flood*. It contrasts consumer society with a fictional fringe movement, the God's Gardeners, a vegetarian, eco-religious cult featured in the novel. According to her reading of the novel, vegetarianism is a "subversive act" (74) for the Gardeners. Chapter five, "Eating and Storytelling", pays closer attention to meals and food-related rituals. While these were relevant to the readings of the other novels, they become more apparent in Labudová's reading of the *MaddAddam* novel, as she connects it to the utopian possibilities of remaking the world in the ending of the trilogy.

Chapter six, "Junk Food and Prison Food", stresses how food illustrates shifts in genre; Labudová focuses on food imagery, functions, and rituals in *The Heart Goes Last*. Here ideas of discipline, control, and surveillance dominate. Labudová argues that, in the novel, the quality of the food is contrasted with agency and control. The different function of food in this novel as opposed to the others is summed up clearly: "In contrast to both the *Gilead* novels, where food is old-fashioned to illustrate the Puritan inspiration of the Gileadean regime, and the *MaddAddam* trilogy, where food is designed to dazzle with technological innovations, in *The Heart Goes Last*, the food of the dystopian parts reminds us of the cheap junk food of today's population, which makes it disturbingly realistic" (110, original italics).

In the final chapter, "Hybrid Genres", Labudová summarizes the generic meanings of food in Atwood's SF. Interestingly, she argues that "Atwood uses food to feminize the [sic] traditionally masculine genres" (127), especially given the concerns with the domestic, the female body, cooking. Nevertheless, if the aim was to demonstrate the

generic functions of food in SF, one wonders if instead of genre hybridity, the monograph should not rather have focused on what makes food particular to SF. To that end, it could have considered more thoroughly the context of food and utopia (Lyman Tower Sargent's research questions [2015; 2019] would certainly prove useful), and food and SF (recent work by Nora Castle comes to mind), as well as a greater diversity of literary texts in the genre, especially contemporary Canadian SF, e.g., Larissa Lai or Emily St. John Mandel, to name only two.

In *Food in Margaret Atwood's Speculative Fiction*, Labudová adds some novel remarks and recovers large amounts of scholarship on Atwood. The monograph further shows the relevance of food for the study of Atwood's fiction, and the richness and sophistication of representations of food and eating in literature.

Manuel Sousa Oliveira

Viktoria Sophie Lühr, *Kulturelle Diversität im Spannungsfeld zwischen Globalisierung und (Re-)Nationalisierung. Eine Analyse des soziopolitischen Diskurses in Frankreich, Deutschland und Québec (2015–2019)*. Würzburg: Königshausen&Neumann, 2023 (562 pp.; ISBN 9783826079146; 80.00 €)

Le présent ouvrage est le fruit d'un projet de thèse mené au sein du *IRTG Diversity. Mediating Difference in Transcultural Spaces*, une coopération multi-annuelle porté par les Universités de la Sarre, de Trèves et de Montréal. D'où aussi la centralité de la notion de 'diversité', dont Lühr veut comparer la mise en discours dans les débats parlementaires québécois, allemands et français de 2015 à 2019. Une telle approche permet de combiner une perspective historique avec une analyse du discours détaillée, le tout dans le cadre d'une approche herméneutique comparative qui veut à la fois montrer les ressemblances transnationales et les inscriptions propres à chaque mise en discours nationale.

Après avoir présenté et expliqué cet enjeu dans le cadre de l'introduction (I, 15–30), Lühr situe son sujet historiquement en se penchant sur la relation entre nationalisme et diversité de 1990 à 2015 (II). Si la chute du mur de Berlin marque le début d'une époque de globalisation, il s'ensuit des conséquences fondamentales à plusieurs niveaux. D'une part, la notion de 'nation' a besoin d'être (re)définie dans le cadre d'une mondialisation croissante (34–43), et d'autre part, l'émergence et la conceptualisation de la notion de 'diversité culturelle' s'impose (44–48). Une fois ces notions introduites, l'attention se déplace vers la façon dont les différents pays essayent de penser la diversité culturelle. Dans un premier temps, la question est abordée de façon conceptuelle, avec, par exemple, les paradigmes de la multiculturalité/interculturalité et les trois grands modèles de penser celles-ci : intégration, assimilation et pluralisme. Dans un deuxième temps, Lühr présente les mises en discours au cours de ladite période (1990–2015) en France, avec un discours universaliste séculaire homogénéisant ; en Allemagne, avec le développement pénible d'un modèle d'intégration problématique et au Québec, marqué par les dynamiques tendues (ouverture vs. protectionnisme) qui caractérisent la relation à l'état fédéral canadien. La présentation historique se clôt par une explication pourquoi l'année 2015 constitue un moment de rupture important dans les trois pays étudiés.

A cette contextualisation aussi bien contextuelle qu'historique suit une partie méthodologique (III, 143–166) propre à tout projet de thèse. Y sont introduites les bases de l'analyse du discours, en particulier les travaux de Michel Foucault et Siegfried Jäger ; les corpus de débats parlementaires choisis pour l'analyse ; la tranche temporelle analysée (2015–2019) et les principes d'une analyse comparative, qui part d'une étude structurelle et détaillée des trois corpus nationaux pour ensuite développer une perspective transversale comparative.

La quatrième partie (167–468) constitue l'analyse à proprement parler des débats

parlementaires. A la perspective globale de la deuxième partie succède ici une partie plus technique, dans laquelle Lühr étudie avec précision et de façon convaincante les champs lexicaux qui structurent le débat, les logiques métaphoriques qui mènent aux conceptualisations de la diversité et les réemplois, déplacement et ruptures discursifs en fonction des enjeux politiques et de la prise de position de tel ou tel intervenant sur l'échiquier politique. Cela lui permet de dégager les différentes façons dont la diversité est mise en discours dans la tradition universaliste propre à la France, la façon dont la 'crise' des réfugiés et le virage à droite ont orienté le débat en Allemagne et comment les débats au Québec témoignent de l'enjeu d'inscrire la diversité culturelle dans un discours orienté vers l'avenir. Le dernier chapitre de cette partie est consacré à une comparaison transversale des cas étudiés, en particulier au fait que le débat sur la diversité se heurte, de différentes façons, à des tabous persistants et à des positions extrêmes croissantes.

Si la combinaison d'une perspective historique globale dans la deuxième partie et une lecture détaillée dans la quatrième partie est intéressante pour le lecteur, elle soulève aussi des questions herméneutiques. L'année 2015 est certes une année de rupture, mais d'autre part de nombreuses constellations discursives qui précèdent cette année se perpétuent au-delà de 2015 alors que de nouvelles s'articulent. On peut donc se demander si l'étude n'aurait pas été encore plus fine en distinguant, de façon structurelle, une longue durée conceptuelle (axée par exemple autour de l'universalisme en France) qui oriente le débat d'(avant) 1990 à aujourd'hui et une courte durée, qui est plus aléatoire et se cristallise autour d'événements importants à partir de 2015 (p.ex. la vague d'attentats en France).

Cette remarque ne diminue toutefois pas la valeur académique de ce livre. Non seulement est-il la dernière étape qui prouve la qualité méthodologique, conceptuelle, analytique et archivistique d'un travail de recherche doctoral, il s'inscrit aussi pleinement dans des débats actuels qui portent sur l'intégration du divers dans un contexte de globalisation, par exemple sur la persistance de l'universalisme dans l'autoreprésentation de la France et les problèmes qu'elle pose dans un contexte de globalisation (Messling). C'est pourquoi la recherche qui est à la base de ce livre n'est pas seulement bien menée mais également très pertinente.

Alex Demeulenaere

Carol Payne, Beth Greenhorn, Deborah Kigjugalik Webster, Christina Williamson (eds.), *Atiqput. Inuit Oral History and Project Naming*. Montreal: McGill-Queen's University Press, 2022 (264 pp.; ISBN 9780228011057; CAD 45,95)

Atiqput is dedicated to all Inuit who pass on Inuit naming traditions to future generations and revive traditional knowledges. The foundation was laid during a two-day workshop in March 2017 at the Library and Archives Canada (LAC) and Carleton University ("Acknowledgments" xvi). *Project Naming* tries to identify people, places, and activities on historical photographs. As Jimmy Manning explains in the foreword, LAC retain these photographs of ancestors (xiii–xiv).

In the introduction, the editors explain how the project has relied on communal participation since its beginning (4). They describe the pre-phase in the 1980s, when Inuit students would bring printouts home and ask Elders if they still recognized the depicted subjects (4). The book also republishes later calls for participation in journals (69) and online (75). The latest call invites contributions to ongoing oral history initiatives that take photographic identification as their point of departure (18). The goal of resurgence is anticipated when an image of six Inuit women is shown being photographed by the contributor Kathleen Ivaluarjak Merritt with her smartphone, as she connects multiple generations across time (23). Yet, intergenerational connectedness requires reciprocity, since, for example, only an

Elder could clarify the expressions of two photographed Inuit boys by remembering that they left for residential school the following day (70–71). The significations of the images help restore the Inuit archive, for example, when the professors Morley Hanson and Murray Angus explain that a photographed man returned from a seal chase with his feet frozen and needing an amputation (44). Besides information, the editors suggest that guidance for the future can emerge from the stories the photographs reveal once Elders identify the depicted people and thus reclaim their historical record (19). Throughout *Atiqput*, scholars, Elders, students, and artists advocate the importance of this memory work that is rooted in the political and cultural value of names within not only Inuit, but many Indigenous cultures (8). As Greenhorn writes, the communal memories reflected in Inuit names risk being lost due to the advanced age of time witnesses (74).

Accordingly, the first part, "Project Naming: From the Past to the Future", explains how Inuit pedagogy compliments decolonial efforts of First Nations for territorial sovereignty and cultural survival (8). This part correspondingly concludes with a pictorial essay showing exemplary photographs of round pendants engraved with the words "Eskimo Identification Canada" around the British Crown and the identification number on the other side (83–89). The reader can learn some of the Inuit names of the people who were represented by the numbers and understand how they resisted historical threats of cultural erasure.

In the second part, "Atiqput: Inuit Elders Speak about Naming", the traditional meanings of contributors' names are at the center of conversations with Inuit Elders (18). The interviews and citations illustrate contemporary Inuit goals of reaffirming cultural identity, recuperating lost names, and honoring traditions and intergenerational connections (8). Thus, the transcribed narratives of the Elders are linked to the experiences and observations of contemporary Inuit (18).

The third part of the book, titled "Extending Project Naming", gives an overview of how this decolonial restorative work of *Project Naming* has been extended to the four regions of the Arctic as well as to First Nations and the Métis Nation (74). At the same time, the readers learn about photographic projects in progress, for example, that of Deborah Kigjugalik Webster, who focusses on Inuit within the Royal Canadian Mounted Police (152). Finally, *Atiqput* presents a contrast between the hypervisibility of Inuit bodies and environments and the erasure of their land-based subjectivities in the Canadian record. To visualize this appropriative legacy of colonialism, the last chapter by Sandra Dyck discusses the artist Kenojuak Ashevak. She had received multiple prizes such as the Order of Canada in 1967 (203). Her story contrasts with those of unknown people whom the project aims to identify. Yet, Dyck cites Natan Obed, the President of the Inuit Tapiriit Kanatami, stressing the need to fight stereotypes that were created by Southern photographers (188). In the end, this discussion underlines how, today, Inuit themselves use the symbolical power of their bodies and environments in a sovereign fashion. To promote Inuit knowledges, the volume includes a glossary of Inuktitut terms.

Overall, *Atiqput* exemplifies how the settler attitude to only associate glacial landscapes with the Arctic can be countered by oral accounts of Inuit memories. In this sense, *Atiqput*, with its wealth of photographs, refuses to be consumed as a coffee table book for admirers of Indigenous peoples or the Arctic. However, "Inuit Oral History" and "Project Naming" in the subtitle suggest a verbal focus while the photographs could attract curious gazes. Still, readers who idolize the Nordic life are not spared from learning of its real struggles. But does this confrontation not reflect the same exploitative tendency that *Views from the North, Project Naming,* and the initiative *Inuit Oral History* try to resist (177)? Herein lies an epistemological challenge that automatically arises when the book falls into the hands of non-Indigenous readers. Nevertheless, *Atiqput* can inspire all readers to learn more, beginning with a critical engagement with their viewing practices.

Atalie Gerhard

Stan Wilson, Barbara Schellhammer, *INDIGEGOGY. An Invitation to Learning in a Relational Way*, Darmstadt: WBG Academic 2021 (143 pp., ISBN9783534406302, 28,00 €)

The declared aim of this book is to explore new ways of dialogue between colonized and colonizing societies based upon the concept of practicing "two-eyed-seeing" (9) that combines the conception of nature as "creation" and as something that "can [be taken] apart and analyze[d] scientifically" (16). Culturally different philosophies of education are presented in a dialogue with the aim to move away from a "monocultural understanding of education" that is dominant until today and "primarily oriented toward economic revenue, international competition and exploration of 'human capital'" (15–16). This book is an invitation to reflect, together, about new possibilities, it "does not present ready-made findings" (16). Three further authors, Alice Keewatin, Lindsey Koepke and James Wilson, have been invited to contribute their thoughts to this book.

In her foreword, Alice Keewatin insists on the importance of protocol within the Indigenous conceptions of sharing wisdom as "protocol insured that any knowledge passed on would be living" (17). Living words translate knowledge and ceremonies offer the proper ways of accessing knowledge.

The two main authors state in their introduction that they seek an "ethical space of engagement" (W. Ermine 2007) within which "we can learn about each other's view without trying to colonize each other" (20). Through their collaboration in a relational journey this book has become a "weaving [together of] our two worldviews and experiences" (20): the topics introduced by Wilson from his Anisininniwak (Cree) perspective are intertwined with Schellhammer's reactions reflecting her German perspective, creating thus an overarching dialogue: "[…] it is clear that we cannot possibly know everything about a topic. We each know bits and pieces and other people's knowledges can make a more holistic picture" (98). The respective threads of thought within this dialogue can be easily followed by different typographic styles. The entire work appears as a multifarious story that introduces the reader to a complex but clearly presented composition of a multifaceted intercultural discussion of different educational concepts and their resulting impacts on the individual and on the collective.

This groundbreaking composition of thoughts is so rich and intertwined that discussing it on such limited space inevitably would lead to a simplification and thus not honor its complexity. Hence, I will merely present here an overview of the book's structure and strongly invite the reader to take the time to enjoy this mind opening book. "Learning in a Relational Way" refers to the Indigenous conception of all spirits and living beings sharing this world as relatives to be acknowledged and treated with respect. 'Living beings' encompasses all creations that in European conceptions are assembled by the term 'nature', including us humans.

Wilson introduces the complex of themes by positioning himself within this story before he elaborates, in seven chapters, his conception of *Indigegogy* and how it came to be from the perspective of his life experience. Throughout this composition, Schellhammer mirrors Wilsons reflections by describing how they resonate in her. The authors start their excursion at its darkest point where the imposed governmental re-education of children is used to change their minds (Chapter 1: "'Killing the Indian in the Child' – Pedagogy as an Invisible Systemic Assault"). The major impact of this experience was parents not passing on their heritage language and thus depriving the younger generations of those accurate living words they need on a daily basis to understand their special relation with their specific living surroundings. In "The Formative Years – 'Indigegogy' as an Answer" (Chapter 2), Wilson relates how he and his wife Peggy dove into learning as much as possible about education systems and created teaching alternatives based upon First Nations epistemologies. Chapter 3 ("Language grounded in Ex-

perience as a Key to Restore Balance") emphasizes the role of spoken words as actions that reflect the respective philosophies, as the essential transition between theory and praxis. Varying perceptions of time and perspectives of knowledge as expressed in language and proceedings are at the center of Chapter 4 ("The Birch Bark Canoe and the Great Ship American Hegemony"). Chapter 5 ("Indigenous Spirituality, Relational Self and the Academe") deals with the differing, sometimes antagonistic ways of perceiving ancestral memory and transmitting stories between Indigenous American and Western European traditions. Simultaneously, it explores reflections on how these different ways of perception and of knowing could be combined for building a shared and balanced future. Lindsey Koepke presents, in Chapter 6 ("Indigegogy: The Indigenist Paradigm of Education"), the Land-Based Education program that was taught by Stan and Peggy Wilson over ten years at the University of Alberta. In Chapter 7 ("Indigegogy Applied"), Wilson provides "four examples of how I used what I believe to be the process of *Indigegogy*. It reflects a world view that is inclusive in that it is as if all other living beings are family members and are part of the family activities" (103). James Wilson's contribution to this composition of thoughts approaches a dark side of contemporarily occurring abusive ways of using the power of ceremonies (Chapter 8: "Ceremonies are not the Sentence"). In their conclusion the authors open the discussion to self-reflection through the following statement: "Even though other worldviews are acknowledged; they are an addendum and not considered to be part of the mainline philosophical base. […] Many Western philosophers are still more or less convinced, that solely European philosophy is original and complex enough to be studied at university level" (119). Could Land-Based Education not be a way to replenish Western Academe?

Nina Reuther

Elizabeth Yeoman, *Exactly what I said. Translating Words and Worlds*, Winnipeg: University of Manitoba Press, 2022 (282 pp.; ISBN 9780887552731; CAD 27,95)

The Innu-Elder Tshaukuesh started her annual weeks-long walks (meshkanau) in (and not through) Innusi (Innu Territory) in the 1990s to protect the land with all its inhabitants and to demonstrate that it is Innu-Land and that Innu are still alive and present. These modern walks were originally also part of the protests against the Goose Bay NATO base. Tshaukuesh gradually became a spokesperson for the Innu even though she never felt very comfortable in the English language. E. Yeoman was invited to a walk in 2008, and after that shared experience, they decided to write together, Tshaukuesh asking Yeoman "to turn the diaries she had been writing since the days of the anti-NATO campaign into a book" (12). It took ten years to write that book, which was published in 2019 under the title *Nitinikiau Innusi: I keep the Land Alive*.

This present book is about the complexities and challenges that arose around "all the questions of translation, representation, and collaborative writing" (13) during the ten years of working together. In the introduction, Yeoman recounts that the idea to this book originated with a note by Tshaukuesh: "I tried, as she had asked me, to put her stories into standard English while still being as faithful as possible to what she had written. When we began working together, she gave me a note that she had asked her brother to write in English on her behalf. It said 'You don't have to write exactly what I said because my English is not that good. You can use different words but it has to mean exactly what I said.' That note inspired the title of this book. How can you convey exactly what someone said across sometimes radically different languages, cultures, and histories?" (13).

Thus, to Yeoman, translation is not only about "wording" but also about "worlding", based upon the ontological distinction coined by Carl Mika et al. (2020) and summa-

rized by Yeoman as: "'We constitute our understanding of the world not only through language and discursive practice but also through being in it." (3) Thus, this book also reflects "the trajectory of what [Yeoman] learned, not only through the thought and writing of Tshaukuesh herself and [their] work together, not through scholarly sources alone, but also through all the small actions of daily life that contribute to thought and discourse" (201–3). The author refines: "Wherever we went, I was learning about the context of her book. I thought constantly about how to translate: from Innu-aimun to English, yes, but also how to convey not only words but worlds. This brings up questions of authorial voice, representation, illustration, mapping, language, listening, and learning" (13–14) as "[…] listening, language, stories and keeping the land alive" (20) are intrinsically linked with one another.

The book consists of nine chapters, each reflecting one core aspect of Yeoman's learning path:

1. "Mapping" can translate the "imperial enterprise to claim territory" (28) as well as being a way of storytelling or of "geopoetics" (47) and thus as a way to "[…] protect […] Indigenous people from imperial erasure" (31). Each map translates therefore a specific story.

2. "Walking" the land means "we are here", it is an old way of claiming nomadic territories but also a political statement by the Innu of re-claiming their own history within their land and their connection to it. Walking is a way of reading (55).

3. "Stories" of Tshaukuesh and other Innu or Indigenous writers and film makers turn into "decolonial acts" (69) by relating their perspectives.

4. "Looking" at pictures becomes "[…] as central as the written text. […] photos are a form of translation, a version of the story. […] they offer new insights and new ways of relating to each other as we look at them together" (93).

5. "Signs" as visible counterparts of language translate different ways of culturally informed ways of seeing, thus their "translation can enable new ways of understanding […]" (138).

6. "Literacies" also reflect politics of identity where "[s]uddenly, standardization of writing, a process [often] taken for granted, represent[s] the erasure of diversity, emotion, and the rich particularity of individuals and small groups" (152).

7. "Listening" as a form of translation implies spending time together in dialogue and listening to the other without immediate interpretation and becomes a fundamental ethic of communication that results in writing together.

8. "Songs" are central to Innu storytelling about their land but also show "[…] how some non-Innu popular musicians have interpreted Innusi and the North" (183).

9. "Wilderness" – the Innu word "nutshimit" combines "recognition of wildness [and] home" (215). Thus, keeping the land alive equals to maintaining one's home safe.

Indigenous agency has been ignored in North American history for a long time and only recently some efforts appear to adjust this fact. Yet, the question remains: how are these adjustments realized and how will Indigenous agency in North American history be validated in the future? This book is a major contribution to urgently needed reflections about shared paths of collaborative writing and translation that truly respect the Indigenous partner(s) and their perspective(s) as it explores ways of mutual learning about the other's conceptions of perception. The context of understanding is multilayered in itself, combining the way of knowledge and wisdom sharing with the moment, the time, the circumstances and the purpose of sharing as well as with the open discussion of the respective receptions of what has been shared in order to avoid potential misunderstandings and thus possible mistranslations of what exactly the other said.

Nina Reuther