

# BOOK OF ABSTRACTS



*Eye/I on Canada: Exclusion and Inclusion*

*Voix/Voie du Canada: Exclusion et Inclusion*



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*Please note: in reproducing the abstracts, we have retained the authors' original form and spelling.*

## **Antoniak, Joanna**

### **“to stay alive in a stepmotherland of negotiated spaces and claimed birthplaces” – inclusion, exclusion and Canadian identity in Grace Lau’s poetry**

Grace Lau is a Chinese-Canadian poet born in Hong-Kong. In her debut collection of poems, *The Language We Were Never Taught to Speak* (2021), Lau explores different identities “that a body contains”. Like small vignettes, Lau’s poems provide insight into her experiences as both a Canadian and a Chinese immigrant, a queer person and a queer child in an immigrant family, as an individual with a strong connection to Chinese culture and history and an aficionado of contemporary popular culture, highlighting the complexity and intricacy of her own identity/ies.

Among the tales of growing up and rediscovering the world through the eyes of an adult, *The Language We Were Never Taught to Speak* contains the stories about different experiences of exclusion and inclusion, some historical – like those of Chinese immigrants and the Indigenous people in Canada as well as the LGBTQ+ community – and others more recent, connected to body positivity and representation in popular media. In her works, Lau also addresses the faux-inclusivity of Canadian multiculturalism, modern technology, and liberalism of the Western world. The aim of this paper is to present how Lau’s weaves the ideas of exclusion and inclusion into her poetry and how, through her experiences, she connects them to her multiple identities and her perception of herself as both Canadian and Chinese.

**Joanna Antoniak** is a research assistant at the Department of Anglophone Literature, Culture and Comparative Studies, the Faculty of Humanities, Nicolaus Copernicus University in Toruń, Poland. In her PhD thesis, she explored the depiction of immigrant fathers in the twentieth-century South Asian-Canadian diasporic fiction. Her academic interests include South Asian diasporic fiction, depictions of masculinity in diasporic fictions, people-place relations in diasporic literature and BrexLit.

## **Berek, Ewelina**

### **L’art de vivre dans et avec la pandémie à la québécoise. *Oscar de Profundis* de Catherine Mavrikakis**

« J’ai déjà vécu une pandémie dans ma tête » constate l’écrivaine québécoise Catherine Mavrikakis dans une conférence<sup>1</sup> de l’année dernière en parlant d’*Oscar De Profundis* publié en 2016. Dans ce roman dystopique, l’auteure crée un monde qui ressemble étrangement à ce que nous vivons à présent avec la pandémie de COVID-19. Quatre ans avant cette expérience inouïe qui a bouleversé notre vie, Mavrikakis invente une épidémie qui ne s’attaque qu’aux pauvres à Montréal. L’action se déroule en novembre, dans un futur plus ou moins proche mais les problèmes de notre temps y sont toujours actuels : le dérèglement climatique, le capitalisme sauvage, le désengagement de l’État, l’exclusion sociale, la prédominance des mondes virtuels,

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<sup>1</sup> « Fragilités, blessures et souci des sans voix et sans visage dans quelques textes québécois contemporains », une conférence dans le cadre des Journées de la langue française de l’université fédérale de Bahia - III<sup>e</sup> Congrès international *S’élire – se dire – fleurir*, le 25 mars 2021 <https://www.youtube.com/watch?v=2mz-VaiU7W0>

le mépris des intellectuels et la menace de disparition de la langue française. Un avenir où les inquiétudes de nos jours se matérialisent exacerbe le mal de vivre et invite à une réflexion sur la réalité sociale au début du XXI<sup>e</sup> siècle. Il serait donc pertinent de nous pencher sur ce roman afin de faire ressortir un regard perspicace et critique que la romancière jette sur les contemporains et leur futur.

**Ewelina Berek** est maître de conférences à l'Institut des Lettres de l'Université de Silésie (Pologne). En 2011, elle a soutenu une thèse sur le roman historique postmoderne et postcolonial au Québec. Ses recherches portent sur la littérature contemporaine du Québec.

## **Branach-Kallas, Anna**

### **Vulnerable Men: Conscientious Objectors, Prisoners of War, and Canadian First World War Memory**

The paper attempts to propose new perspectives on the First World War in Canadian culture. It focuses on historical, fictional, and artistic works which have given voice to neglected or forgotten protagonists of the First World War. Novels by Charles Yale Harrison, Philip Child, Timothy Findley, Jane Urquhart, Jack Hodgins, Joseph Boyden and Frances Itani have been recognized as canonical Canadian First World War fiction in the centenary years. As several critics (including myself) have argued, they have contributed to a revision of the myth of the First World War in Canada by exposing such aspects of the war as trauma, crisis of masculinity, grief and home front, cult of the dead, Canadian values, colonial exploitation, the imperial connection, and the difficult readjustment of returning soldiers. The aim of this paper is to draw attention to works that have attracted much less critical attention and to ask questions about the possible sources of their exclusion. These works include novels by June Hutton and Alan Cumyn, a film scenario by Pierre Falardeau, as well as poetry by William Andrew White. They illuminate the war experience of Canadian POWs, First World War veterans fighting against fascists in Spain, as well as Black Canadians, who have all been excluded from the Canadian national narrative for various reasons. My intention is also to focus on more recent reinterpretations of the war's aftermath, by fiction writer Emma Donoghue and battlefield artist Mary Ritter Hamilton, which break with "the myopia of 1918", situating the long-lasting sequels of the conflict in unusual perspectives. Finally, the paper also provides an opportunity for a critical reassessment of my own work on Canadian war culture in the last decade, addressing its gaps, critical preferences and favoured inclusions.

**Anna Branach-Kallas** is Associate Professor at Nicolaus Copernicus University in Toruń, Poland. Her research interests include the representation of trauma and war, postcolonialism, corporeality, health humanities and memory studies. She has published several books, including, most recently, *Comparing Grief in French, British and Canadian Great War Fiction (1977-2014)* (Brill-Rodopi, 2018), co-authored with Piotr Sadkowski. Her earlier monograph in Polish, *Uraz przetrwania [The Trauma of Survival: The (De)Construction of the Myth of the Great War in the Canadian Novel]* (NCU Press, 2014), was awarded a Pierre Savard Award by the International Council for Canadian Studies. She is the author of over ninety articles and

book chapters, and has published in such academic journals as *The Journal of War and Culture Studies*, *The Journal of Commonwealth Literature*, *Memory Studies*, *The Journal of Literature and Trauma Studies*, *Canadian Literature*, *Second Texts*, and *Studies in 20<sup>th</sup> and 21<sup>st</sup> Century Literature*. She is Head of the Institute of Literary Studies at Nicolaus Copernicus University and has served as President of the Polish Association for Canadian Studies since 2016. Currently, she is working on her new project “Critical Mourning, Entangled Legacies of Violence, and Postcolonial Discontent in Selected 21st Century First World War Novels in English and French”.

## **Bzdawka, Marcin**

### **New France: a periphery of absolutist power?**

Louis XIV decided in 1661 to take the reins of the kingdom of France in his own hands. French empire, ruled until then by prime ministers, members of royal family or cardinals, passed under king's direct rule. Aided by his loyal officials (Jean-Baptiste Colbert above all) he was able to impose a new, more efficient administrative structure on centuries old French traditional power institutions. In 1663 his plans reached New France (French colony in Canada). In order to establish firmly royal authority in North American part of the kingdom he provided it with adapted legislation. A devoted and skilled administrator: intendant of justice, police and finance was sent to the colony to oversee that royal will is respected and decisions executed. Money, soldier and colonists started to flow into New France which gained an important role in French policy.

Nevertheless, king's control over Canada proved to be limited. The distance, problems with communication and climate weakened the influence of Versailles's court on New France. Administrative machine itself showed its flaws, the flow of information, decision-making process involving intermediaries – clerks who briefed the minister and the king on Canada's issues but also played significant role in preparing solutions, influencing imperceptibly its shape. Needless to say, none of them ever visited New France. Although genuinely engaged at times to change the colony for better (in their sight), they were rarely able to understand its particular conditions and challenges – relations with indigenous people being the blatant proof thereof.

The aim of the proposed paper is to analyze the exercise of royal power over Canada during the reign Louis's XIV. This analysis includes both French and Canadian side. Organization of the office of *Secrétaire d'État à la Marine*, dealing with Canadian issues, bureaucratic machine behind the empire, the scope of king's and minister's awareness in colony's matters, and also political and family ties that affected French colonial policy – these are subject to inquiry on the one hand. On the other hand, the Canadian part is studied: barriers for dissemination of royal authority via Louis's XIV own decisions and those of his officials, problems with transatlantic communication and also problems with people: king's administrators suspended between their metropolitan patrons and local circumstances and interests, sometimes ready to serve France's interest, sometimes rather their own. These relations between the empire and its periphery – particularly interesting in time when French king desired to exercise his power in an absolute manner – is the subject of the paper.

**Marcin Bzdawka** - PhD candidate at the Faculty of History of Adam Mickiewicz University in Poznań. Master's degree in law and bachelor's degree in history. He is preparing a doctoral thesis on the administration of New France in the second half of the 17th century. Academic interests include French colonization in North America and Brazil (author of articles on these topics). Participating in scientific conferences, including international conferences (*Rencontre franco-polonaise des dix-huitièmistes*), as well as national conferences. He is passionate about Canadian alternative music and runs a radio show dedicated to this subject.

## **Châteauneuf, Emmanuelle**

### **On Canadian Comic**

'Queen Street' is an autobiographical Canadian graphic novella written and illustrated by Emmanuelle Châteauneuf, and published by Chapter House Ink. in 2017. The story follows Aimee, a Filipin immigrant, and her 7 year-old mixed-race daughter Melodie, as they move through life for twelve straight hours. The novella comedically depicts life in Northern Ontario, and the struggles faced by lower-class and BIPOC peoples. Instead of showcasing the immigrant and minority tale as one of victimhood, Queen Street paints a lighthearted and heroic story about found family, small victories, and the beauty of simply enjoying life no matter the circumstances. In her talk, Emmanuelle will speak on the personal experiences that inspired the novella, it's reception, and her experiences as a queer, BIPOC, female writer, illustrator, and comics creator.

**Emmanuelle Princesse Châteauneuf** is a queer first generation Filipino-French Canadian comics creator, storyboard artist, illustrator, writer, singer, songwriter, dancer, and budding actress living in Toronto. The first woman in history to professionally illustrate Canada's superhero, Captain Canuck, her work also includes an NMA nominated publication for The Feathertale Review, her webcomic series, Princess Bunyi, DUNE HUNTERS, various short comic stories, and her first graphic novella, Queen Street.

## **Cortés Farrujia, Elena**

### **“This Is a Photograph of Me”: Shadows of the Canadian Self/Selves in Margaret Atwood’s Ekphrastic Poem**

In an era mediated by the constant presence of images, photographs and snapshots have democratized the production of art. The image of the genius in his studio -as art history has constantly depicted this figure as male- is no longer essential, and this turning toward different forms and art mediums has put into question the cogency of the high versus popular art dichotomy. It is not surprising to find that photography has been acquiring predominance among traditional artistic expressions inspiring not only art conversations but also the production of literary pieces conversing with this currently settled art form. Thus, as it happened with paintings, photographs started to be observed as a means to construct and convey identity.

This paper sets out to explore the dialogue occurring in Margaret Atwood's haunting poem "This Is a Photograph of Me", published in 1998 in *The Circle Game*, between the evoked photograph depicted by the missing speaker, the landscape that is being described as it referring to the work of The Group of Seven, and the dichotomy of what is visible and unseen; resulting in a short but suggestive poem that superimposes different layers of meaning, questioning the naturalized dichotomies of high and low art, painting and photography, male and female speaker, the visible and the invisible, White Male Canadian essentialized identity and the identities of the Others inhabiting Canada -women, Queer, Diasporic and Indigenous subjects. Therefore, this analysis aims to unveil the strategies created by Atwood from a holistic - intersectional- approach. First, by considering issues of influence and intertextuality, this paper considers Atwood's ekphrastic piece as a revision of both Canadian literary and art canons by resuming the tropes of "the Shadow Self" (Miller) and the de-naturalization of the notion of "landscape" (Gibert). Moreover, namely from the scope of gender, queer, and Indigenous studies, the "missing" speaker of Atwood's poem points out at the othering of these identities in the mainstream representation of "Canadianness" – as well as it discloses their marginality in the canonical version of "history". To conclude, the poetic voice of "This is a Photograph of Me" reverses the subject-object binarism and challenges the reader to question the (mis)representation found in the poem as a trope for Canada's sociocultural panorama, one that makes visible a series of censored truths if one dares to "look long enough" to acknowledge them (Atwood).

**Elena Cortés Farrujia** is a post- MA (soon to be PhD) student at the University of Barcelona. After graduating with an English Studies degree from La Laguna University, she coursed an MA degree in "Construction and Representation of Cultural Identities," which enabled her to pursue her primary area of interest from a kaleidoscopic approach, Queer Indigenous literature(s). Since then, she has participated in some symposiums, such as the AIW "Sovereign Erotic" conference or the international conferences "Queer Temporalities". Moreover, she has recently participated in the "Emerging Scholars Forum" Colloquium during the last GKS conference (Canadian Studies in German Speaking Countries). She became passionate about this field while writing her BA thesis at the University of La Laguna in Tenerife. Her preferred area of research is "contained" within Canadian studies and, in the future, she strives to continue with this line of research to pursue a PhD revolving around the Queer Indigenous Spatio-temporal orientation(s) in connection with affect and waste theories.

**Czarnowus, Anna**

### **Primitivism and Medievalism in the Art of Tom Thomson and the Group of Seven**

The paper analyzes medievalism as a practice that in Canada included the dominion/country into the context of colonial and global medievalism. The inclusion meant that at the same time the indigenous presence was excluded from the image of Canada. One very appropriate instance of such medievalism is primitivism is Canadian visual arts of the first half of the twentieth century. Tom Thomson and the Group of Seven practiced medievalism that consisted in representing the Canadian landscape as similar to the landscape of medieval Europe.

Medievalism studies have seen “primitivism” as a label that started to be applied to medieval (and some Renaissance) art from the nineteenth century onwards. Laura Morowitz discusses the concept of *le primitif* as something that started the discussion about the supposed lack of sophistication and the emphasis on simplicity that was present in medieval art. This perspective on medieval art is still present at times, since, to quote Colin Rhodes, there exists “a common belief among artists that Western culture before the sixteenth century had been essentially popular” (Rhodes 1994: 24). What probably stands behind this belief is the myth of the Middle Ages as the Dark Ages of Europe, when even art was simple and crude, and when one would not find any sophistication, since it was gone after antiquity and restarted with the Renaissance. Rhodes calls the perspective on the supposed primitivism of medieval art “medievalism” (Rhodes 1994: 24). Tom Thomson and the Group of Seven are usually seen as representatives of modernism, not of medievalism in visual arts. Yet the category of primitivism as potentially a medievalist strategy needs to be extended onto their paintings, since they recreated Canada as “medieval” in their work.

**Anna Czarnowus** is Associate Professor at the University of Silesia, Katowice (Poland). She co-edited (with Margaret Jane Toswell) *Medievalism in English Canadian Literature: From Richardson to Atwood* (D.S. Brewer 2020) and (with Carolyn Larrington) *Memory and Medievalism in George R.R. Martin and Game of Thrones: The Keeper of All Our Memories* (Bloomsbury 2022). She is co-editing (with Janet M. Wilson) *New Zealand Medievalism: Reframing the Medieval* (under contract from Routledge).

### **Czubińska, Małgorzata**

#### **La traduction comme moyen de réconciliation ? La traduction des littératures autochtones canadiennes en français**

Bien que la traduction soit considérée comme outil du dialogue interculturel permettant de tisser les liens entre les langues et leurs locuteurs, le fameux « triologue canadien » (Delisle, 1984), c’est-à-dire la communication par l’intermédiaire d’un interprète ou traducteur, ne s’est pas déroulé de manière aussi harmonieuse au fil des siècles. Depuis l’arrivée des premiers colons sur le sol canadien, la traduction a constitué un outil de pouvoir et d’oppression. L’assimilation forcée des représentants des peuples autochtones conduisant à la disparition de leurs langues maternelles ou des tentatives d’anglicisation des minorités francophones disséminées sur le territoire canadien se sont traduites par des pratiques concrètes de traduction ou de non-traduction.

Dans la seconde moitié du XXe siècle, face au séparatisme québécois, on a vu apparaître des initiatives visant à combler le fossé entre les « deux solitudes » canadiens par le biais des subventions à la traduction des œuvres littéraires, comme celle du Conseil des arts du Canada. Néanmoins, à l’époque, on n’y prenait pas en considération les langues et les littératures des Premières nations, des Métis et des Inuits. La situation a considérablement changé en juin 2015, lorsque la Commission de vérité et réconciliation (CVR) a publié son rapport choquant basé sur plus de 6500 témoignages des personnes touchées par les séquelles des pensionnats indiens. La prise de conscience douloureuse à l’échelle de toute la société canadienne a constitué l’occasion

de repenser la place de la traduction dans le passé mais, avant tout, dans le futur, dans la perspective de la réconciliation, étant l'un des objectifs de la CVR.

À la lumière des faits évoqués ci-dessus, l'auteure de l'intervention se donnera pour l'objectif de montrer les tentatives de réparation de décennies de persécution et d'assimilation se fait actuellement du point de vue des pratiques de la traduction littéraire, dans un contexte bien précis, celui de la traduction de la littérature autochtone canadienne vers le français. Si la publication des œuvres des auteurs autochtones dans un esprit de décolonisation est déjà une tradition bien établie au Canada anglophone, il s'agit d'un phénomène relativement nouveau dans l'espace de la culture francophone, qui reste elle-même aussi minoritaire. L'auteure tentera alors de répondre aux questions suivantes : quels genres d'œuvres littéraires sont traduits en français ? Quelles sont les maisons d'édition qui les proposent ? Qui sont les traducteurs des littératures indigènes ? Quels sont les plus grands défis ? Quelle est la part des éditions bilingues ou des autotraductions ? À partir de quelles langues sont faites les traductions et pourquoi les traductions de l'anglais en constituent-elles une part importante ? Ces éléments, ainsi que d'autres mécanismes, seront examinés en se référant particulièrement au cas de l'œuvre « Halfbreed » de Maria Campbell, qui est parue en traduction française en 2021, près d'un demi-siècle après la publication de l'original.

**Malgorzata Czubińska** est maître des conférences à l'Institut de Philologie Romane de l'Université Adam Mickiewicz à Poznań est secrétaire de l'Association Polonaise d'Études Canadiennes. En 2013 elle a soutenu sa thèse de doctorat portant sur les défis de la traduction de l'hybridité linguistique du théâtre franco-canadien de l'extérieur du Québec. Ses recherches sont centrées autour de la problématique socio-linguistique des minorités franco-canadiennes et ses implications traductologiques (traduction de l'hétérolinguisme et du bilinguisme de la dramaturgie canadienne), sur la traduction des registres diatopiques et diastratiques de la langue surtout dans le contexte dramatique et sur de nouvelles formes de la traduction théâtrale comme le surtitrage.

**Darias-Beautell, Eva**

**The *Hos(ti)pitality* of Affects: Threshold Suspension in Vancouver (plenary lecture)**

This keynote lecture will look at the representation and production of hospitality through affect in contemporary Vancouver literature and film. Theories of hospitality have often emphasized the notion's ambivalence and its uncanny reliance on physical and symbolic borders, with their lines of exclusion and inclusion. For hospitality to be *true*, it must be *unconditional*, which requires the suspension of the very threshold between the host and the guest that defines it. It is to this paradoxical functioning that Jacques Derrida (2020) alluded to when he coined the term *hos(ti)pitality* to invoke the inextricability of friendly and hostile practices in the very act of being hospitable.

I propose to examine how much of what happens on that border space involves the subjects' affective responses to the situation. What is the role of affects in this conundrum? How can affective discourses produce or foreclose hospitable practices? Setting hospitality and affect theories in conversation, I will explore how contradictory or utopian forms of hospitality



are produced through affectivity in a selection of recent Vancouver narratives. My focus will be on the potential productivity of affects to put forward fresh modes of imagining three of the most complex and paradigmatic sites of *hos(ti)pitality* in contemporary Canada: Indigeneity, migrancy and white settler colonialism. I will place a special emphasis on the role of what Seanne Ngai calls “ugly feelings” (2007), such as shame, pity, embarrassment, disgust or guilt in creating momentary threshold suspensions. If negative affects have proven crucial to the recognition and deconstruction of gender, racial and colonial forms of violence, so does affective language often challenge the current social and political atmosphere of inhospitality through the rethinking of the meaning of dwelling, belonging and home.

**Eva Darias-Beautell** (BA, MA, PhD) is a Professor of Canadian Literature at the University of La Laguna (Canary Islands, Spain). She was a pre-doctoral Government of Canada Award holder between 1992 and 1993 (U. of Toronto) and has since received several prestigious research grants from the governments of Canada and Spain. Darias-Beautell has been a visiting scholar at the universities of Toronto, Ottawa, British Columbia, Berkeley, London and Masaryk. She has published widely on contemporary Canadian literatures in English, including guest editions of special issues of *Canadian Literature* (2019) and *The Journal of Commonwealth Literature* (2021). Her books include *Shifting Sands: Literary Theory and Contemporary Canadian Fiction* (2000) and *Graphies and Grafts: (Con)Texts and (Inter)Texts in the Fictions of Four Canadian Women Writers* (2001). She has also co-edited (with María Jesús Hernández) *Canon Disorders: Gendered Perspectives on Literature and Film in Canada and the United States* (2007), and edited *Unruly Penelopes and the Ghosts: Narratives of English Canada* (2012) as well as *The Urban Condition: Literary Trajectories through Canada's Postmetropolis* (2019). Darias-Beautell has directed seven fully-funded international research projects on Canadian and American literatures, drawing on critical and affect theories, critical race studies, spatial studies of literature, feminist and canon studies. Her present project is *The Premise of Happiness: The Function of Feelings in North American Narratives* (PID2020-113190GB-C21) and she also leads the international research network *TransCanadian Networks: Excellence and Transversality from Spain about Canada towards Europe* (FFI2015-71921-REDT + RED2018-102643-T). Set at the confluence between urban studies and affect theory, her present research focuses on the representations of (un)happiness in contemporary Vancouver writing.

**Drewniak, Dagmara**

**In Exile or at Home? Writers of Central-European Descent on Canadian Literary Scene (plenary lecture)**

Canadian writers of Polish and Eastern European origins have decided to publish their works entirely in English (or French) for at least two recent decades. The analyses of texts published in the last ten years also confirm the writers' need to establish their position on Canadian and North American literary market. Some of them refer to the country of origins offering migrant narratives and life stories, others, in turn, publish fiction and poetry alluding only vaguely (or not at all) to their roots. It is known that in a country such as contemporary Canada, migrants,

and migrant writers in particular, are no longer pressed to choose allegiances. At the same time “[w]e all write and speak from a particular place and time, from a history and a culture which is specific. What we say is always ‘in context,’ *positioned*” (Hall 2008: 234, emphasis in original). Therefore, this presentation aims at delineating the most important trajectories in the contemporary Polish/Eastern-European-Canadian literature in order to examine how these authors explore their status of migrancy as a space of questioning one’s identity, constructing one’s Self on a deeper level than struggling with the everyday process of adapting to living conditions in Canada. Since the identity of a migrant writer is no longer concerned “with being but with becoming” (Mardorossian 2002: 16) there is a significant departure from literature examining the process of immigration and adjustment to the target culture towards writing which discusses more universal problems, and, above all, reshapes the culture and language of the majority while also challenging the concept of national literatures, a process clearly visible in Canada. The analysis of selected works by and interviews with contemporary Canadian writers of Polish and Eastern European extraction will allow for a range of conclusions. Many of the writers in question discuss their identity and, while doing so, they examine and determine their conceptualization of home, roots and routes that have shaped their self-identification. Simultaneously, the authors are fully capable of finding their place in Canada and through their narratives demonstrate their understanding of *loci communes* they have created.

**Dagmara Drewniak**, Ph.D., D. Litt., teaches American and Canadian literature at Adam Mickiewicz University in Poznań, Poland. Her research interests include: literature by immigrants from Poland and Eastern Europe, multiculturalism in English Canadian literature, images of Central and Eastern Europe in Canada and Canadian literature, life-writing, Jewish and Holocaust studies, migrant and postcolonial literature. She has recently published *Forgetful Recollections: Images of Central and Eastern Europe in Canadian Literature* (2014) and, with A. Rzepa and K. Macedulska, *The Self and the World: Aspects of the Aesthetics and Politics of Contemporary North American Literary Memoir by Women* (2018), as well as a number of essays on Janice Kulyk Keefer, Eva Stachniak, Eva Hoffman, Michael Ondaatje, Lisa Appignanesi, Anne Michaels, Bernice Eisenstein and Norman Ravvin. She has also published on Jewish motifs in Australian literature (Arnold Zable and Lily Brett). Her new book entitled *The Figure of Home. Essays on Anglophone Literature of Migrants from Polish Territories and their Descendants in Canada* will be published in 2022. Currently, she is director of a National Science Centre grant devoted to the writings of Polish diaspora in Canada. She is a Vice-President of the Polish Association for Canadian Studies.

## **Dudek, Mateusz**

### **The refugee and the migrant as the *homo sacer* and the object of power: recent Canadian migration novels under political lens**

The figures of the immigrant (with next-generation immigrants included) and the refugee have not ceased to be a vital topic for contemporary Canadian novels. The political aspects of their existence are almost always represented in novelistic emplotments of their frequently complicated stories and identities. My paper focuses primarily on presenting and analysing the

“little” political occurrences and techniques that contribute to transforming the refugee into the contemporary *homo sacer* and the immigrant into an object of exclusion. The socio-political statuses of a second-generation migrant and a child refugee represented in the plots of two selected novels: David Chariandy’s *Brother* (2017) and Omar El Akkad’s *What Strange Paradise* (2021) are examples of how minute details and seemingly insignificant events may develop into narrative symbols that show the consequences of political exclusion. Following the example of Jenny Edkins, who sees a new type of the Agambenian “outcast” in the missing (Edkins 2011), I indicate and interpret the political conditions of life described in the selected novels as suggesting that the contemporary “sacred man” is the migrant and, to be more exact, the refugee.

The aim of the proposed presentation is not only to look at the systemic measures, whose goal is to push the immigrant and the refugee into the social periphery, but also to eye the invisible forms of “sovereign” and “dispersed” power, to use consecutively Agamben’s and Foucault’s terms, that authors choose to represent in their novels in order to expose the ways in which mechanisms of power influence immigrants’ and refugees’ narrative identities. The theoretical basis of my paper merges the narratological/psychological concept of narrative identity with the theories of biopower and thanatopolitics developed by Foucault and Agamben to open the possibility for analysing the literary figures of the refugee and the immigrant as the new *homines sacri*. Finally, I consider it indispensable to address the problem of how ethical choices narrated in the selected novels contribute to creating a mood of political hope and re-establishing the immigrant and the refugee as social subjects and human beings whose answer to the question “who?” can constitute a political stance. It seems that noticing the narrative manifestations of the ethics of help and hope may enable the reader to interpret certain events as new forms of resistance against sovereign power and exclusion.

**Mateusz Dudek** obtained his MA degree with distinction in 2020 in the field of literary studies at the Department of English, Nicolaus Copernicus University in Toruń. He continues academic education as a doctoral student at the Adam Mickiewicz University in Poznań. His research concentrates on analysing the issues of narrative and cultural identity in contemporary diasporic literature written in English. His publications include: “2084. *The End of the World*. Subjectivity and Power in Boualem Sansal’s Vision of an Islamist Totalitarian Society” published in a post-conference volume entitled *Faces of Crisis in 20th- and 21st-Century Prose. An Anthology of Criticism* (Wydawnictwo Uniwersytetu Jagiellońskiego, 2020) and “*Krik? Krak!* and *Brother, I’m Dying* by Edwidge Danticat: The Transnational Experience of Haitian Refugees” published in *Archiwum Emigracji* Vol. 28 (Toruń, 2020). He is interested in political philosophy, the theory of transnationalism and diaspora studies, and the works of Edwidge Danticat, Boualem Sansal, and Philip Roth.

**Duliński, Grzegorz**

**Roger Brien (1910-1999), poète national sans nation, histoire d'une solitude littéraire**

La vie littéraire forme plusieurs réseaux intellectuels, institutionnels, idéologiques et d'autres encore qui fonctionnent dans un contexte sociohistorique précis. Avec le temps, lorsque ce contexte change, ces réseaux s'adaptent ou bien cessent d'exister en se fanant petit à petit. Ils se voient alors remplacés par l'épanouissement d'une nouvelle vie littéraire qui, quant à elle, forme ses propres réseaux où il n'y a guère de place (ou presque) pour ceux dont l'époque est déjà passée. Les anciens se taisent alors ou sont parfois exclus, condamnés à un soliloque dans une solitude complète. C'est cette « solitude » que je tiens à explorer. Je m'intéresserai particulièrement au cas de Roger Brien (1910-1999) et à sa poésie de la seconde moitié du XXe siècle. Consacré poète national par le chanoine Lionel Groulx, Brien se trouve pourtant poète national sans nation au moment de la Révolution tranquille suite à laquelle une nouvelle poésie nationale voit le jour avec l'arrivée, entre autres, de Gaston Miron. Je tiens donc à comparer ces deux poètes nationaux (l'un canadien-français, l'autre québécois) dans le contexte de l'époque de grands changements socioculturels au Québec. On mettra cependant en relief la solitude littéraire de Brien, étant donné que sa production poétique se trouvait (à tort ou à raison) marginalisée et finalement passée sous silence au Canada par la nouvelle élite québécoise, nonobstant l'accueil enthousiaste que l'œuvre avait reçu à l'étranger. Largement inédite, elle demeure – dans son ensemble – le chant du cygne de la poésie traditionnelle canadienne-française dans un monde nouveau qu'annoncent déjà les poètes dits de la solitude: Saint-Denys Garneau, Anne Hébert, Alain Grandbois et Rina Lasnier. Malgré tout, la poésie brienquesque constitue un cas d'espèce sur lequel il faut se pencher sérieusement, ne serait-ce que pour démontrer les mécanismes d'une puissance imaginative incroyable, pour reprendre les mots de Victor Lévy-Beaulieu. En s'appuyant sur des documents d'archives, on essaiera d'évoquer les circonstances de l'oubli de l'œuvre de Brien dans les lettres québécoises et en repérer les causes et les conséquences.

**Grzegorz Duliński** – Docteur en littérature, membre régulier de l'Association Internationale des Études Québécoises ainsi que de l'Association Polonaise d'Études Canadiennes, Grzegorz DULIŃSKI effectue des recherches sur la poésie québécoise du XXe siècle. Lauréat de la bourse de séjour de recherche Félicité - Laflamme - Hoffmann (2019-2020), il fait des recherches concernant la biographie littéraire de Roger Brien (1910-1999) et de nombreux motifs de la culture polonaise que l'on peut trouver dans l'œuvre poétique de ce dernier. Il travaille actuellement dans la Chaire de Littératures Francophones à l'Université Pédagogique de Cracovie en apportant une contribution québécoise aux recherches francophones (belges et maghrébines) de la Chaire.

**Figas, Ewa**

**Faire entendre le silence : l'image du handicap dans le roman *Un jour, ils entendront mes silences* de Marie-Josée Martin**

Les personnages ayant un handicap, déficience ou limitation apparaissent de plus en plus souvent dans la littérature, surtout dans celle pour la jeunesse, vouée à avertir et sensibiliser au sujet. Mais le roman de Marie-Josée Martin est assez particulier. L'écrivaine, inspirée de l'affaire Latimer (un fermier de la Saskatchewan, condamné pour avoir tué Tracy, sa fille lourdement handicapée), crée le personnage de Corinne, fille atteinte d'infirmité motrice cérébrale, vivant avec ses parents, son frère et sœur, dont la vie tourne autour de Corinne et de sa maladie.

Marie-Josée Martin, permettant à son personnage de formuler ses observations sur le quotidien de la famille marquée par la maladie, attire l'attention des lecteurs sur le problème de l'exclusion non seulement des personnes vivant avec un handicap ou une déficience, mais aussi sur le poids que la maladie impose à tous les membres de la famille.

Dans notre analyse, nous nous concentrerons sur la représentation du personnage principal, mais aussi sur le regard que Corinne, narratrice du roman, porte sur sa vie et sur son entourage, quand elle exprime ses frustrations, ses bonheurs, mais aussi sa culpabilité d'être. Bien que ses proches n'entendent pas ses paroles, sa voix paraît la plus raisonnable de toutes celles qui résonnent dans l'entourage de Corinne.

**Ewa Figas** – Chargée de cours à l'Université de Technologie de Silésie, enseigne la langue et la littérature d'expression française, a publié des textes sur l'œuvre de Jacques Godbout et de Hélène Rioux. S'intéresse à la littérature québécoise et à la psychologie.

**Jockel, Joseph T.**

**Canada in NATO, 1949-2019**

The story of Canada in NATO is one of consistent support and involvement but of varying levels of military and diplomatic engagement. *Canada in NATO, 1949-2019* provides the first analysis of Canada's involvement in the Atlantic Alliance—from the negotiations leading to the alliance's charter in 1949 to NATO's seventieth anniversary—exploring how the country's role in NATO has evolved over the years. It sheds light on how NATO profoundly shaped Canadian defence and foreign policy, while also serving vital Canadian security and diplomatic interests, beginning with Canada's role as one of the three "ABC" countries in the 1948-1949 negotiations. As one of NATO's early, foremost participants, Canada was a major force contributor in the 1950s, briefly deploying more modern fighter aircraft in Europe than the United States had, as well as a brigade group in Germany and accepting a naval commitment whereby it would have been responsible for 10% of ship escorts across the North Atlantic. As the Cold War wore on, it became the "odd man out" of the alliance due to its spotty military contributions. Yet Canada eventually re-emerged as a significant member through its contributions to NATO peace enforcement operations in the Balkans and the 1990s and its heavy contributions to operations in Afghanistan in the early twenty-first century, finding itself

in the unfamiliar position of criticizing many of the allies by which it had been so long criticized. At the same time, Canada does not meet the allied goal of two-percent of GDP devoted to defence spending and its participation in NATO does not impose a major fiscal burden. If not a “free rider”, Canada is nonetheless an “easy rider” when it comes to the financial aspects of burden sharing. Yet, measured by its willingness to contribute forces to allied operations, Canada has stood out in recent years. As the lead nation for the alliance’s “enhanced forward presence” in Latvia and a contributor to the Alliance’s support operations in Ukraine, Canada still plays an important and highly visible role in NATO’s efforts in Eastern Europe today.

**Joseph T. Jockel** is Frank P. Piskor Professor of Canadian Studies at St. Lawrence University. He holds a Ph.D. degree in international affairs from Johns Hopkins University School of Advanced International Studies (Washington). His major publications include *No Boundaries Upstairs, Canada the United States and the Origins of North American Air Defence (1987)*, *Security to the North (1991)*, *The Canadian Forces: Soft Power, Hard Choices (1999)*, *Canada in NORAD: A History (2007)*, *Canada and the Netherlands in Afghanistan (2014)*, *Canada in NATO, 1949-2019(2021)*.

## **Kapis, Michal**

### **Oralised prose – crossing the border between the oral and the written**

The paper looks at selected examples of Indigenous Canadian prose in English to show how the authors incorporate elements of style and plot, aspects of Indigenous ontologies, epistemologies and beliefs as well as character archetypes from their respective oral traditions into their writing. Through the use of various stylistic devices, such as repetitions, parallelisms, line breaks or typographic spaces, the authors are able to emulate many characteristics of oral traditions which may seem difficult or outright impossible to represent in writing, including audience participation, non-linear time or the rhythm of speech. The paper refers to such prose as “oralised”. By focusing on the universal qualities of oratures, the paper attempts to identify common strategies that could be employed by Indigenous Canadian authors to oralise their texts. In order to identify these features of oralisation, the paper draws from both Indigenous and Western literary and cultural studies, Canadian literary and cultural studies as well as orality studies. This unique literary style is a direct result of the power struggle between the oral and the written, which in the orality-literacy debate was misconstrued as ‘the Great Divide’. Indigenous oratures were historically excluded from discourse and seen as inferior to literatures. Oral tales were often ham-fistedly translated into European languages, unnecessarily redacted or modified to match the dominant sense of aesthetics and generally misinterpreted or misunderstood. Presently, Indigenous oratures receive more deserved respect from non-Indigenous scholars. Indigenous authors draw inspiration from their heritage and continue the storytelling traditions in a written form. Oralised prose can be interpreted both as an act of resistance against the Western conventions of writing and an act of reconciliation between the oral and the written, as the two narrative modes have never truly been mutually exclusive. The paper looks at selected examples of prose by Maria Campbell (Métis), Lee Maracle (Stó: lo),

Thomas King (Cherokee), Eden Robinson (Haisla) and Tanya Tagaq (Inuit). It presents partial results from a larger study conducted as part of the author's PhD dissertation.

**Michał Kapis** is a PhD student at the Faculty of English at Adam Mickiewicz University in Poznań, Poland. His research interests include orality studies and indigenous literatures. He has a bachelor's degree in South African studies. In his M.A. thesis he analysed a selection of aboriginal Canadian and South African prose to determine what techniques authors use in order to combine their oral tradition with the technology of writing. At present, he continues his research into orality features in aboriginal literatures around the world, focusing on how particular tribal affiliations might affect the oralisation strategies and techniques.

## **Keppie Christina**

### **The Construction of Canadian Identity from Abroad: How Spatial Dislocation Impacts our Understanding of Canada (panel)**

This roundtable panel workshop, comprised of editors and authors from the upcoming 2022 book volume, *Constructing Canadian Identity from Abroad* [Palgrave Macmillan], directly examines how externality – i.e., being physically located beyond Canada's borders – impacts Canadian expatriate scholars as they approach and construct Canadian identity. Panel participants will review the following inquiries in their respective paper presentations: What happens when that Canadian is a scholar whose teaching, research and scholarship, professional development, and/or community engagement focuses directly on Canada? How does being abroad affect how one interprets, constructs and present Canada in our professional work? Does being an expat impact how one relates to and understands Canada? What are our challenges? What are our opportunities? Collectively, the presenters argue that (1) the impacts of externality for scholarly expats are significant; (2) geographic location and time away from Canada matter; (3) material support for expat Canadianists is consequential; and, (4) Canadian identity should be understood to be fluid, transformative and contestable.

**Christina Keppie** is a Professor of French and Linguistics at Western Washington University. She teaches undergraduate courses in Canadian French phonetics, sociolinguistics, Acadian culture, and French Canadian language and society. Born and raised in New Brunswick, Canada, to immigrant American parents, Christina has been fortunate to live life as a dual Canadian-U.S. citizen, which has been most obvious in her phonetic, morpho-syntactic, and lexical variation. Her research focus takes her to the east coast where her training in anthropology and ethnography has helped shape her investigation into the role of cultural festivities in Acadian cultural identity and the ethnolinguistic vitality of French speakers in Northern Maine. Currently, Christina is the Director for the Center of Canadian-American Studies at Western Washington University where she oversees a United States Department of Education Title VI National Resource Center grant on Canada in consortium with the University of Washington.

## **Kirkey, Christopher**

### **The Construction of Canadian Identity from Abroad: How Spatial Dislocation Impacts our Understanding of Canada (panel)**

This roundtable panel workshop, comprised of editors and authors from the upcoming 2022 book volume, *Constructing Canadian Identity from Abroad* [Palgrave Macmillan], directly examines how externality – i.e., being physically located beyond Canada’s borders – impacts Canadian expatriate scholars as they approach and construct Canadian identity. Panel participants will review the following inquiries in their respective paper presentations: What happens when that Canadian is a scholar whose teaching, research and scholarship, professional development, and/or community engagement focuses directly on Canada? How does being abroad affect how one interprets, constructs and present Canada in our professional work? Does being an expat impact how one relates to and understands Canada? What are our challenges? What are our opportunities? Collectively, the presenters argue that (1) the impacts of externality for scholarly expats are significant; (2) geographic location and time away from Canada matter; (3) material support for expat Canadianists is consequential; and, (4) Canadian identity should be understood to be fluid, transformative and contestable.

**Christopher Kirkey** is a political scientist and Director of the Center for the Study of Canada and Institute on Quebec Studies at State University of New York College at Plattsburgh and serves as President of the Association for Canadian Studies in the United States (ACSUS). Professor at Bridgewater State University (1993-2001), Columbia University (2002-2012), and SUNY Plattsburgh (2002-Present), his recent works include (with Michael Hawes and Andrew Holman) *Canada in 1968: A Year and its Legacies* (Canadian Museum of History and University of Ottawa Press, 2021); the book chapter (with Michael Hawes) “The Trump Administration and Canada: America First,” in Timothy M. Gill, ed., *The Future of U.S. Empire in the Americas* (Routledge, 2020); the Autumn 2019 co-edited special issue (with Hawes) of the *London Journal of Canadian Studies*; the June 2019 special issue (co-edited with Hawes, Denise Konan, and Gregory Chun) of the *American Review of Canadian Studies* [Vol.49 No.2] on “Indigenous Peoples: Sovereignty, Sustainability, and Reconciliation;” *Canadian Foreign Policy in a Unipolar World* (co-edited with Hawes) [Oxford University Press, 2017]; “The Quebec Election of April 2014: Initial Impressions,” *London Journal of Canadian Studies* (Vol.32 December 2017); and, a second edition (co-edited with Gervais and Rudy) of *Quebec Questions: Quebec Studies in the Twenty-First Century* [Oxford University Press, 2016].

## **Kuś, Rafał**

### **"The National" as the Flagship News Broadcast of a Public Medium: A Comparative Perspective**

Canada is a country that is often mentioned in scholarly discussions on media, perhaps due to parallels between the historical development of its society and the ideas of technological determinism, championed by Harold Innis and Marshall McLuhan of Toronto University. It



might be argued that the cultural, political, and geographical characteristics of Canada required an approach to the arrangement of electronic media that was very different from the established American and European models. As Bruce Raymond suggests: “The Canadian broadcasting problem was not to be solved in such a single-minded way. Canada was not Great Britain with a relatively small area to cover and only one language to consider; nor was she the United States with a relatively large area to cover and a population to match”. Thus, a uniquely Canadian system of public broadcasting was deemed required to serve the needs of the country – and it was indeed founded in the 1930s.

Fast forward to the 2020s and the contemporary media landscape of Canada. Does the Canadian Broadcasting Corporation realize the ideals and goals imagined by the Aird Commission nine decades earlier? How do the Canadian public media cope with the fundamental problem of today’s non-commercial broadcasters: the search for a new identity and purpose in the times of a thriving private media environment? Are the Canadian people, especially those hailing from social groups that are usually excluded from extensive representation in commercial media, served well by the CBC?

In my paper I would like to focus on one of the most important missions of public media: informing the nation about domestic and foreign events. To this end, a comprehensive content analysis of the Canadian Broadcasting Corporation’s flagship news show, “The National”, will be conducted, using both quantitative and qualitative research methods. The study will include reference broadcasts (such as the American “PBS NewsHour” and the British “BBC News at Ten”) as well, in order to better explain the specificity of the Canadian public television’s news program.

**Rafał Kuś** graduated from the Jagiellonian University with degrees in Law as well as Journalism and Social Communication (2005). He completed Postgraduate Studies for the Translators of Specialist Texts (UNESCO Chair of the Jagiellonian University, 2006); Postgraduate Studies in Press, Publishing, and Copyright Law (Faculty of Management and Social Communication of the Jagiellonian University, 2008); and Postgraduate Studies in Rhetoric (Faculty of Polish Studies of the Jagiellonian University, cum laude, 2011). He also graduated from the American Law School (Catholic University of America and Faculty of Law and Administration of the Jagiellonian University, 2007). He graduated from the Interdisciplinary Ph.D. Program in American Studies in 2011 (Faculty of International and Political Studies of the Jagiellonian University). In 2015, Dr. Kuś completed the ICPSR Summer Program in the Quantitative Methods of Social Research at the University of Michigan in Ann Arbor. Dr. Kuś’s doctoral dissertation *Public Broadcasting Service: The Place of Public Television in the United States’ Media System* (supervisor: Professor Andrzej Mania) was successfully defended cum laude in 2011. He received the Dr. Paweł Stępką Award for the Best Doctoral Dissertation in the Field of Electronic Media (funded by the National Broadcasting Council and the Faculty of Journalism and Political Science of the University of Warsaw) in 2012.

**Kwaterko, Józef**

## **EXIL ET APPARTENANCE : LE RAPPORT À AMÉRIQUE DANS LA POÉSIE QUÉBÉCOISE DE LA « RÉVOLUTION TRANQUILLE (plenary lecture)**

Cette conférence sera consacrée aux différentes représentations de l'Amérique dans le discours de la poésie québécoise pendant la période de la Révolution tranquille (1960-1970). Nous allons observer en particulier comment le sentiment de l'appartenance à l'espace-temps américain change. Il s'agit du passage d'une perception idéologique, voire politique, exprimée sur un mode collectif, là où la figure oxymorique de « nègre blanc » (Pierre Vallières) joue le rôle privilégié (Michèle Lalonde, Paul Chamberland, Gérald Godin)—à une expérience de l'altérité, vécue sur un mode ironique (Jacques Brault, Paul-Marie Lapointe) ou personnel et plus intime (Gaston Miron), et qui sera, à l'approche des années 1980, marquée par le contexte urbain réel (celui de Montréal ou de New York), comme chez Louis Goeffroy et Lucien Francoeur.

**Józef Kwaterko** est professeur titulaire à l'Université de Varsovie où entre 1997 et 2021 il a dirigé le Centre d'études en civilisation canadienne-française et en littérature québécoise. Il est auteur de *Le Roman québécois de 1960 à 1960 : idéologie et représentation littéraire*, 1989, *French-Canadian and Québécois Novels, 1950–1990*, 1996 (en collaboration avec Irène Geller et Jan Miernowski), *Le roman québécois et ses (inter)discours. Analyses sociocritiques*, 1998 et d'un ouvrage en polonais, *Dialogi z Ameryką. O frankofońskiej literaturze w Québecu i na Karaibach* (2003, Prix Andrzej Siemek de la revue *Literatura na Świecie*). Il a dirigé également deux ouvrages collectifs, publiés en 2006 : *L'humour et le rire dans les littératures francophones des Amériques* et *L'imaginaire du roman québécois* (en collaboration avec Max Roy et Petr Kyloušek). En 2019, il a publié (en collaboration avec Krzysztof Majer, Justyna Fruzińska et Norman Raavin), *Kanade, Die Goldene Medine ? Perspectives on Canadian Jewish Literature and Culture / Perspectives sur la littérature et culture juives canadiennes* (ed. Brill-Rodopi). Il est également traducteur en polonais dans la revue *Dialog* de deux pièces de Michel Tremblay, *Les Belles-sœurs* et *Le vrai monde?* et des poèmes de Czesław Miłosz (dans la revue *Liberté*, Montréal, no 135, mai-juin 1981 (en collaboration avec Pierre Nepveu et Robert Mélançon).

Il a enseigné comme professeur invité au Québec : à l'Université McGill (1987, 1990), Université de Montréal (2005), Université Laval (1994, 1998, 2007), Université du Québec à Montréal (1987), Université du Québec à Rimouski (2001); dans les universités en France : Limoges (2004, 2008), Montpellier (2000; 2010), Paris-13 (2003), Cergy-Pontoise (2011), Bordeaux (2013), Antilles-Guyane (en Martinique, 2002), et en Suède (Stockholm, 2003).

Sécrétaire général de PACS (l'Association Polonaise des études canadiennes) de 1998 à 2001, il est depuis 2006 membre du Comité Scientifique de l'Association Internationale des Études Québécoises (AIÉQ). Józef Kwaterko a reçu le « Certificat de Mérite/Certificate of Merit » du Conseil International des Études Canadiennes/ The International Council for Canadian Studies, en 2015; « L'Ordre des Francophones d'Amérique » du Gouvernement du Québec (Conseil Supérieur de la langue française), en 2018, et, en 2021, Le Prix du Recteur de l'Université de Varsovie pour l'ensemble de ses activités académiques.

**Kwiatek, Gabriela**

## **Racial Discrimination of Indigenous People within Canadian Healthcare Policies: Examples, Consequences and Solutions**

COVID-19 has put a strain on the healthcare system and its workers which in turn exposed many inequalities in the approach towards visible minorities, and other particularly vulnerable groups that are First Nations, Métis and Inuit. Systemic racism within the Canadian healthcare system has been gaining national attention ever since September 2020, when the Joyce Echaquan case sent shock waves through Canada and beyond. This triggered a social movement that tried to bring the public's attention to the fact that Echaquan's death was not a singular incident, but rather a symptom of a larger, systemic problem.

During the past few years Canadians also witnessed an increasing amount of testimonies of Indigenous women being pressured or forced into sterilizations by doctors, nurses and social workers. Lately, allegations of young First Nations girls being forced into IUDs appeared in British Columbia. At the same time, studies conducted among healthcare workers have shown an alarming number of negative stereotypes about Indigenous people and their parental abilities. This type of mistreatment of Indigenous people results from prejudice, characteristic to countries with colonial past, and is reflected in policies such as the practice of mandating the disclosure of Registered Indian *status* with an "R" on health cards issued in some provinces.

In my proposed presentation I will outline the specific discriminatory policies embraced by both provincial and federal governments, with an emphasis on the latest cases of forced sterilization of Indigenous women, starting with the story of Brenda Pelletier and Senator Yvonne Boyer's External Report done in the Saskatoon Health Regions. I will also discuss the preventive policy changes implemented after Boyer's report and Echaquan's death as well as recommendations for further solutions. Lastly, proposals of a separate, culturally conscious healthcare system have been made and first Indigenous healing centers are being opened. I will examine whether or not this type of self-exclusion might be the solution and a way to move forward.

**Gabriela Kwiatek** - North American Studies Master's student at Jagiellonian University based in Kraków, Poland. Recently awarded with a scholarship for academic accomplishments and subsequently with a mini-grant for the purpose of attending the European Summer School in Canadian Studies. Member of the Polish Association of Canadian Studies, as well as North American Studies Academic Society at Jagiellonian University. Wrote her BA thesis on the topic of *The Forced Sterilization of Indigenous Women in XXI Century Canada in the Context of Eugenics*, which she presented at the VIIIth student-doctoral academic conference Canadian Culture Days. During CCD, she also conducted an interview with Joanna Gierak-Onoszko, the author of "27 śmierci Toby'ego Obeda", the first Polish non-fiction book about the role of the Catholic Church in the residential school system.

**Löschnigg, Maria**

**My exile from the world I loved”: Codes of Exclusion in Canadian Short Fiction (plenary lecture)**

The short story, through its inherent fleetingness, suggestiveness and genre-specific aesthetics of fragmentation, is a congenial medium for problematizing the social and psychological effects of exclusion on the ‘othered’ individual or community. This generic quality is at the core of Adrian Hunter’s (2007) classification of the modern short story as a ‘minor genre’ –not in the sense of being unimportant but because, due to its narrative economy, fragmentation, indeterminacy and resistance to closure, it “makes an aesthetic virtue out of social phenomena of fragmentation, dislocation and isolation” (44). That the short story displays a particularly strong tendency to engage with characters who are isolated, stigmatized and excluded due to imposed normative codes can also be observed in contemporary Canadian literature.

In my keynote, I shall demonstrate how Canadian authors have made use of the short story’s aesthetic potential and malleability to offer thought-provoking perspectives on configurations of exclusion while, at the same time, functioning as an inclusive force by giving voice to the culturally marginalized. I shall first explore the issue with regard to ethnic/racial exclusion on the example of authors such as Rohinton Mistry, Austin Clarke, Evelyn Lau, Madeleine Thien, Souvankham Thammavongsa and Caterina Edwards. How fixed gender scripts and heteronormative codes control who is ‘in’ and who is ‘out’ will be investigated on the example of stories by Alice Munro and Shyam Selvadurai. Thus, in Selvadurai’s *Funny Boy*, the 7-year-old Arjie is brutally driven from the world of the girls and pushed into his “exile from the world [he] loved” before he even knows that he is gay. In fact, *Funny Boy*—just like Andy Quan’s *Calendar Boy*—as will be demonstrated, are also memorable examples of stories that foreground the intersection of gender-related and ethnicity-related mechanisms of exclusion.

I shall round off my talk with a brief look at thought-provoking short fiction approaches to ageism and ableism. The concluding word, however, is granted to eco-fiction, that is, stories which powerfully counterbalance the exclusion of non-human voices in cultural discourses by letting nature speak.

**Maria Löschnigg** is professor at the English Department of the University of Graz. Her specializations include ecocriticism, epistolarity studies and, above all, Canadian studies. Among her most recent publications are: *The Epistolary Renaissance* (co-edited with Rebekka Schuh, 2018), *The Anglo-Canadian Novel in the Twenty-First Century* (co-edited with Martin Löschnigg, 2019), *Theatre of Crisis*, Special issue of *The Journal of Contemporary Drama in English*, co-edited with Nassim Balestrini and Leopold Lippert, (2020), and *Green Matters. Ecocultural Functions of Literature* (co-edited with Melanie Braunecker, 2020). Her long-standing research interest in Canadian literature is reflected in a monograph on contemporary Canadian short fiction (*The Contemporary Canadian Short Story in English: Continuity and Change*, 2014), articles and book chapters on Canadian ecopoetry, Indigenous ecologies, and the Canadian short story, including chapters in *The Cambridge Companion to Alice Munro* (2016) and *Alice Munro: Critical Essays*, University of Ottawa Press (2017). Among the current projects are: a book chapter for the ecocritical volume *Cultures in the Anthropocene – an*

*Interdisciplinary Challenge*, a chapter on the Canadian short story for the Brill *Handbook of the Short Story in the World*, and a monograph on the Canadian Short Story for the Routledge book series 'Introductions to Canadian Literature', to come out later this year or in early 2023.

**Löschnigg, Martin**

### **Uncle Sam vs. Us! Forms of Anti-Americanism in Canadian Literature**

Despite the fact that in Canada the majority of people are more 'American' than 'European', Anti-Americanism has pervaded Canadian discourses, often reducing the political, economic, environmental and cultural complexity of total relations between Canada and the US to a polarizing opposition. Forms of Anti-Americanism in Canada have ranged from the politically systemic (as crucial in the process of forming a unified Canada in the nineteenth century) to a 'contingent' Anti-Americanism created by specific events and developments, like for instance the perceived aggressiveness of the Bush jun. and Trump administrations. In particular, there has been a "low-grade anti-Americanism" that results from Canada's cultivating an image of herself as a "kinder, gentler, more nuanced" country than the US (H. M. Sapolsky). In my paper, I shall discuss adversary depictions of Canadian-American relations, and negative portrayals of the US and of Americans, in Canadian literature from the nineteenth century to the present, with an occasional glimpse at the other arts. I shall focus on manifestations of the "low-grade anti-Americanism" that has served as an indispensable element in a process of national and cultural self-assertion. My examples will range from Sarah Jeanette Duncan's gauging of Canada's position between Europe and the US in *The Imperialist* (1904) to the rendering of fears of invasion in Ray Smith's *Cape Breton is the Thought Control Center of Canada* and Denis Lee's *Civil Elegies* (both 1968), from the projection of 'American' as a metonym of exploitative capitalism in Margaret Atwood's *Surfacing* (1972) to contemporary depictions of a border that Atwood has referred to as a "one-way mirror", a term that denotes the essential function of the US as a foil in Canadian culture.

**MARTIN LÖSCHNIGG** studied English and German literature and linguistics at the Universities of Graz, Austria, and Aberdeen (UK). He is Professor of English and Chair of the Section on Postcolonial Literatures in the University of Graz. He is director of the Graz Centre for Canadian Studies, a Corresponding Member of the Austrian Academy of Sciences and a member of its commission on European and North American Cultural Relations. He was a visiting scholar at the Freie Universität Berlin and at Harvard University in 1995/96, and a Visiting Associate Professor of English at the University of Minnesota in Minneapolis in 2005. His research interests include narratology, autobiography, the literature of war and Canadian literature, and he has published widely on these subjects. Recent book publications include: *North America, Europe and the Cultural Memory of the First World War* (co-ed. with Karin Kraus, 2015), *The First World War Then and Now* (co-ed. with Sherrill Grace and Waldemar Zacharasiewicz, 2018), *The Great War in Post-Memory Literature and Film* and *The Enemy in Contemporary Film* (both co-ed. with Marzena Sokołowska-Paryż, 2014 and 2018) and *The Anglo-Canadian Novel in the Twenty-First Century: Interpretations* (co-ed. with Maria Löschnigg, 2019).

**Majer, Krzysztof**

### **Hum / Hm: John Gould's Musical Thinking**

With the exception of his sole novel, *Seven Good Reasons Not to Be Good* (2010), Victoria-based John Gould has entrenched himself within the demanding form of the radically short story. The Canadian writer eagerly acknowledges the influence of Yasunari Kawabata's 'palm-of-the-hand' writings (*tanagokoro no shōsetsu*), but also that of European antecedents, e.g. the eerie short fictions of Swiss author Robert Walser. Especially in Gould's debut collection – *The Kingdom of Heaven* (1996) – many such miniatures point to, and engage with, other domains of artistic practice, chiefly music. These transmedial allusions to the life and work of European composers such as J. S. Bach, Arnold Schönberg or Jean Sibelius, as well as Canadian pianist Glenn Gould (not a relation, but an acknowledged obsession), help weave a deeply intertextual, international web, while facilitating energetic interventions into the surface of the text itself. Thus, they offer a rich illustration of Werner Wolf's pronouncement that "music can be regarded as the 'Other' of traditional mimetic literature" (120). I claim, therefore, that at least several stories from *The Kingdom of Heaven* qualify as 'musicalized fictions' and benefit from an analysis inspired by the findings of Wolf (1999), Emily Petermann (2014) and Mikko Keskinen (2008). In my paper, I propose to read "Hum," "The Well-Tempered Clavier," "The Art of the Fugue," "How One Becomes Lonely," and "Snow" as examples of highly original fiction that incorporates ideas from a different realm of aesthetic practice into its formal texture, querying the extent to which musical thinking can organize a literary work.

**Krzysztof Majer** is an assistant professor in the Department of North American Literature and Culture at the University of Łódź, Poland; his academic interests include North American fiction, intermediality, and Jewish culture. He serves as the Associate Editor at *Text Matters: A Journal of Literature, Theory and Culture*. He has edited *Beirut to Carnival City: Reading Rawi Hage* (Brill, 2019) and, with Justyna Fruzińska, Józef Kwaterko and Norman Ravvin, *Kanade, di Goldene Medine? Perspectives on Canadian-Jewish Literature and Culture* (Brill, 2018). He contributed to *Canadian Literature's* Mordecai Richler issue (2010); since 2014, he has collaborated with that journal as reviewer of criticism and fiction. He has co-organized several international conferences, including the 8<sup>th</sup> Congress of the Polish Association for Canadian Studies (2019). He is also an established translator of literature (two *Literatura na Świecie* prizes, the 2nd Prize in the John Dryden Translation Competition; nominated for the Boy-Żeleński Award and the Gdynia Literary Prize). With Rawi Hage and Madeleine Thien he was awarded residence at the Banff International Literary Translation Centre. Among others, he has translated David Markson's *Wittgenstein's Mistress*, Patrick deWitt's *Undermajordomo Minor* and his own selection of Bill Gaston's short stories (with Kaja Gucio). He is an active member of the Polish Association for Canadian Studies and of the Polish Literary Translators' Association.

**Marczuk- Karbownik, Magdalena**

### **Crossing the border – the US-Canada border problems during Donald Trump`s presidency**

The proposed paper will present the consequences of some controversial decisions of Donald Trump`s administration for Canada concerning its southern border. One of the discussed problems will be the influx of refugees from the US, crossing the border and applying for the asylum in Canada. It was a result of so-called “the Trump zero tolerance policy”. Using sharp rhetoric he promised the reforms to make American immigration policy stricter and the mass deportations of unregistered immigrants from the territory of the US. Although the increased number of the refugees from the US to Canada had been visible since the 2016 presidential election, the critical situation started after the announcement of the Executive Order 13769 (“Immigration Ban” for the citizens of seven Muslim countries) in January 2017. Nearly 50,000 asylum seekers entered Canada irregularly via land crossings from the United States over a two-year period beginning in spring 2017. Most of them chose the irregular border crossings, especially outside of official ports of entry to avoid deportation following the US-Canada Safe Third Country Agreement signed in 2004 and apply for asylum. The 230 percent increase in irregular migration to Quebec (almost exclusively from New York state across the infamous Roxham Road) between 2016 and 2017 is comparable to the percentage increases for British Columbia and Manitoba. After Justin Trudeau`s enthusiastic reaction in January 2017 (#WelcometoCanada), a few months later he warned “... people who cross the border in an irregular way will not be at an advantage”.

The other border problem which the paper will discuss is the influence of closing the US-Canada border for non-essential travel in March 2020 on the bilateral relations and the economic cooperation in COVID-19 era. The pandemic threats were overshadowed by the controversial decisions of Donald Trump to militarize the border the same way as the US-Mexico one and to stop the transport of masks and respirators to Canada by the American concern 3M.

**Magdalena Marczuk-Karbownik, Ph.D.** is a historian and works as an Assistant Professor at the Department of American Studies and Mass Media, Faculty of International and Political Studies, University of Łódź. Among her interests are: international relations, Transatlantic relations (Canadian perspective), Canadian foreign policy (relations with the U.S., Poland and Ukraine). She has published texts in Polish and English on Canada-Europe relations, U.S.-Canadian relations, and American diplomacy.

**Markowicz, Marcin**

### **"I believe I exist" – Billy-Ray Belcourt's queer aesthetics**

"I believe I exist. / To live, one can be neither / more no less hungry than that," says Billy Ray Belcourt in *NDN Coping Mechanisms* (2019), his second poetry collection published two years after his debut – *This Wound is a World* – took the world of Canadian poetry by storm. As an Indigenous and queer person living in a world that continuously tries to destabilize, deny and erase one's indigenous and/or queer selfhood, Belcourt knows too well the importance of self-

affirmation. In stating "I believe I exist," he refuses to disappear, making sure he remains unapologetically indigenous and queer. In my paper, I intend to explore Belcourt's queer aesthetics as founded upon the concepts of joy, hope, love, futurity and "utopian potentiality" (Muñoz), even though – at first glance – the poet remains to a large extent focused on the past and the present, exploring different shades of colonial violence, homophobia, racism and injustice. In my analysis, I focus on *This Wound is a World* (2017) and *NDN Coping Mechanisms* (2019), but also use Belcourt's genre-defying and poetic memoir *A History of My Brief Body* (2020) that opens the door to understanding his poetic voice. In exploring Belcourt's queer aesthetics, I turn primarily to José Esteban Muñoz's theorization of queerness as "not yet there," i.e. a "mode of desiring" and "a being and a doing for and toward the future" (2019 [2009]: 1-2). For Muñoz, queerness is "a longing" that allows us to see beyond the present and the past and into the future. This longing is tangible in Belcourt's work which, as I argue, can also serve what Muñoz calls "a utopian function" because it foregrounds hope and the potentiality of creativity, love, and joy in dealing with the overwhelming present and imagining "a future driven by an ethics of care" (2020: 128). As Belcourt (2020: 128) writes in the closing essay to *A History of My Brief Body*: "To write is to live on. (...) Grief doesn't wholly assail our imaginations. The creative drive, the artistic impulse, is above all a thunderous yes to life."

**Marcin Markowicz** is an Assistant Professor in the Canadian Literature Research Centre at the Faculty of English, Adam Mickiewicz University in Poznan, Poland. His research interests include print culture studies, esp. the history of Canadian literary magazines as well as contemporary Canadian literature with a focus on queer writers. In December 2020, he defended a doctoral dissertation on feminist literary magazines in Canada. He is the recipient of the 2019 Graduate Student Scholarship from the International Council for Canadian Studies and has had articles published in *TransCanadiana* and *Studies in Canadian Literature*.

## **Martin, Ian**

### **Indigenous Languages in Canada at a turning point?**

The Report of the Truth and Reconciliation Commission's (TRC) report in 2015 with its 94 Calls to Action marked the proximate beginning of a turning point in Canadian language policy, since it prepared the broad framework for two historic legislative developments affecting Indigenous languages. First, the passage of the Indigenous Languages Act of 2019, which responded to three Calls to Action: (1) to declare that Indigenous rights include language rights, (2) to bring in legislation to protect and develop Indigenous languages, and (3) to create an Office of the Indigenous Languages Commissioner. The second piece of legislation, passed in 2021, is the United Nations Declaration of the Rights of Indigenous Peoples Act, which aims at bringing the principles of the UNDRIP into applicable alignment with existing Canadian law. These two pieces of legislation, if taken together, would represent a radical commitment to a decolonial Canada, in which Indigenous Peoples could imagine a future in which their children would be able to have education in their own languages, and no longer face linguistic discrimination and other forms of state violence. This talk will assess both the contemporary moment of opportunity and the difficult – but not impossible – path forward for this to become a non-cosmetic turning point in Canada's linguistic policy landscape.



**Ian Martin** is an Associate Professor of English and Applied Linguistics at the College universitaire Glendon College of York University in Toronto, Canada, where he teaches language policy among other subjects. He has been involved in Indigenous language policy for some time; in the last 20 years he has contributed policy papers on language-in-education policy in Nunavut Territory in the Canadian Arctic. At present he is focussed on the language policy implications of the federal Canadian legislation, passed in 2021, which aims to harmonize Canada's laws with the articles of the United Nations Declaration on the Rights of Indigenous Peoples.

**Obszyński, Michał**

### **De Black Power à Black Lives Matter : le discours culturel de la lutte anti-raciale au Canada depuis 1960 à nos jours**

Le Congrès des écrivains noirs de Montréal, qui s'est tenu à l'Université McGill en 1968, a été l'un des premiers événements intellectuels majeurs au Canada à porter à l'attention de la société canadienne les problèmes de racisme et d'exclusion sociale des Noirs dans ce pays. La présence et les discours de figures importantes associées au mouvement Black Power, telles que Stokely Carmichael, Walter Rodney et James Forman, ont eu la force d'un manifeste politique et culturel de l'époque, exhortant les membres de la minorité noire du Canada à se joindre au mouvement transnational luttant pour les droits des Noirs aux États-Unis et dans le monde entier.

Fondé en 2012, le mouvement Black Lives Matter, qui, au cours de la dernière décennie, a réussi à prendre une forme quasi-institutionnelle ou, du moins, fortement organisée, semble être l'héritier contemporain des mouvements actifs dans les années 1960. Visant, à l'instar du Black Power, la consolidation universelle et transnationale des Noirs dans le monde, le mouvement est également présent au Canada, avec ses représentations dans plusieurs villes (dont Toronto, Vancouver, Edmonton et Montréal), ainsi qu'avec plusieurs publications analysant ses principales revendications. Ces dernières, tout en se concentrant sur les questions de discrimination raciale au Canada, couvrent également d'autres sujets, notamment la question des droits et du statut social des peuples autochtones du Canada.

Notre communication tentera de juxtaposer les principaux postulats culturels des deux mouvements (Black Power et Black Lives Matter) dans leur variante canadienne et de comparer leurs discours afin de mettre en évidence une lointaine filiation entre les deux courants. En effet, Black Lives Matter semble ancrer sa vision du monde dans le discours anti-impérialiste et anti-colonial des années 1960, en se référant aux idéaux panafricanistes mais aussi à la théorie de la lutte émancipatrice de Frantz Fanon, étendant en même temps le spectre de ses revendications à d'autres groupes opprimés ou discriminés au Canada et dans le monde. Un autre objectif sera de montrer le rôle que les deux mouvements attribuent à l'intellectuel et à l'écrivain dans leurs revendications et dans leurs idéaux proclamés.

**Michał Obszyński** est maître de conférences à l'Institut d'études romanes de l'Université de Varsovie. Ses intérêts scientifiques portent sur la littérature francophone, en particulier la littérature de langue française du Québec, des Caraïbes et de l'Afrique. Il travaille sur des questions telles que le discours littéraire francophone, les manifestes et programmes littéraires,

le marché de l'édition des pays francophones, ainsi que les congrès et les festivals panafricains. Sa thèse de doctorat a donné lieu à la publication d'une monographie intitulée *Manifestes et programmes littéraires aux Caraïbes francophones* (Brill, 2016, coll. « Francopolyphonies »). Entre 2015 et 2018, il a réalisé un projet de recherche intitulé « Le statut de la littérature francophone dans les stratégies éditoriales contemporaines et le discours métalittéraire en France et dans les pays francophones non européens » dans le cadre d'une bourse du Centre national de la science, Pologne. Il mène actuellement des recherches sur les déterminants idéologiques du statut de l'écrivain et du texte littéraire dans les débats des congrès littéraires et des festivals panafricains de 1945 à nos jours (projet « Entre l'esthétique de la révolte et l'affirmation de la liberté artistique : le rôle et les fonctions de la littérature dans le discours intellectuel des congrès et festivals panafricains » ; bourse du Centre national de la science, Pologne).

### **Paluszkiewicz-Misiaczek, Magdalena**

#### **Imposed or self-marginalization? Women in Polish Combatant's Association in Canada (1946-1989)**

After WWII approximately 30 000 Polish veterans, in majority demobilized soldiers of the Polish Armed Forces in the West, settled in Canada. Although the initial wave constituted only of men who signed contracts to work in forestry and agriculture, at the end of 1940s single women and families also began arriving within the framework of Canadian Displaced Persons' acceptance program. In this group there were other members of Polish Armed Forces in the West; Polish Underground Army soldiers who found themselves in Germany after Warsaw Uprising or left Poland directly after the end of WWII; as well as forced laborers deported during the war to the Third Reich. Large part of this post war immigration group to Canada became active members of the Canadian branch of Polish Combatants' Association (PCA) – an organization which main purpose was providing mutual help in the difficult process of settlement in a foreign country as well as continuation of struggle for independent and democratic Poland.

Women relatives of the members of the Association, many of whom were combatants themselves, were encouraged to join the ranks of the organization, yet playing clearly delineated auxiliary roles. Female members were grouped in the so called “ladies' sections” of particular branches, which were supposed to contribute to Association's financial security through organization of various income generating events like lotteries, picnics, charity balls etc. Another scope of female involvement was organization of Polish schooling and technical/gastronomic support for various benevolent or patriotic events during which male members took up leadership roles. Women were not invited to participate in decision making panels nor asked about their ideas concerning directions of Association's activism and development. In my paper, written on the basis of Polish Combatants' Association's archival documents gathered by the Canadian-Polish Research Institute in Toronto, leaflets and private ego-documents (letters, memoirs and diaries) as well as collection Association's quarterly magazine “SPK w Kanadzie” I would like to answer the question to what extent female

marginalization was imposed by male leaders of the Association or self-imposed by women who were not interested in crossing conventional gender roles of the time.

**Magdalena Paluszkiewicz-Misiaczek**, Associate Professor, works at the Department of Canadian Studies at the Institute of American Studies and Polish Diaspora, Jagiellonian University, Cracow, Poland. In her research she concentrates on Canadian social and public policy in historical and contemporary perspective as well as history of female activism in North America. One of her interests is Canadian model of care provided for the veterans of foreign missions and operations. The author of a book: *Respect and Support - the Canadian System of Veteran Care* (2015, in Polish) as well as articles and book chapters: *From Shell Shock to Operational Stress Injury – Canadian (Re) Visions of Approach Towards the Psychological Consequences of Participation in Military Operations*; *Canadian Policy Towards Veterans - From WWI to Afghanistan*; *Aboriginal Peoples in the Canadian Military*; *Diversity in the Canadian Armed Forces – Historical Perspective and Current Problems*; *"Notwithstanding its Awfulness... I Couldn't Have Stayed Away" — The Great War in the Eyes of Canadian Military Nurses Sophie Hoerner and Dorothy Cotton*.

**Reczyńska, Anna**

### **Polish Writers and Artists in Canada**

Modern day Canada is perceived as a country that is open to immigrants, or even actually in need of migrants who would be willing to settle there. However, emigrants of creative profession (artists, painters, writers, journalists) who want to continue their professional activity in Canada face different problems: from isolation and marginalization to exclusion. In the paper I would like to focus on the examples of some Polish emigrants (e.g.: Rafał Malczewski, Stefan Kątski, Rafał Malczewski, Edward Zyman, Marek Kusiba) to present the peculiarity of the life of emigrant creators – the issues and obstacles they encounter both in the Canadian society and in the Polish diaspora, as well as different individual strategies of avoiding or overcoming these problems.

**Anna Reczyńska**, Historian, Chair of Canadian Studies, Institute of American Studies and Polish Diaspora, Jagiellonian University in Cracow, Poland. Her research and teaching concentrates on the history of Polish migrations, ethnic history of Canada, especially the past of Polish ethnic group there and recently the history of ethnic relations in the Roman Catholic Church in Canada. She is an author of more than 50 scientific publications, among them 3 book monographs: *Emigracja z Polski do Kanady w okresie międzywojennym* (Wrocław 1986), *Piętno wojny. Polonia kanadyjska wobec polskich problemów lat 1939-1945*, (Kraków 1997), *Braterstwo a bagaż narodowy. Relacje etniczne w Kościele katolickim na ziemiach kanadyjskich przed I wojną światową*, Kraków (2013).

## **Rokowski, Wojciech**

### **Faire entendre le silence : l'image du handicap dans le roman *Un jour, ils entendent mes silences* de Marie-Josée Martin**

Les personnages ayant un handicap, déficience ou limitation apparaissent de plus en plus souvent dans la littérature, surtout dans celle pour la jeunesse, vouée à avertir et sensibiliser au sujet. Mais le roman de Marie-Josée Martin est assez particulier. L'écrivaine, inspirée de l'affaire Latimer (un fermier de la Saskatchewan, condamné pour avoir tué Tracy, sa fille lourdement handicapée), crée le personnage de Corinne, fille atteinte d'infirmité motrice cérébrale, vivant avec ses parents, son frère et sœur, dont la vie tourne autour de Corinne et de sa maladie.

Marie-Josée Martin, permettant à son personnage de formuler ses observations sur le quotidien de la famille marquée par la maladie, attire l'attention des lecteurs sur le problème de l'exclusion non seulement des personnes vivant avec un handicap ou une déficience, mais aussi sur le poids que la maladie impose à tous les membres de la famille.

Dans notre analyse, nous nous concentrerons sur la représentation du personnage principal, mais aussi sur le regard que Corinne, narratrice du roman, porte sur sa vie et sur son entourage, quand elle exprime ses frustrations, ses bonheurs, mais aussi sa culpabilité d'être. Bien que ses proches n'entendent pas ses paroles, sa voix paraît la plus raisonnable de toutes celles qui résonnent dans l'entourage de Corinne.

**Wojciech Rokowski** – Licencié et étudiant en maîtrise de psychologie à l'école supérieure de sécurité à Poznan, s'intéresse à la problématique du stress post-traumatique, à la pathologie sociale et aux services en uniforme.

## **Sadkowski, Piotr**

### **« Mon pays... c'est ce corps... ». L'exil dans les romans d'Abla Farhoud**

Abla Farhoud, née au Liban en 1945 et décédée à Montréal en décembre 2021, où elle vivait depuis les années 1950, a construit son œuvre théâtrale et romanesque à partir de l'expérience qu'elle appelle « la solitude infinie ». Qualifiée par la critique francophone comme une représentante éminente de l'écriture migrante, au sein de la littérature québécoise, Farhoud donne à ce courant une dimension par excellence universelle et existentielle. Elle fait dire à un de ses personnages : « Mon pays n'est pas une terre [...] Mon pays... c'est ce corps... qui a fait chemin avec moi, qui souffre quand je souffre, qui rit quand je ris [...] Nous vieillissons ensemble, nous mourrons ensemble, en emportant ce que nous avons vécu, en ne laissant aucune terre en héritage, ou peut-être toutes les terres... » Dans la communication proposée j'envisage la relecture de six romans farhoudiens (*Le bonheur a la queue glissante* [1998], *Splendide solitude* [2001], *Le Fou d'Omar* [2005], *Le Sourire de la Petite Juive* [2011], *Au grand soleil cachez vos filles* [2017], *Le Dernier des Snoreaux* [2019]) afin d'examiner la polysémie des figures de l'exil structurant l'univers littéraire dans lequel cette expérience concerne autant la séparation du pays natal éprouvée par un migrant que le trauma vécu par tout être humain touché par la maladie, le vieillissement et le deuil. Le processus d'exclusion

(émigration)/inclusion (immigration) s’y manifeste parallèlement dans ses dimensions sociales et psychologiques. Cette double perspective guidera notre étude des représentations de la tension entre l’exclusion et l’inclusion qui détermine, dans les romans de Farhoud, la construction des personnages, leur sentiment d’appartenance / non-appartenance à un espace géographique et social, leur langage et leur identité narrative.

**Piotr Sadkowski** est professeur de littérature à l’Université Nicolas Copernic de Toruń. Ses recherches concernent, entre autres, le roman de l’extrême contemporain, l’écriture migrante au Québec et en France, la thématique juive (Albert Cohen, Piotr Rawicz, Georges Perec, Régine Robin, Abraham M. Klein, Gilles Rozier), le mythe, la mémoire et la postmémoire. Il a publié *Récits odysseens. Le thème du retour d’exil dans l’écriture migrante au Québec et en France* (Presses de l’Université Nicolas Copernic, 2011) ainsi que des articles dans des revues universitaires et ouvrages collectifs en Pologne et à l’étranger. Il est coauteur, avec Anna Branach-Kallas, de *Comparing Grief in French, British and Canadian Great War Fiction (1977-2014)* (Brill-Rodopi, 2018).

**Siepak, Julia**

### **Against Settler Colonial Geographies of Exclusion: Centering Indigenous Women’s Resurgence in Katherena Vermette’s Writing**

Indigenous women’s condition under settler colonialism in Canada is defined by structural exclusion and oppression. Settler Canadian policies, as early as those outlined in the Indian Act of 1876, deliberately targeted Indigenous women. As a result, Indigenous women became one of the most vulnerable social groups in Canada. In contemporary settler discourses, Indigenous women have been systematically sexualized and criminalized. As argued by Razack (2000), in the settler colonial imagination, their bodies are bound to occupy spaces of degeneration. This paper aims to explore literary geographies of resurgence that depart from settler colonial mappings marked by marginalization and exclusion as represented in Katherena Vermette’s (Métis) novels *The Break* (2016) and *The Strangers* (2021). Vermette’s novels address the issue of the ubiquity of violence against Indigenous women and girls in Canada. In her writing, the Métis writer exposes the intergenerational repercussions of settler colonialism for Indigenous women as their lives are intricately entangled in the cycles of poverty, marginalization, and abuse. The literary maps sketched by Vermette emphasize Métis women’s resurgence that transforms and renounces settler colonial geographies of violence. In order to reflect on the spatial configurations, I focus on the enactments of Indigenous women’s care in the selected narratives. The notion of Indigenous kincentric ethics (Martinez 2018) is of particular importance for the reading of Métis women’s relationships, their colonial disruption, and revival as represented by Vermette. The reclamation of the ethics based on reciprocity, care, and kinship, strengthens Indigenous female characters and their relations in the narratives, allowing them to break the cycles of abuse and imagine spaces of collective restoration. For this reason, I argue that Vermette’s writing should be considered in terms of Indigenous Relational Aesthetics (2020) proposed by Lindsay Nixon (Cree-Métis-Salteux). By enacting the kincentric ethics, the novels imagine alternative spaces of Indigenous collective resurgence.

**Julia Siepak** is a doctoral candidate in literature at the Interdisciplinary Doctoral School “Academia Copernicana,” Nicolaus Copernicus University in Toruń, Poland. She graduated with both a B.A. and an M.A. degree in English Studies from NCU, Toruń, and with a B.A. degree in Interdisciplinary Studies: English and Native American Studies from Southern Oregon University. Julia’s doctoral research pertains to the poetics of space emerging from the intersections of the feminine and the environmental represented in contemporary Indigenous North American women’s writing. Her project was awarded the Preludium research grant by the National Science Centre, Poland, in 2020. Since 2018, Julia is a member of the Polish Association for Canadian Studies. Her research interests encompass North American Indigenous studies and literatures, environmental justice, nature narratives, feminism, and contemporary Anglophone fiction.

**Šlapkauskaitė, Rūta**

### **Fleecing the Frontier: Race and the Extractive Economy in Fred Stenson’s *The Trade***

Taking its cue from Kathryn Yusoff’s insight into how “terrestrial histories are tethered to racializing matter” (2018: 14) in the global geographies of the extractive economy, this paper addresses Fred Stenson’s novel *The Trade* and its narrative attempt to rethink the colonial operations of the Hudson’s Bay Company in nineteenth-century Canada. Inherent in the novel’s interest in the historic relations between the white traders and the Indigenous people is the recognition of corporate commerce as a founding ethic of settler colonialism and its racialized optic, highlighted in the tropological links between the hunted animals and the dispossessed Natives. In the political ecology of the Western frontier, property relations are shown to provide epistemic categories that move across territory and flesh, so that material extraction and social exclusion unfold as coeval properties of (non)belonging. Across the *human/nonhuman* divide, launched by the Company’s extractive rationale, Stenson traces the incursions of institutional cannibalism refigured in the stories about the Wendigo as a trope of historical trauma. In thus reinterpreting the conceptual foundations of Canadian history, *The Trade* calls our attention to the haunting power of capital to ravage both the environment and the modes of life that sustain it.

**Rūta Šlapkauskaitė** is an Associate Professor of English literature at Vilnius University, Lithuania. Her research interests include Canadian and Australian literature, memory and material visibility, animal studies, and material ecocriticism. Among her recent publications are “Precariousness, kinship and care: Becoming human in Clare Cameron’s *The Last Neanderthal*” in *The Journal of Commonwealth Literature* and “An Arc of Itinerant Tropes: Beyond Kin and Kind in André Alexis’ *Fifteen Dogs*” in *The Anglo-Canadian Novel in the Twenty-first Century* edited by Maria and Martin Loschnigg.

**Sokolsky, Joel J.**

**An Awkward Place: The Military and Contemporary Canadian Political Culture  
(plenary lecture)**

At the conclusion of his 1959 classic study of civil-military relations, *The Soldier and the State*, Samuel P. Huntington described the gap between the United States military and the broader American society and political culture. As exemplified by the contrast between West Point and the town of Highland Falls just outside its gates, the American military was “A gray island in a many colored sea, a bit of Sparta in the midst of Babylon” where “the virtues of West Point have been America’s vices, and the vices of the military, America’s virtues.”

For Huntington not only was this a desirable situation, but a necessary one. If the United States (U.S.) military is to defend the nation, it had to remain true to its distinct values even if they were at odds with those of the citizens it protected. Indeed, he argued that American political culture would do well to learn from and emulate military culture.

Notwithstanding Huntington’s description of the profoundly differing values between the military and American political culture, from the earliest days of the revolution into the 21st century, the United States military as an honoured and highly valued national institution has been firmly embedded into that political culture. There have been times, such as at the end and immediately after the Vietnam War, that the American military did not appear to fit easily into the broader political culture of time. However, this a temporary condition. In the years that followed, not only did the U.S. military’s standing and public esteem greatly increase, but some scholars, such as Andrew Bacevich, have argued that American political culture has become overly militarized to the detriment of American foreign policy and the military itself.

Canada faces no such situation. After forty years of Cold War and three decades of sustained active involvement abroad, the Canadian Armed Forces (CAF) continue to occupy an awkward place in Canada’s political culture.

There are four, broad inter-related reasons for this. First, the very physical symbols and names associated with the CAF, with their linkages to Canada’s Anglo-British, Royal heritage, seem to be anachronistic in Canada’s multicultural society. Second, while there was some nationalistic support for the CAF’s peacekeeping activities, its domestic roles, and a period of pride during the Afghanistan operations, the fact that the Canadian military operates abroad in coalition with allies, especially the United States, means that there is little distinctively Canadian in the CAF’s war fighting roles. A third fact is that notwithstanding the successes the Canadian military has achieved in its operations and demonstrated high level of professionalism, a handful of embarrassing incidents have profoundly marred the Canadian public’s esteem for its military. These would include the Somalia incident of the early 1990s, and the continuing reports of sexual misconduct and the military’s reluctance to deal with the problem, including by the most senior officers, some of whom have themselves been engaged in and or covered-up unacceptable activities. Finally, and partly as a result of these factors, the Canadian military lacks a solid and significantly influential constituency amongst both the public and the political leadership of the country. Awkwardly placed within the broader political culture, the CAF has few empathetic supporters prepared to step forward to defend it and speak out on its behalf in the political and public arena.

## **Canada in NATO, 1949-2019**

The story of Canada in NATO is one of consistent support and involvement but of varying levels of military and diplomatic engagement. *Canada in NATO, 1949-2019* provides the first analysis of Canada's involvement in the Atlantic Alliance—from the negotiations leading to the alliance's charter in 1949 to NATO's seventieth anniversary—exploring how the country's role in NATO has evolved over the years. It sheds light on how NATO profoundly shaped Canadian defence and foreign policy, while also serving vital Canadian security and diplomatic interests, beginning with Canada's role as one of the three “ABC” countries in the 1948-1949 negotiations. As one of NATO's early, foremost participants, Canada was a major force contributor in the 1950s, briefly deploying more modern fighter aircraft in Europe than the United States had, as well as a brigade group in Germany and accepting a naval commitment whereby it would have been responsible for 10% of ship escorts across the North Atlantic. As the Cold War wore on, it became the “odd man out” of the alliance due to its spotty military contributions. Yet Canada eventually re-emerged as a significant member through its contributions to NATO peace enforcement operations in the Balkans and the 1990s and its heavy contributions to operations in Afghanistan in the early twenty-first century, finding itself in the unfamiliar position of criticizing many of the allies by which it had been so long criticized. At the same time, Canada does not meet the allied goal of two-percent of GDP devoted to defence spending and its participation in NATO does not impose a major fiscal burden. If not a “free rider”, Canada is nonetheless an “easy rider” when it comes to the financial aspects of burden sharing. Yet, measured by its willingness to contribute forces to allied operations, Canada has stood out in recent years. As the lead nation for the alliance's “enhanced forward presence” in Latvia and a contributor to the Alliance's support operations in Ukraine, Canada still plays an important and highly visible role in NATO's efforts in Eastern Europe today.

**Joel J. Sokolsky** is a Professor of Political Science at the Royal Military College of Canada (RMC). He holds a PhD in Political Science from Harvard University. A native of Toronto, Dr. Sokolsky earned his Honours BA from the University of Toronto and an MA from the School of Advanced International Studies (SAIS), Johns Hopkins University. From 2008 to 2013, he was Principal (Provost) of RMC. Prior to this appointment, Dr. Sokolsky was Dean of the Faculty of Arts, Head of the Department of Political Science and Chair of the War Studies Committee. He is a Senior Fellow at the Queen's University Centre for International and Defence Policy and holds an appointment with the Queen's Department of Political Studies. He is a Senior Analyst with Wikistrat.com. Dr. Sokolsky has served as a consultant to several government offices and represented Canada on the Secretariat Working Group of the NATO/Partnership for Peace Consortium of Defence Academies and Security Studies Institutes. Dr. Sokolsky has taught at the Canadian Studies Center at SAIS, Dalhousie University, Duke University, Bridgewater State University and Norwich University. He has been the recipient of several scholarships and awards including, two Fulbright Scholarships, two NATO Fellowships and a Killam Fellowship. In 2005, he received the RMC Research Excellence Award. He is also a recipient of the Queen Elizabeth II Diamond Jubilee Medal. Dr.



Sokolsky has been the author, coauthor and coeditor of a number of books, monographs, book chapters and articles. His most recent works include, “The Mission: American International Professional Military Education and the United States Naval War College,” *North American Strategic Defense in the 21st Century: Security and Sovereignty in an Uncertain World*, “Paying It Forward: Canada’s renewed commitment to NATO’s enhanced Forward Presence,” “Schoolhouses and COCOMs: Educating and Cultivating the American-led International Fraternity of the Uniform,” “Canada: Very Civil Relations,” “Rejecting the Colorado Springs Playbook? NORAD in the Age of Trump,” “Canada’s NATO: Seventy Years of Commitment and Re-Commitment,” “The International Fraternity of the Uniform: Implications for Civil–Military Relations,” *Canada and NATO, 1949-2019*, and *Multilateral Unilateralism: Europe’s Second Chance...on America’s Terms*.

### **Sokolowicz, Malgorzata**

#### **« On nous a longtemps trouvés bien silencieux » L’Histoire, l’identité et la nature dans la poésie amérindienne (E. Sioui, J. Sioui, M. Cousineau-Mollen)**

« On nous a longtemps trouvés bien silencieux [...] / Aujourd’hui / on nous accuse de vouloir parler », écrit dans l’un de ses poèmes Jean Sioui. Dans l’introduction à son anthologie, *Littérature amérindienne du Québec*, Maurizio Gatti parle de la méfiance voire de l’aversion à laquelle il a fait face lors de ses recherches sur la littérature amérindienne : il a appris, entre autres, que ce n’était pas une littérature, mais « une série de documents ethnologiques à visée informative ». Certes, les Amérindiens écrivent (et publient !) en français, en anglais, ou même dans leur langue maternelle, depuis relativement peu de temps, mais leurs écrits semblent avoir récemment gagné en popularité et en visibilité. Pourtant, cette production et sa réception, très ancrées dans l’histoire douloureuse des Premières Nations, restent un phénomène complexe qui soulève plusieurs questions : l’exclusion à laquelle Amérindiens ont dû faire face pendant des décennies concerne-t-elle aussi la littérature ? Change-t-elle en inclusion véritable ou juste apparente, les habitants du Canada voulant réparer ainsi le mal fait aux Premières Nations, tout en refusant de considérer la littérature amérindienne comme « la leur » ? Et quelle est la nature de cette production ? Comment les écrivains, et particulièrement poètes, amérindiens se retrouvent-ils dans la forme écrite et dans la langue de ceux qui les ont dépossédés de leur patrie ? Quelle thématique domine dans leurs œuvres ? Les poètes arrivent-ils à confronter l’Histoire ? À (re)définir leur identité ? À renouer une relation, souvent perdue ou oubliée, avec la nature ? Dans notre communication, nous essaierons d’apporter quelques éléments de réponse à ces questions, en nous concentrant sur les poèmes de trois poètes amérindiens représentant trois générations différentes : Éléonore Sioui (1925-2006), première Wendat (Huronne) à avoir publié un recueil de poèmes au Québec, Jean Sioui, né en 1946, Wendat aussi, et Maya Cousineau-Mollen, Innu, née en 1975.

**Malgorzata Sokolowicz**, maîtresse de conférences HDR à l’Institut d’études romanes de l’Université de Varsovie et à l’Université de musique Frédéric-Chopin, membre associée du laboratoire CERCLE de l’Université de Lorraine, est l’auteure des livres *La Catégorie du héros romantique dans la poésie française et polonaise au XIX<sup>e</sup> siècle* (2014) et *Orientalisme*,

*colonialisme, interculturalité. L'œuvre d'Aline Réveillaud de Lens* (2020). Elle a aussi co-dirigé plusieurs travaux collectifs, dont les plus récents : *Crise de la littérature et partage des disciplines* (avec Marie Blaise et Sylvie Triaire, paru en 2020) et *Chroniqueur, philosophe, artiste. Figures du voyageur dans la littérature française aux XVIII<sup>e</sup>-XIX<sup>e</sup> siècles* (avec Izabella Zatorska, paru en 2021). Ses recherches portent surtout sur les relations entre littérature et art, l'orientalisme et les relations de voyage (XVIII<sup>e</sup>- XX<sup>e</sup> siècles) ainsi que l'écriture coloniale et postcoloniale. Récemment, elle a commencé à explorer la littérature québécoise, en se concentrant surtout sur la question d'identité confrontée à l'Histoire.

## **Sokolowska-Paryż, Marzena**

### **The (Same?) Drama of the Great War in R.H. Thomson's *The Lost Boys* versus Raes Calvert's and Sean Harris Oliver's *Redpatch***

The thematic focus of this presentation will be post-memory depictions of the Great War in contemporary Canadian drama. *The Lost Boys*, first performed in 2001, is based on a family story, its aim to show (on stage) the workings of post-memory which the author defined as “the journeys which we undertake [to] define us.” R.H. Thomson writes that initially he “never intended [the play] to be about war,” believing “that my great uncles being dead, would have no meaning in my life.” His drama proves, however, how the dead of the Great War continue to haunt the present, remaining a key determinant of Canadian national identity. And yet, one needs to emphasize that this is a play about the nation-defining significance of the Great War from the perspective of white Canadians, thus, the question needs to be asked whether this is not perhaps a theatre version of the same post-memory (hi)story as encountered in contemporary Canadian fiction (Timothy Findley, Jane Urquhart, or Alan Cumyn). *Redpatch* was first performed in 2017, an exceptional theatrical production with “the cast composed completely of Indigenous artists, representing nine Indigenous nations from across Canada.” My comparative analysis of these two plays will focus on the degree to which *Redpatch*, in terms of its structure, themes, and required stage representation, offers an innovative post-memory perspective on the Great War – or, perhaps, it only appropriates the Great War as a means of foregrounding Indigenous cultures as an integral part of Canadian national identity? My analysis will also comprise a discussion on the epistemology of the visual image as used in the plays, be it photography in *The Lost Boys* or the inclusion of a graphic novel in the editions of *Redpatch*.

**Marzena Sokolowska-Paryż** is Associate Professor at the University of Warsaw, Poland. She is the author of *Reimagining the War Memorial, Reinterpreting the Great War: The Formats of British Commemorative Fiction* (2012) and *The Myth of War in British and Polish Poetry, 1939–1945* (2002), and co-editor (with Martin Löschnigg) of *The Great War in Post-Memory Literature and Film* (2014) and *The Enemy in Contemporary Film* (2018). She is also editor for the literature and culture issues of *Anglica: An International Journal for English Studies*.

**Soroka, Tomasz**

### **The Indigenous Languages Act – a genuine game changer or merely a rearranger in Canada’s Indigenous language policies**

According to Canada Statistics, over 5% of Canadians claim to have Indigenous roots or self-identify as Indigenous, and there are around 70 Indigenous languages that are still spoken across Canada. However, the knowledge of Indigenous languages among Canada’s native population is gradually decreasing. In 2016, less than 16% of Indigenous Canadians could speak an indigenous language (compared to 29% in 1996). The above data significantly points to a gradual marginalisation of Indigenous languages in Canada. It is clear that without political revitalisation strategies and, most of all, appropriate legislation, the preservation of Canadian Indigenous languages might be impossible.

Until very recently no Canadian federal legislation or constitutional provision addressed Indigenous language rights directly. The concretisations of federal policies towards indigenous languages came only in the last few years. In 2019, Canada adopted the Indigenous Languages Act (ILA). Moreover, in 2021, after many years of debating, Canada finally committed to the full incorporation of the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) into Canadian law.

This paper will discuss the provisions of ILA, but also of UNDRIP, with the primary goal of assessing their relevance and potential effectiveness for the extension of Indigenous language rights in Canada and, most importantly, for the promotion, protection, preservation and revitalization of Canada’s Indigenous languages. The paper will also provide an overview of the actions and initiatives of authorities of different levels that have been undertaken in Canada as a result of the adoption of UNDRIP and ILA.

**Tomasz Soroka, Ph.D.** (born in 1979) is a political scientist and assistant professor at the Institute of American Studies and Polish Diaspora, Jagiellonian University. He earned his doctoral degree in humanities (political science) in March 2010; he also holds an M.A. degree in cultural studies / American studies. His publications cover a variety of topics related to political, legal and cultural evolution of Canada, including the evolution of Canadian-British relations and Canadian imperial and monarchical links, as well as Canadian immigration policies. Currently, in his research, he focuses on Canada’s foreign policy and language laws and policies.

**Suchacka, Weronika**

### **Intersectional Accounts of Experiencing and Resisting Exclusion in Clayton Thomas-Müller’s *Life in the City of Dirty Water: A Memoir of Healing***

The study of intersectionality as a “critical social theory” (Patricia Hill Collins) revolves around exposing and identifying intersecting forms of exclusion and the power structures that sustain these mechanisms of discrimination. Therefore, a significant number of intersectionality scholars emphasize the need for “macro-perspectives aimed at large-scale structures in culture and society” (Knapp 259) to be in the focus of intersectionality discourse. Yet, even a cursory

look at the origin of intersectionality would reveal that while the exposure of and resistance against systemic exclusion has always been central to intersectionality activists and intellectuals, it is the “lived experience” (May 10, 46) of prejudice that is the fundamental premise of intersectionality, without which no study of discrimination on the macro-level could be possible. As Nira Yuval-Davis states succinctly, “Social divisions are about macro axes of social power but also involve actual, concrete people” (198). It is not surprising therefore that intersectionality scholarship significantly engages in an empirically-oriented study of intersectionality at the micro-level, i.e. “the demonstrations of ‘intersectionality’ as a lived experience [which] still need attention” (Taylor, Hines, and Casey 4). Consequently, the significance of exploring stories and storytelling as a valid methodology of intersectionally-oriented research is pivotal in the study of intersectionality which has been recognized as “an intellectual descendent [sic] of narrative studies” (McCall 1783). This observation speaks strongly for argumentation that while literature can generally be seen as a rich field of intersectional study, autobiographical writing as a testimony to “lived experiences” can be read as a particularly salient literary venue for analyzing intersectional voices. Thus, the aim of this paper is to consider an example of this genre, namely Clayton Thomas-Müller’s *Life in the City of Dirty Water: A Memoir of Healing*, to analyze its personal documentation of experiencing exclusion and fighting against it as a valuable contribution to the analysis of intersectionality as resistance discourse (May).

**Weronika Suchacka** holds a PhD from the University of Greifswald, Germany. She is a recipient of the *Stiftung für Kanada-Studien Research Prize* (2009) and a Junior Fellowship at the Alfred Krupp Wissenschaftskolleg Greifswald (2014-2015). In 2011, she co-founded the *Szczecin Canadian Studies Group* (SCSG) at the University of Szczecin, Poland, where she is currently employed as an assistant professor. She also taught classes at the University of Greifswald. Her publications include the foreword to *Unbound: Ukrainian Canadians Writing Home* (ed. by Lisa Grekul and Lindy Ledohowski; UTP, 2016), the winner of the 2018 Kobzar Literary Award; and a comprehensive study of contemporary Ukrainian-Canadian writing, “Za Hranetsiu” – “*Beyond the Border*”: *Constructions of Identities in Ukrainian-Canadian Literature* (Wißner-Verlag, 2019). Her current academic interest and most recent publications deal with the concept of intersectionality and its Canadian literary practices, with the particular focus on Marusya Bociurkiw’s works (see, e.g., her contribution to Yiorgos Kalogeras and Cathy C. Waegner’s *Ethnic Resonances in Performance, Literature, and Identity*, Routledge, 2020).

**Szymański, Wojciech**

### **Multiculturalism and Marginality in 2022: The Polish-Canadian Case**

Although, according to the statistics of the 2016 Canada Census, there are over a million persons of Polish descent in Canada, that group has a comparatively minor impact on Canadian society, politics, and culture. There are currently no opinion-columnists on staff in any of the major Toronto newspapers who could be identified as belonging to the Polish-Canadian community, nor do any such opinion-columnists in any major newspaper in the country come

to mind. There are also very few authors of books by recognized publishers. There are very few federal and provincial members of parliament who could be identified as emphatically belonging to the Polish-Canadian community.

It could be argued that “objective” cultural influence and power does not mainly emphasize such phenomena as art exhibits, dramatic shows, symphony concerts, and poetry recitals. Rather, it means – at its most expansive definition -- the extensive participation of community-minded activists in well-funded, well-supported structures across the various institutions of Canadian society, such as the mass-media, the state bureaucracies, the education system (especially at the university level), and so forth. It also means the extensive funneling of government and major corporate philanthropic support to various facets of the community's activities. What can one say when even the post of the President of the Canadian Polish Congress is a volunteer position.

The arrival of Polish-Canadians increased the intra-European diversity of Canada. It could be argued that the initial definition of “multiculturalism” in Canada was mostly meant to refer to other European groups, apart from the English and French, especially Eastern and Southern Europeans. That definition has been mostly eclipsed since the 1980s, with the arrival of huge “visible minority” immigration.

Poles in Canada have mostly failed to establish a line of generational continuity. Thus, while young people continue to arrive from Poland, the young people of the generations born in Canada, are almost invariably lost to Polishness. There does not seem to be a strongly-active and more intellectual forum or setting or context where a dynamic, intermediary, somewhat enduring, emphatically Polish as well as *Canadian* identity can get underway and be worked out. The prevalent, current-day mood of postmodernism and multiculturalism in Canada should in theory encourage the construction of various, strongly-felt *intermediary* identities – one among which could be the Polish-Canadian. However, this does not appear to be happening, as far as the creation of a more collectively-felt and lasting identity for those persons.

**Wojciech Szymanski** is a freelance language specialist from Lodz, Poland. A graduate of the University of Lodz (Philosophy, MA; English Studies, MA), he has spent most of his professional career teaching and translating. Currently employed in the IT sector and at University College London within the POPREBEL *project*, he's learning a lot about populism, programming and life in a very general sense. His publications include: 'Niezrównoważenie w kryzysie' Szymański, Wojciech. 2018. Hybris 42: 72-89 and articles in *Annales. Ethics in economic life* 20, no. 5, 6, 7, 8, 2017. He also translated the following books: MacIntyre, Allasdair. *Zależne Zwierzęta Rozumne*. First Polish translation. Lodz: Wydawnictwo Uniwersytetu Łódzkiego, 2021. George, Robert P. *Making Men Moral*. First Polish translation. Lodz: Wydawnictwo Uniwersytetu Łódzkiego, forthcoming.

**Ścislo, Marta**

### **L'exil accepté ou refoulé : « L'Exil vaut le voyage » de Dany Laferrière dans la perspective intermédiaire**

« Si j'ai fait ce livre (...) c'est parce que j'en avais marre qu'on associe uniquement l'exil à une douleur. »<sup>1</sup>, avoue Dany Laferrière dans le dernier chapitre de son roman dessiné *L'exil vaut le voyage* publié en 2020 chez Grasset. Le narrateur, *alter ego* de l'écrivain, raconte sa vie de l'enfance vécu en Haïti en passant par la période montréalaise et américaine. Néanmoins, on aurait parfois l'impression que ce n'est qu'un voyage imaginaire, car il se réalise à travers l'oeuvre de plusieurs écrivains et peintres du monde entier qui est filtré par l'expérience et la sensibilité du narrateur. Par ailleurs, ce dernier s'avère étonnamment joyeux dans la féerie des textes cités qu'il accompagne de ses propres dessins multicolores. Ainsi, l'identité de cet exilé manifesterait son appartenance à la communauté intellectuelle occidentale; elle serait également formée par le lieu de résidence.

Il y a quand même une fracture dans ce paysage serein de l'exil qui se fait sentir au niveau formel de ce roman écrit et dessiné par l'auteur, offert aux lecteurs sous forme d'un fac-similé de son manuscrit. Le texte et les images y sont très proches, le texte remplit l'espace n'était pas couverte par l'image. D'habitude, il s'adapte à la forme des dessins, mais parfois ils s'entremêlent. Vu la nature de l'image que l'on ne peut jamais réduire aux mots, ce genre hybride semble déchiffrable seulement en partie. De plus, comme le texte est écrit à la main, serait-il possible d'éditer une traduction ? Quelles sont donc les rapports du texte et des images dans ce texte hors étiquettes ? Y a-t-il un sens caché à retrouver à la charnière de deux média employés par l'auteur ? La contribution va proposer une lecture de ce livre structurée par une examination préliminaire de sa dualité formelle.

**Marta Ścislo** – Diplômée en études romanes et en histoire de l'art à l'Université de Varsovie. Étudiante de la 1ère année à l'École Doctorale Interdisciplinaire en littérature et en science de l'art. Ses centres d'intérêts oscillent autour de l'intermédialité et notamment des relations entre texte et images dans la perspective herméneutique, du tournant vers l'iconique. Elle s'intéresse également à l'expression de l'identité en examinant la critique artistique du poète belge Émile Verhaeren et l'oeuvre de Dany Laferrière

**Świetlicki, Mateusz**

### **Transcultural Transfer of Next-Generation Memory in Marion Mutala's Picturebooks**

Despite not being a visible minority, Ukrainian Canadians have managed to preserve a separate and integrated cultural heritage, which is usually expressed in folkloric ways (Grekul "Re-Placing" 378). In *The Ukrainian Canadians*, an educational book for young readers published in the Multicultural Canada Series in 1978, Marguerite V. Burke encouraged children to cook *borsch*, make a *pysanka* (Easter eggs), and read Ukrainian folktales. Although Burke's book was published more than forty years ago, for many Canadians being Ukrainian Canadian has remained synonymous with culinary and folkloristic dimensions, as can be seen in Marion

Mutala's picturebooks, most notably the "Baba's Babushka" series (2010-2020). The figure of the eponymous baba, Ukrainian for grandmother, emerged in Canada as a "collective myth" after the Second World War (Swyripa 255). Baba, the symbolic "founding mother" of the western prairie and keeper of traditions, helps younger generations to "[understand] themselves as both Canadians and Ukrainians" and appears in numerous books for young readers (Swyripa 216). In this presentation I wish to argue that Mutala's picturebooks – illustrated by Ukrainian, Anglo-Canadian and Métis artists – are an interesting example of multimodal narratives depicting the transfer of intergenerational and transcultural memory (cf. Ulanowicz; Świetlicki). In my cross-sectional examination of Mutala's seven picturebooks I concur with Justyna Deszcz-Tryhubczak and Zoe Jacques, who have argued that intergenerational solidarity found in cultural texts aimed at children "may hone readers' generational intelligence" (xxiii). Considering not only the intergenerational but also transcultural – Canadian/Ukrainian/Ukrainian Canadian/Métis – character of Mutala's picturebooks, I investigate the textual and visual techniques used by the author and the illustrators to maintain the image of Ukrainian Canadians as the founding fathers of the prairie.

**Mateusz Świetlicki** is an Assistant Professor at the University of Wrocław's Institute of English Studies. Świetlicki's research interests include children's and YA literature and culture, gender studies, popular culture, and film. He is the deputy editor-in-chief of *Filoteknos*, a representative for the Childhood & Youth Network of the Social Science History Association, and a member of the consortium of The International Master in Children's Literature, Media and Culture (University of Glasgow). He is a Fulbright, Kosciuszko, and Harvard University fellow. Co-founder and member of the Center for Research on Children's and Young Adults' Literature at the University of Wrocław.

## **Thompson, Peter**

### **The Politics of Deindustrialization in the "Birthplace of New Scotland"**

This project considers the recently closed Northern Pulp paper mill in Pictou, Nova Scotia as monument to a particular way of life in the settler society of Canada. Located on the north shore of Nova Scotia, Pictou is an unlikely battleground for debates over public memory. Pictou has a population of about 3000 and is a sleepy town with a modest fishery, tourist shops, and a pleasant waterfront where visitors can stop by the Northumberland Fisheries Museum and the Hector Heritage Quay, an interpretive centre that tells the story of the Ship Hector, the boat that brought the first Scottish settlers to Nova Scotia. Pictou's slogan is "Birthplace of New Scotland" and the town's tourist and heritage strategies lean heavily on this theme. In the case of Pictou, public memorials of this kind are interpreted within another profound social and economic shift: the collapse of the industrial economy taking place in real time, most recently punctuated by the closure of the Northern Pulp paper mill in January 2021. Politicians and pundits have often focused on the role of "lieux de mémoire" in teaching citizens about the country's history. Scholars have paid less attention to the role of vernacular landscapes such as industrial sites in communicating ideas about Canada's past. Through an examination of its physical appearance, plans for its future, and news stories, documentaries, and archival

documents, I investigate how the mill interacts with the other memorials and heritage sites that make up the Pictou waterfront.

**Peter Thompson** is associate professor in the School of Indigenous and Canadian Studies at Carleton University in Ottawa, Canada. His research focuses on contemporary Canadian literature and popular culture with a specific focus on the region of Atlantic Canada. He published a book, *Nights Below Foord Street: Literature and Popular Culture in Postindustrial Nova Scotia* with McGill-Queen's University Press in 2020. His articles have appeared in *Studies in Canadian Literature*, *Acadiensis*, and *Journal of Appalachian Studies*.

### **Urbaniak-Rybicka, Ewa**

#### **“Jalla! Let’s go!” – nomadism, fluctuation and moral dilemmas in *What Strange Paradise* by Omar El Akkad**

The present paper analyses a 2021 novel entitled *What Strange Paradise* by an Egyptian-Canadian writer and novelist Omar El Akkad. This Scotiabank Giller Prize winner set in the midst of the 21<sup>st</sup> century refugee crisis centers on transgression, transcendence and performativity resulting from migration as it sends a deeply humanistic message. Immigration, thought to be one of the embodiments of Canadianness, is believed to be a very Canadian theme. “Diversity is our strength” (2017) claims Canadian prime Minister Justin Trudeau and has been advertising Canada as a heaven for refugees because “Canadians understand that immigration, that people fleeing for their lives, that people wanting to build a better life for themselves and their kids is what created Canada, it's what created North America.” (2016). Therefore, El Akkad’s novel is both indebted to the Canadian genre of the immigrant fiction, connected with Canadian history and the development of Canadian national identity (Guzzo-McParland 2013), but also a universal tale of multileveled nomadism as the human condition, faces of displacement, (dis)othering and the necessity of performativity since, as Eva Aldea notices: “We inhabit a world where a simple relationship to the place we live in no longer exists, not either for ourselves or for our neighbours. We are exposed daily to people that cross national boundaries, defy language barriers and unsettle cultural traditions” [(2014: 4). The Canadian perspective is widened to embrace the global one.

Enveloped in a dystopian atmosphere *What Strange Paradise* portrays the clash between the expectations of migrants and the reality, comments on the processes of inclusion as well as exclusion, both among the migrants at sea and on the island shores, discusses the inevitability of identity transfiguration as a result of mobility as well as bares mechanisms of economic exploitation of the Other, all of which have been operating throughout centuries. Alternating between the past and the present, the “Before” of the Middle East as well as the sea voyage and the “After” on a nameless Greek island, *What Strange Paradise* challenges borders, geographical as well as conceptual ones, which are perceived to be “a European disease” (El Akkad 2021:15), as it stresses transcendence together with transgression, of selves and/or notions, and underlies fluidity of any limits. On one of its levels this profoundly humanistic fable resembles also a medieval morality play with the three main protagonists at its center - a nine-year old Amir Utu from Syria, a 16 year old resident of the island named Vänna and a representative of the authorities, Colonel Kethros, all surrounded by indifferent tourists observing the spectacle from the periphery. Consequently, at the core of the novel there is an



eternal conflict between good and evil. Amid ever new outraging news which breed forgetfulness and indifference El Akkad sees writing as a didactic mission aimed at causing deep emotional change. He makes his readers ponder human dramas when the momentary becomes lasting due to positioning himself “against watching human beings and their misery be forgotten instantaneously.” (2021)

**Ewa Urbaniak-Rybicka (PhD)** is a graduate of Adam Mickiewicz University, Faculty of English, in Poznań, Poland. She is assistant professor at Faculty of Humanities and Social Sciences, Department of Language and Communication, State University of Applied Sciences in Konin, Poland, where she teaches courses on English, American and Canadian literature as well as literary theory. For over ten years (2003-2014) she lectured as an assistant professor at The Department of English, Faculty of Arts and Pedagogy, Adam Mickiewicz University, in Kalisz, Poland. Ewa Urbaniak-Rybicka’s main fields of research are: postmodern identities, intertextuality, historiographic metafiction, transgression, nomadism and animal studies. She has published numerous essays as well as reviews, both in Poland and abroad, on Margaret Atwood, Carol Shields, Aritha van Herk, Ann-Marie MacDonald, Timothy Findley, Rawi Hage and other contemporary Canadian writers. Her most recent publications are “From Dora to the Moon: Inter/national Politics, Private Histories and National Haunting in Ann-Marie MacDonald’s *The Way the Crow Flies*” in *Kanade, di Goldene Medine? Perspectives on Canadian-Jewish Literature and Culture*. K. Majer, J. Fruzińska, J. Kwaterko and N. Ravvin (eds.) (Brill/Rodopi, 2018), “Angels and Demons: Images of Women in *Cockroach*” in *Beirut to Carnival City. Reading Rawi Hage*. K. Majer (ed.) (Brill/Rodopi, 2019) and “Trans(de)formations – Migrant Traumas in Aga Maksimowska’s *Giant*.” *Cultural Conceptualizations in Language and Communication*. B. Lewandowska-Tomaszczyk (ed). Cham: Springer, 2020:199-211. In 2013 Ewa Urbaniak-Rybicka co-edited a volume of essays entitled *Crossroads in Literature and Culture* (Springer) and, in 2017, with Anna Żurawska, the 9<sup>th</sup> volume of The Polish Association for Canadian Studies annual journal on interdisciplinary Canada-oriented research *TransCanadiana* entitled “Conflicts, Confrontations, Combats. Canada in the Face of Wars./ Conflits, confrontations, combats. Le Canada face aux guerres”.

## **Velasco-Montiel, Carmen**

### **Translating *The Handmaid’s Tale* in Spanish: thirty years apart**

*The Handmaid’s Tale* has not been exempted of controversy. It was controversial when it was first published in 1985, and it still is today. This summer, a fireproof version of the book has been published as a sign of the turbulent times we are living where books are being forbidden while abortion and women’s rights are still at stake. *The Handmaid’s Tale* was first translated into Spanish in 1987 by Elsa Mateo Blanco. Recently, in 2017, this translation was revisited by another translator, Enrique de Hériz. The aim of this paper is to compare the first translation and its revision to observe which are the changes and whether they have an impact on the text might be perceived, specially related to woman’s situation —following a Feminist Translation Studies approach— or reader’s cultural awareness. A comparison of the two versions, which

are thirty years apart, can yield interesting conclusions regarding women's situation and the sociocultural atmosphere we are in. What are the changes between the two books? What has encouraged these changes? Are these changes due to any form censorship or they simply answer to the reader's cultural background? Is the second version an adaptation to a new society? We aim to analyze what has been included and what has been excluded in each translation as well as find the reasons behind.

**Carmen Velasco-Montiel** holds a Double Bachelor's Degree in Translation and Interpreting and in Humanities by Pablo de Olavide University (Seville), a Master's Degree in American Studies and a Master's Degree on Teaching Secondary Education both from the University of Seville (Spain). She has enjoyed academic stays at University College Dublin (Ireland) and Aston University (UK) where she also did an internship as a Language Assistant. Recently, she has been doing a research stay at the University of Toronto (Canada). In 2018, she worked as a Research Technician for the Classic Languages Department at Pablo de Olavide University. She is currently working on her Ph.D. about Margaret Atwood's reception and translation in Spain while she works as a Substitute Professor of Translation and Interpreting at Pablo de Olavide University. She has participated in several conferences with papers related to Atwood and Translation Studies.

### **Warmuzińska-Rogóż, Joanna**

#### **Le texte littéraire bilingue peut-il être exclu? Les enjeux créatifs et traductionnels dans la littérature au Canada**

La littérature québécoise, mais aussi d'autres littératures d'expression française au Canada recourent souvent à l'usage de deux langues, dans la plupart des cas le français et l'anglais, pour se positionner envers les enjeux linguistiques et identitaires propres au Canada. Qu'il suffise de rappeler *L'homme invisible* de Patrice Desbiens, un auteur Franco-Ontarien, ou encore *Transfiguration* écrit de concours par Edward D. Blodgett et Jacques Brault. Dans notre communication, nous nous pencherons sur différentes œuvres littéraires qui sont bilingues ou jouent sur différentes langues pour réfléchir si le bi- ou multilinguisme joue un rôle incluant ou bien plutôt exclu. De plus, nous regarderons de plus près comment cette dualité linguistique propre au Canada se situe par rapport à la présence des langues de minorités, notamment, celles des peuples issus des Premières Nations.

**Joanna Warmuzińska-Rogóż** est docteure habilitée à diriger les recherches, professeure de l'Université de Silésie, chercheuse à l'Institut d'Etudes littéraires et enseignante au Département de Philologie romane (l'Université de Silésie). L'auteure de deux monographies (*De Langlois à Tringlot. L'effet-personnage dans les Chroniques romanesques de Jean Giono – analyse sémio-pragmatique*, 2009 ; *Szkice o przekładzie literackim. Literatura rodem z Quebecu w Polsce*, 2016 – Prix Pierre Savard), co-rédactrice, avec Renata Dampc-Jarosz et Agnieszka Pośpiech, de la monographie *Identity Issues in European Literatures* (Vandenhoeck & Ruprecht Verlag, 2021), co-auteure, avec Krzysztof Jarosz, de *Antologia współczesnej*

*noweli quebeckiej* (WUŚ, 2011) et auteure de nombreux articles sur la littérature québécoise et la traduction littéraire.

**Wegierski, Mark**

### **Multiculturalism and Marginality in 2022: The Polish-Canadian Case**

Although, according to the statistics of the 2016 Canada Census, there are over a million persons of Polish descent in Canada, that group has a comparatively minor impact on Canadian society, politics, and culture. There are currently no opinion-columnists on staff in any of the major Toronto newspapers who could be identified as belonging to the Polish-Canadian community, nor do any such opinion-columnists in any major newspaper in the country come to mind. There are also very few authors of books by recognized publishers. There are very few federal and provincial members of parliament who could be identified as emphatically belonging to the Polish-Canadian community.

It could be argued that “objective” cultural influence and power does not mainly emphasize such phenomena as art exhibits, dramatic shows, symphony concerts, and poetry recitals. Rather, it means – at its most expansive definition -- the extensive participation of community-minded activists in well-funded, well-supported structures across the various institutions of Canadian society, such as the mass-media, the state bureaucracies, the education system (especially at the university level), and so forth. It also means the extensive funneling of government and major corporate philanthropic support to various facets of the community's activities. What can one say when even the post of the President of the Canadian Polish Congress is a volunteer position.

The arrival of Polish-Canadians increased the intra-European diversity of Canada. It could be argued that the initial definition of “multiculturalism” in Canada was mostly meant to refer to other European groups, apart from the English and French, especially Eastern and Southern Europeans. That definition has been mostly eclipsed since the 1980s, with the arrival of huge “visible minority” immigration.

Poles in Canada have mostly failed to establish a line of generational continuity. Thus, while young people continue to arrive from Poland, the young people of the generations born in Canada, are almost invariably lost to Polishness. There does not seem to be a strongly-active and more intellectual forum or setting or context where a dynamic, intermediary, somewhat enduring, emphatically Polish as well as *Canadian* identity can get underway and be worked out. The prevalent, current-day mood of postmodernism and multiculturalism in Canada should in theory encourage the construction of various, strongly-felt *intermediary* identities – one among which could be the Polish-Canadian. However, this does not appear to be happening, as far as the creation of a more collectively-felt and lasting identity for those persons.

**Mark Wegierski** (Polish Institute of Arts and Sciences in Canada (PIASC) was born in Toronto of Polish immigrant parents over sixty years ago, and has lived there for virtually his entire life. He holds a BA(Hons) in History and English Literature, MA in History, MLS, and Certificate in Creative Writing from the University of Toronto; and a Graduate Certificate in Creative Writing from Humber College (Toronto). He has been published in the scholarly journals,

*Review of Metaphysics*, *Telos*, and *Politeja* (Krakow: Jagiellonian University), among others, and in the popular publications *Alberta Report*, *Books in Canada*, *Chronicles*, and *The World & I*, among others. He has appeared in the mass-circulation dailies *Calgary Herald*, *Ottawa Citizen*, *Saint John Telegraph-Journal (New Brunswick Reader)*, and *Providence Journal* (Rhode Island), among others. He has also been published in Polish, Polish-Canadian, Polish-American, Polish-Australian, British, and German popular publications, including *Arcana* (Krakow), *Obywatel* (The Citizen), *Miedzynarodowy Przegląd Polityczny* (International Political Review), and the revived *Quarterly Review*. An article of his about Canada was reprinted in *Annual Editions: World Politics, 1998-99* (Dushkin/McGraw-Hill, 1998). An essay of his was published in the scholarly collection *Literatura polska w Kanadzie: Studia i szkice* (Polish literature in Canada: Case studies and essays), ed. Bozena Szalasta-Rogowska (Katowice: University of Silesia, 2010).

**Wei, Li**

### **Canadian “Leftist Little Magazine” and the Radical Representations of Canadian Literary Modernism**

The first half of the 20<sup>th</sup> century witnessed a critical period in which modernism and the cultural-left jointly promoted the growth of a newly emerging radical leftist literature with modernist features in Canada. In the wave of Marxism and other socialist trends, Canadian “leftist little magazine” emerged and formed a basic channel and front line to publish leftist literary productions and spread leftist political thoughts. Contemporaneously, as representative modernist writers and women editors, Flora Dennison, Margaret Fairley, and Dorothy Livesay showcased a junction of modernism and radical leftist thoughts in Canadian literature and culture via their radical social consciousness, literary writings, and editing activities; whereas the mainstream political ideology and the patriarchal discourse narrative in Canadian literary history ignored the contributions of leftist women editors and marginalized their “leftist little magazine” as an “alternative narrative”.

This paper, from the perspective of historical materialism, aims to streamline and re-evaluate the women editors’ contributions and influences in the evolution of Canadian literary modernism. By discussing primarily the career of Dennison, Fairley, and Livesay, the paper argues that, though historically undervalued or marginalized, women editors/leftist writers expedited the creative ideas and literary activities of “leftist little magazines” with the sociopolitical views of the left in Canada; they connected Canadian modernism and leftist culture by combining socialist political criticism with modernist aesthetic innovations; and their editorial practices of “leftist little magazines” interwove with the development of Canadian literary modernism, enriched the composition and connotations of literary modernism, and constructed a new ideological, political and literary discourse; Therefore, as an integral part of historical records of Canadian leftist literature and culture, women editors and “leftist little magazines” enhanced a unique paradigm of leftist women literature and radical political poetics in Canadian literary modernism.

**Li WEI** is a Professor of English, holds a PhD in Comparative Literature and World Literature, and takes the positions of a supervisor for Doctoral & M.A Students, Director of the Canadian Studies Center & a leading scholar in the Foreign Languages College at Inner Mongolia University in China, and a Standing Board Member of the Association for Canadian Studies in China. She has conducted research as Visiting Scholar/Professor for four years in Canada, respectively at Carleton University in Ottawa, Concordia University, Victoria University, and University of British Columbia. She chairs two projects of China National Social Sciences Funds. She has published over thirty academic papers in international and domestic academic journals, published two academic books of literary studies, edited one anthology of Modern English-Canadian poetry, chaired seven Canadian international projects, and won the Special Award for Canadian Studies by the Canadian government. Her research interests cover studies on English language and literature, English teaching methodology, Canadian literature and culture, literary translation, and comparative literature.

**Weiss, Allan**

### **Genre, Genre Fiction, and the Construction of the Canadian Literary Canon**

The terms “genre,” “genre fiction,” and “literary fiction” are often the sources of controversy and misunderstanding. We know that a genre is a literary type or kind, yet conventionally certain genres, notably those labeled “popular genres” or, as a group, “genre fiction,” have been marginalized in many national canons, including the Canadian one. Among those fictional genres treated as “subliterary” and therefore outside the Canadian canon are science fiction and fantasy. For decades, they have suffered general exclusion from serious treatment by scholars and tastemakers of Canadian literature. The fact is, however, that many works of fantastic fiction, like James de Mille’s *A Strange Manuscript Found in a Copper Cylinder* (1888) and more recently Margaret Atwood’s *The Handmaid’s Tale* (1985) and the Maddaddam trilogy (2003-2013), have been treated as “literary” texts deserving of canonical inclusion. Furthermore, many of the authors usually considered canonical, like Hugh MacLennan, Margaret Laurence, Hugh Hood, and M G. Vassanji, have written works of fantasy and science fiction. My paper looks at the national and international causes of the exclusion of most Canadian fantastic literature, focusing on the roles of nationalism, publishing, and reputation and prestige in canon formation.

**Allan Weiss** is Professor of English and Humanities at York University in Toronto. His monographs *The Routledge Introduction to Canadian Fantastic Literature* and *The Mini-Cycle* appeared in 2021; he has also published articles and given conference papers on various topics in the fields of Canadian and fantastic literature. He has been Chair of the biennial Academic Conference on Canadian Science Fiction and Fantasy since 1996, and has edited three volumes of proceedings from the conference. He is also the author of three short story collections, *Living Room* (2001), *Making the Rounds* (2016) and *Telescope* (2019) and stories in journals and anthologies.

**Wood, Edyta**

**From Indigenous Exclusion to Decolonization in Alicia Elliott's *A Mind Spread Out on the Ground***

This paper explores the lasting impact of colonialism on Indigenous people in Canada, and their struggle against its insidious effects as reflected in Alicia Elliott's personal nonfiction book, *A Mind Spread Out on the Ground* (2019). Elliott (Haudenosaunee) in her collection of essays interweaves her life story with a range of sources including scientific research, scholarly articles, legal documents, and literary criticism. She provides the context which illuminates the ways in which colonialism continues to have a palpable influence on the current Indigenous lives, and how it has affected her family, and herself. The paper will try to trace the underpinnings of colonizing views aimed at dehumanizing Native people, and how the persistent, stereotypical tropes which portrayed them as "savage" and "primitive" have affected them in terms of their family lives, their sense of self-worth, their physical and mental health, contributed to intergenerational trauma, and shaped the perception of their writing. The context of legal issues, society's attitudes, and socio-economic conditions, demonstrates how the past and present, and these persistent colonizing frameworks are interrelated. The analysis will also investigate how Alicia Elliott approaches untangling herself from these colonizing patterns, and how she turns to decolonization through reaching for her community's Indigenous epistemologies, the transmission of her family and ancestors' love, and through empowerment and healing in the writing process. These decolonizing patterns are interrelated as well, and can be fruitful in dealing with marginalization and exclusion which framed Indigenous people's lives and narratives of and about them.

**Edyta Wood**, senior lecturer in the Faculty of Literary Studies at Kazimierz Wielki University in Bydgoszcz, Poland. She is interested in Indigenous literatures and cultures in Canada and the United States, and particularly Indigenous women's personal nonfiction writing in North America. She is a member of Indigenous Literary Studies Association, Polish Association for Canadian Studies, and Polish Association for the Study of English.

**Yuan, Jingjing**

**Trauma Narratives and Recovery Journeys: Re-mapping Contemporary English-Canadian Aboriginal Fiction**

The history of Canadian Aboriginal literature in English, from its inception in the 19<sup>th</sup> century up to date, has recorded a swarm of eminent native writers and their unremitting efforts in the arduous journeys of healing individual traumatic experiences and testifying communities' struggles against colonialism and hegemonism. The first wave of contemporary Aboriginal literature in Canada rose in early 1970s; and ever since, it has witnessed a flourishing increase in the number of new Aboriginal writers and literary writings in diverse genres, with an expending trend in themes from re-establishing individual confidence in a community to reconstructing ethnic culture in Canadian society. During this wave, there came an apparent turn to autobiographical or documentary style in Canadian Aboriginal fiction with Maria

Campbell's *Halfbreed* (1973) as a milestone. Successively, Jane Willis's *Geneish* (1973), Wilfred Pelletier's *No Foreign Land* (1973), Lee Maracle's *Bobbie Lee Indian Rebel* (1976) and Beatrice Culleton's striking novel *In Search of April Raintree* (1983) were released; whilst a prolific writer Thomas King's *A Coyote Columbus Story* (1992) and *Green Grass, Running Water* (1993) were both nominated for the Governor General's Award. Bringing fruitful outcomes, along with two impressive novels *Crazy Dave* (1999) by Basil Johnson and *Thunder Through My Veins: Memories of a Metis Childhood* (1999) by Gregory Scofield published in the ending year of the 20<sup>th</sup> century, Canadian Aboriginal fiction marched into a brighter millennium and continues thriving in the 21<sup>st</sup> century. Joseph Boyden's debut novel *Three Day Road* (2005) was nominated for a Governor General's Award, and remarkably, Thomas King's novel *The Back of the Turtle* (2014) won the Governor General's Award for English-language fiction, marking an inspiring event for Canadian Aboriginal literature and indicating a wider acceptance and equality from the mainstream society of Canada.

This essay, in the context of sketching the historical development of contemporary English-Canadian Aboriginal Fiction, interprets four influential novels—*Halfbreed*, *Green Grass & Running Water*, *The Back of the Turtle*, and *Three Day Road*, aiming at illustrating the fact that Canadian Aboriginal writers have set sail on a tough but hopeful voyage of healing and reconstructing from trauma by means of historical narratives and individual storytelling; and more significantly, the essay proposes to explore ways of preventing trauma from reoccurring by taking history as a mirror.

**Jingjing YUAN** is a PhD candidate in Comparative Literature and World Literature in the college of literature and journalism at Inner Mongolia University, China. Her research interests include Canadian literature and culture, literary criticism, literary translation, and comparative literature. She has published four papers in international and domestic academic journals. She was a visiting student (2019.05-2019.08) in English Department at University of Ottawa, Canada. Her awards include five scholarships from Inner Mongolia University, and a full scholarship from China Scholarship Council as a visiting doctoral student (2021) at University of Calgary, Canada.

**Żurawska, Anna**

**Du périphérique vers l'universel: *Le Mystérieux voyage de Rien* d'Antonine Maillet (2009)**

La littérature acadienne est considérée comme périphérique, régionale, mineure non seulement face à la littérature mondiale, mais aussi face à la littérature francophone en général et québécoise en particulier. L'œuvre d'Antonine Maillet, la plus fameuse représentante de cette littérature, est parfois appelée « une mythologie acadienne » ou « une immense comédie humaine acadienne » (Viau, 2008 : 323). On reconnaît également le mérite de Maillet d'introduire la littérature acadienne sur le chemin de la modernité (Boudreau 2006 : 42). Même si l'activité littéraire de Maillet ne change pas entièrement le statut périphérique de la littérature

acadienne, elle la rend, tout de même, plus visible et reconnaissable, aussi en dehors des frontières du Canada.

Le but de cette communication serait l'analyse de l'un des derniers romans d'Antonine Maillet, *Le Mystérieux voyage de Rien*. Ce choix est fait non seulement parce que les premières publications de l'écrivaine ont déjà été abondamment étudiées tandis que ses derniers ouvrages semblent susciter un moindre intérêt des chercheurs, mais parce que ce récit se présente comme un entrecroisement du périphérique et de l'universel dans le sens aussi bien géographique (l'espace est d'une grande importance dans son œuvre et dans la littérature acadienne en général) que celui d'échanges d'idées, le roman étant une sorte de conte philosophique nouant avec la tradition des Lumières, mais tout en restant attaché au contexte acadien.

**Anna Żurawska** est maître de conférences à la Chaire de Philologie romane de l'Université Nicolas Copernic de Toruń, en Pologne, elle a soutenu une thèse doctorale sur la correspondance des arts dans l'œuvre de Sergio Kokis. Ses recherches actuelles se concentrent autour de la question du (post-)sécularisme dans la littérature française et québécoise du XXI<sup>e</sup> siècle. Elle est également l'auteure de divers articles publiés, entre autres, dans *TransCanadiana*, *Romanica Silesiana*, *Romanica Wratislaviensia*, *Studia Anglica Posnaniensia*, *Quêtes littéraires*, ainsi que la corédactrice de l'ouvrage *Homo Spiritualis of the 20th and 21st centuries / Homo Spiritualis aux XX<sup>e</sup> et XXI<sup>e</sup> siècles* (2016).