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***Les cultures du Canada :  
au-delà du passé, vers l'avenir***

***The Cultures of Canada:  
Beyond the Past, Towards the Future***

***Le culture del Canada:  
oltre il passato, verso il futuro***

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# LIVRET DES RÉSUMÉS / BOOK OF ABSTRACTS

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## Langues et cultures du Canada dans *Tas-d'roches* de Gabriel Marcoux Chabot

Gerardo Acerenza

(Università degli Studi di Trento)

*Tas-d'roches*, roman de cinq cents pages publié en 2015 aux éditions *Druide* de Montréal, est un réel *ovni* littéraire. Gabriel Marcoux Chabot propose dans son texte l'histoire invraisemblable d'un personnage rabelaisien, un être exceptionnel, appelé *Tas-d'roches*. L'histoire est racontée en plusieurs langues et plusieurs variétés de langue qui se superposent les unes aux autres dans chaque page du roman : le français de référence, le français chevaleresque du Moyen-âge, l'anglais, l'espagnol, le français québécois, le chiac, le latin et la langue innue, la langue ancestrale des Montagnais.

Chacune de ces langues véhicule aussi bien une culture du Canada du passé (les Premières nations, la Nouvelle-France, etc.) que du Canada du présent (les Acadiens, les Québécois, etc.).

Dans notre communication, nous nous proposons de montrer que le plurilinguisme qui caractérise *Tas-d'roches* de Gabriel Marcoux Chabot reflète une dimension interculturelle et problématise l'interaction entre les différentes cultures du Canada tant du passé que du présent.

Gerardo ACERENZA est Professeur de Langue et traduction françaises au « Département des Lettres et Philosophie » de l'Università degli Studi di Trento (Italie). Il traduit les littératures francophones en italien (Cameroun et Québec) et il a publié plusieurs articles sur le débat linguistique au Québec, sur la traduction des canadianismes en italien et sur l'œuvre de l'écrivain québécois Jacques Ferron (*Des voix superposées : plurilinguisme, polyphonie et hybridation langagière dans l'œuvre romanesque de Jacques Ferron*). En 2019, il a édité le volume collectif *Qu'est-ce qu'une mauvaise traduction littéraire. Sur la trahison et la trahison en traduction littéraire*. En 2020, il a co-édité le volume collectif *Adaptation(s) d'histoires et Histoire(s) d'adaptation. Médias, Modalités sémiotiques, Codes linguistiques* et en 2021 il a co-édité le volume collectif *Tours et contours de la traduction* Avec Ali Reguigui et Julie Boissoneault.

## Revendications identitaires dans la littérature autochtone d'expression française au Québec

Carmen Andrei

(Université « Dunărea de Jos » de Galați, Roumanie)

Notre communication s'inscrit dans le créneau thématique de la créativité littéraire à l'œuvre dans la reconnaissance de la diversité, de l'altérité et de la pluralité culturelle. Nous partons dans cette étude d'un truisme rebattu qui ressort à l'évidence : identité et altérité plurielles sous-tendent l'effort de résilience politique, idéologique, culturelle, linguistique qui unisse les gens dans des rapports d'ouverture vers l'Autre, de tolérance et d'acceptation de la *différence*, de partage des valeurs communes, sinon de cohabitation conviviale et d'entente empathique.

Notre réflexion s'articule principalement sur l'affirmation identitaire individuelle et collective des jeunes auteurs autochtones d'expression française au Canada et la manière dont se tissent les vécus quotidiens dans le kaléidoscope des relations interhumaines. Après un survol de la situation de base générale des Autochtones, de la mosaïque canadienne et québécoise en données statistiques, notions, principes, rapports et mouvements (peuples, loi sur les Indiens, écoles résidentielles, Idle No More, Commission de vérité et de réconciliation, etc.), des lignes de force dans la littérature autochtone (tradition orale, double exigüité, survivance, territoire, juxtaposition des formes narratives, flottement des points de vue, chronotope de la résurgence, mise en portage, écriture d'une métalangue, etc.), nous nous pencherons sur les productions fictionnelles de quelques écrivains-phares qui ont immergé dans la contemporanéité. Nous nous appuyerons dans l'analyse sur de courts extraits tirés de Joséphine Bacon (à titre d'exemple, *Bâtons à message*), Michel Jean (*Kukum* notamment), et nous insisterons surtout des fragments en pointillé d'autant plus représentatifs de Naomi Kanapé Fontaine (deux récits-fictions, *Kuessipan* et *Shuni* et le slam « Nous nous soulèverons » de 2016).

Professeure des universités au Département de français, Faculté des Lettres, Université « Dunărea de Jos » de Galați, Roumanie, habilitée à diriger des recherches, Carmen ANDREI donne des cours magistraux de littérature française du XX<sup>e</sup>-XXI<sup>e</sup> siècles, de littératures francophones (belge, québécoise, océaniques, maghrébines) et de traduction littéraire. Elle a publié 10 livres dont 7 comme auteur unique et plus de cent vingt articles scientifiques dont une trentaine d'études en culture, identité et littérature canadiennes. Elle est écrivaine et traductrice littéraire assermentée.

## **The Limits of Canadian Exceptionalism: *Come From Away* and *Nîpawistamâsowin: We Will Stand Up***

Jennifer Andrews  
(Dalhousie University)

As Gillian Roberts argues in *Discrepant Parallels: Cultural Implications of the Canada-U.S. Border*, published in 2015, “while the language of friendship and neighbourliness...characterizes the official discourse of Canada-US relations,” she cautions that “Canadian citizens are positioned in multiple and contradictory ways at the Canada-US border” (5). In particular she notes that “Canadian cultural texts that examine the Canada-US border frequently touch on issues of hospitality, with border guards policing the passage of travellers” by either “officially welcoming citizens of each other’s countries across the line or refusing entry” (5). Roberts’ study is devoted to the exploration of “Indigenous and ethnic minority positions within Canada that” complicate predominant views of the nation and its border with the United States (5). This paper probes how Canada continues to wrestle with its desire to produce works that confirm and reinforce its exceptionality even as racial and ethnic minority populations within Canada continue to experience relations with the nation-state that are fundamentally hostile rather than hospitable.

I explore the limits of Canadian exceptionalism through a comparative reading of the popular feel-good Canadian-authored musical, *Come From Away*, and *Nîpawistamâsowin: We Will Stand Up*, a documentary film created by Saskatchewan Cree Sixties Scoop survivor Tasha Hubbard. *Come From Away* tells the poignant story of what happened in Gander, Newfoundland in the days following 9/11 when thirty-eight planes carrying roughly 7,000 passengers were unexpectedly diverted to the Gander airport, ultimately spending a week as guests of the local town and surrounding communities due to the shuttering of U.S. airspace. Based on an extensive collective of interviews conducted with Gander residents and plane passengers around the tenth anniversary of 9/11, Canadian writers Irene Sankoff and David Hein created the foundations of a workshopped production that would ultimately become the musical. As Canadian Prime Minister Justin Trudeau explains in the forward to the published 2018 volume, which includes the script, along with historical and contextual information about the region and the events before and after 9/11, the musical exemplifies “humanity at its best,” by depicting how through tragedy, “residents and newcomers build relationships and became friends across languages and cultures,” standing together “at a time when fear threatened to divide” people (5). Notably, he attributes the success of *Come From Away* to its Canadian roots, as a “Canadian musical, written by Canadians about Canada” which brought “Canadian creativity to Broadway, and showcased the Canadian spirit of compassion, resourcefulness, and generosity” (5). The prominence of Trudeau as a champion for *Come From Away* suggests that this musical has come to function as more than just an example of Canada’s ability to produce desirable cultural content for audiences at home and abroad. It also can be read as offering a vision of Canada that accords with and extends the country’s efforts to sustain its exceptionality in relation to the United States.

In contrast, *Nîpawistamâsowin: We Will Stand Up*, is an intimate portrait of the aftermath of the death of Colton Boushie who was shot and killed by white Saskatchewan farmer Gerald Stanley in August of 2016. The film initially follows the press coverage of his death and the subsequent trial of Stanley, providing historical and contextual information through film-maker Tasha Hubbard’s own relationship with her Indigenous son and nephew. It documents the family’s continued efforts to lobby various levels of the Canadian government (including a visit with the Prime Minister) before ultimately turning to the United Nations Permanent Forum on Indigenous Issues in New York City, where Boushie’s cousin requests that a study of “systemic racism against Indigenous peoples in Canada’s judicial and legal systems” be undertaken, and recognized as “a failure to uphold treaty rights” in what should be nation-to-nation relations (*Nîpawistamâsowin*). By putting these two works into an uncomfortable but necessary conversation, the paper examines how Canadian exceptionalism continues to proliferate south (and north) of the Canada-U.S. border and how *Nîpawistamâsowin: We Will Stand Up* challenges Canadian claims to be an inclusive and just nation, the “peaceable kingdom” that Northrop Frye so famously championed (361).

Dr. Jennifer ANDREWS is a member of the Department of English at Dalhousie University and currently in the second year of a five-year term as Dean of the Faculty of Arts and Social Sciences at Dalhousie. She has just published her third monograph, *Canada Through American Eyes: Literature and Canadian Exceptionalism*, with Palgrave Macmillan. She holds a SSHRC Insight Grant (2022-2027) to continue her research on American depictions of Canada and comparative Canadian-American studies in English.

## Healing the Scars Left by Colonialism: Clayton Thomas-Müller's *Life in the City of Dirty Water*

Mattia Arioli  
(Università di Bologna)

This presentation wishes to discuss the way in which Clayton Thomas-Müller's *Life in the City of Dirty Water* (2020) explores the effects of colonialism on his family and on his ethnic group. This autobiography narrates the ongoing legacy of governmental/settler violence. It makes clear that the protagonist's life is not at all exceptional. Indeed, there have been many children living similar traumatic experiences. Indigenous children often used fantasy and toys as an escape from domestic and sexual abuse, enduring the intergenerational trauma of Canada's residential school system, which is often inherited in the form of "postmemory" (Hirsch, 2012). In particular, the effects of colonial violence are mainly presented through two main interrelated concepts: addiction and "extractivism" (Simpson, ). The autobiography also infers a correlation between the way in which Native men and women become addicted to the jobs, often provided by extractive industries, and the way many Indigenous people become addicted to booze and crime. Both phenomena are side effect of colonialism, which requires Indigenous resources and acquiescence. Hence it becomes clear how Indigenous communities are particularly receptive to environmental loss. As Mihaela Mihai and Mathias Thaler (2023:3) discussed, "Communities disproportionately harmed by the combined effects of colonial history and capitalist exploitation – Indigenous peoples and socio-economically marginalized groups – are riven by anguish and desolation at various forms of natural degradation". Yet, it is important to remark that Thomas-Müller's autobiography does not focus exclusively on colonialism, but it also presents forms of activism that aims to resist colonial violence and make Indigenous communities resurge. Clayton is not just a victim of history, but he is also an individual immersed in Cree spirituality, and who embraced the rituals and ways of thinking vital to his heritage. His summer visits to his great-grandparents' trapline in his home territory of Pukatawagan in northern Manitoba allowed him not only to reconnect with the land, but also engage with different forms of activism that extends well beyond the local and advocate to a (global) rethinking of our relations to the human and inhuman world.

Mattia ARIOLI is a research fellow at the Department of Modern Languages, Literatures and Cultures (LILEC) at the University of Bologna, where he earned his Ph.D. with a thesis on the memory of the Vietnam War in graphic narratives that received an honorable mention at the Agostino Lombardo Award, 2022 edition. His main research interests include cultural memory studies, comics, Asian American literature, indigenous productions, and visual culture. He authored several essays on war comics and trauma, published in national and international journals. In 2023, he was a runner-up for the John A. Lent Award, given by the International Comics Art Forum (ICAF).

## **De la conscience à la compétence métalinguistique : comment le discours littéraire forge l'autorité de l'écrivain et légitime une langue minoritaire**

Francesco Attruia  
(Università di Pisa)

Bien qu'elles soient minoritaires au sein du Canada, les variétés de français parlées au Québec et dans les provinces maritimes ne sauraient être qualifiées de « périphériques ». Alors que le français laurentien jouit depuis une cinquantaine d'années d'un statut mieux reconnu à la suite de l'aménagement linguistique et des changements culturels issus de la Révolution tranquille, la variété acadienne fait l'objet de programmes de revitalisation de plus en plus développés, grâce notamment à la vitalité de la communauté – issue de la diaspora acadienne – qui habite de façon hétérogène les anciens territoires de l'Acadie. Il en est tout autrement dans les provinces canadiennes à l'Ouest des Grands Lacs et dans les isolats américains, où les francophones sont sans cesse confrontés à l'assimilation linguistique et à l'infériorisation culturelle exercées par la majorité anglophone (Boudreau, 2018). L'insécurité linguistique qui en découle se double alors d'un sentiment de culpabilisation lié, d'une part, à l'ambivalence du rapport des francophones à l'anglais, partagés entre attrait et répulsion, et d'autre part à l'idéologie du standard qui hante toujours les pratiques discursives des locuteurs (Boudreau, 2016a ; 2021 ; Remysen 2018 ; Feussi & Lorilleux, 2020). Notre communication vise à interroger le statut d'autorité de l'écrivain (Compagnon, 2000 ; 1998), que nous souhaitons articuler sur la question sociolinguistique du maintien et de la revitalisation de la variété de français parlée dans la province de l'Alberta, au Canada. Nous nous attacherons à observer, en nous servant des acquis de la linguistique variationniste et de contact (Spaëth, 2010 ; Hebert, 2021), comment Joëlle Préfontaine – dramaturge, chanteuse et chorégraphe franco-albertaine – construit un « contrediscours » idéologique de légitimation autour du vernaculaire parlé dans les Prairies de l'Ouest, aussi connu comme Rural French. Le corpus est représenté par ses deux ouvrages « théoriques » : le manifeste *J' parle mal pis j'aime ça* et *Lettre non lue* (2021). L'objectif est de montrer que Préfontaine ne fait pas tout simplement appel à une « conscience » métalinguistique, qui permettrait à tout locuteur de s'exprimer sur son propre dire, de manière réflexive (Jakobson, 1963) ou sui-référentielle (Berrendonner, 1982). Car il nous semble que l'artiste et militante se sert plus subtilement d'une démarche esthétique qui affiche une « compétence » métalinguistique, en combinant l'approche ethnographique et écologique de la récolte des « données » avec la « performance » sur scène, ou à travers la lecture scénique, des faits langagiers (alternances de code, emprunts, éléments prosodiques, etc.). De cette manière, elle exhibe une posture que nous qualifions de « parascientifique », car subjectivement orientée, et qui témoigne d'une autorité épistémique légitimée à s'exprimer en matière de langue.

Francesco ATTRUIA enseigne la langue et la linguistique françaises à l'Université de Pise. Il est titulaire d'un doctorat en co-tutelle en « Linguistica francese » et en Sciences du langage des Universités de Brescia et de Lorraine. Ses recherches portent sur la variation du français en Amérique du Nord et sur l'analyse des discours littéraires et du Web 2.0 Il co-dirige la collection « Francophonies itinérantes » chez Pisa University Press, et coordonne un projet de recherche sur les idéologies linguistiques et les littératures périphériques.

## Une nouvelle histoire américaine en français

Ewelina Berek  
(Université de Silésie)

La découverte du Canada par le célèbre navigateur malouin Jacques Cartier et l'époque de la Nouvelle-France sont des sujets auxquels on revient souvent dans la littérature d'abord canadienne-française, puis québécoise. Aussi une histoire enjolivée de cette époque, avec ses héros mythiques tels Jacques Cartier et Samuel de Champlain, n'a-t-elle cessé d'alimenter depuis le XIX<sup>e</sup> siècle les travaux d'historiens, d'historiographes et d'essayistes. La figure de Cartier ainsi que les principaux acteurs du régime français pullulent aussi dans les textes qui s'écrivent actuellement, surtout dans les romans dits historiques. Les écrivains s'en prennent à des sujets historiques difficiles pour faire perdre à l'Histoire « sa majuscule » et d'ajouter de nouvelles pages à l'épopée de la colonisation française de l'Amérique du Nord. D'ailleurs le navigateur français a longtemps été l'objet d'une mythification par les auteurs canadiens-français nationalistes, ce qui n'est plus le cas vu les changements dans les relations entre le nouveau monde et la vieille Europe.

Il serait donc intéressant de repenser comment se recréent la figure de Jacques Cartier ainsi que l'histoire de la Nouvelle-France dans la littérature du Québec à la fin du deuxième et au début du troisième millénaires. À cette nouvelle réécriture de l'Histoire américaine s'ajoute donc une nouvelle vision de l'Amérique française qui est loin d'une « lecture réconfortante ».

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. Elle a aussi publié quelques articles sur la littérature québécoise et a co-édité en 2011, avec Marcin Gabryś et Tomasz Sikora, un ouvrage collectif *Towards Critical Multiculturalism: Dialogues Between / Among Canadian Diasporas / Vers un multiculturalisme critique : dialogues entre les diasporas canadiennes* (Katowice : Agencja Artystyczna PARA, 2011, 476 pp.) Ses recherches portent sur la littérature contemporaine du Québec.

## Medievalism and Cultural Plurality in Guy Gavriel Kay's Fantasy Fiction

Sylwia Borowska-Szerszun  
(University of Białystok, Poland)

Guy Gavriel Kay is a contemporary Canadian writer, who has so far authored fifteen fantasy novels—popular both in Canada and abroad—and a collection of poetry. Combining the elements of fantasy and history, most of his novels are deeply inspired by the Middle Ages—both European and non-European, which demonstrates that Kay's fiction significantly diverges from Anglo-centric patterns that provide basis for much contemporary fantasy. Fantasy literature, especially medievalist fantasy, is also frequently considered as an inherently conservative genre due to its reliance on quasi-medieval settings, which unsurprisingly include monarchical feudal societies, and feature male heroes who wield agency through violence. Whether idealized as the “natural” and “original” condition of human society or depicted as “dark ages” of humanity (Matthews), the very concept of the Middle Ages is one of the most popular – and one of the most misrepresented and clichéd – settings of fantasy literature. And yet, despite this medievalist fantasy contributes significantly to perpetuating the cultural memory (in Ian Assman's nomenclature) of the Middle Ages, shaping our perception of the period and perpetuating the myths tinted by nationalist, supremacist and patriarchal nostalgia.

In this paper, I propose to look at how medievalist fantasy can challenge these myths and promote cultural diversity by focusing on Kay's debut trilogy *The Fionavar Tapestry* (1984-1986). The trilogy is an epic tale, in which five contemporary students from Toronto are drawn into the fantastic world of Fionavar and have to find their roles in a full-scale conflict between good and evil. Although inspirations by Tolkien's *Lord of the Rings* are visible in these novels, Kay's worldbuilding is far from derivative and aims to include more culturally diverse context. In this paper, I will examine some of Kay's narrative and worldbuilding strategies, in particular 1) mythological inspirations, 2) transformation of the Arthurian myth, and 3) the inclusion of characters clearly inspired by indigenous cultures, to determine how successful *The Fionavar Tapestry* is at challenging the cultural memory of stereotypical Middle Ages and promoting a vision of a more culturally diverse world.

Sylwia BOROWSKA-SZERSZUN, Ph.D., is an Assistant Professor at the University of Białystok (Poland). She is co-editor of two collections of essays – *Images of the Anthropocene in Speculative Fiction: Narrating the Future* (2021) and *Fantasy and Realism* (2019) – and an author of numerous articles related to various aspects of the fantastic. She is a member of the Polish Association of Canadian Studies. In April – July 2022 she was a Visiting Fellow at The Robarts Centre for Canadian Studies at York University. Her research focuses on the intersections of cultural memory, medievalism and fantasy literature. Currently, she is working on the project devoted to memory and medievalism in Guy Gavriel Kay's fiction.



## **Marie-Claire Blais et la tradition de demain**

Angela Buono

(Università di Napoli « L'Orientale »)

Écrivaine de renommée internationale récemment disparue, Marie-Claire Blais a témoigné, par son activité intense et prolongée, de l'évolution de la société et de la culture québécoises, tout en modifiant son écriture au fur et à mesure. Le style bref et saccadé de ses œuvres de jeunesse a cédé la place à l'ampleur musicale des écrits de la maturité, élargissant de plus en plus la perspective intimiste du début à une vision collective de la conscience, par le biais d'un long discours ininterrompu à plusieurs voix. Les thèmes romanesques ont également reflété cet élargissement de la conscience d'auteur, se déplaçant du particulier à l'universel, des drames intimes aux tragédies de l'humanité, des parcours individuels aux chemins de la grande Histoire. Tout au long de cette œuvre abondante et originale, la mémoire revêt un rôle fondamental en tant que fil rouge entre le passé historique et l'actualité du présent, clé de lecture de ce dernier et héritage incontournable pour l'avenir. Cette approche mémorielle de l'écriture se manifeste de façon accomplie, au niveau de la forme et des contenus, dans le long cycle romanesque qui a débuté en 1995 par *Soifs* jusqu'à la publication posthume, en 2022, du dernier volet inachevé *Augustino* ou *l'illumination*. Cependant, les thèmes et motifs et les stratégies de narration composant cette écriture tout originale et particulière s'annonçaient déjà bien des années auparavant, dans un roman paru en 1979, *Le sourd dans la ville*, où la tradition culturelle canadienne-française et l'histoire de l'humanité s'enchevêtrent : l'imaginaire religieux qui pointe dans les noms des personnages, la mémoire de l'Holocauste, l'héritage de l'art composent le tableau du présent d'une journée de printemps préfigurant, pour le bien et pour le mal, la vision blaisienne de l'avenir.

Angela BUONO enseigne les littératures francophones à l'Université de Naples "L'Orientale". Spécialiste de la littérature franco-canadienne et québécoise, elle a fait partie du Conseil de Direction de l'Association Italienne d'Études Canadiennes de 2011 à 2021. Elle a écrit de nombreux articles et prononcé plusieurs communications sur l'œuvre de Marie-Claire Blais, de Hédi Bouraoui, sur les écritures migrantes et le multiculturalisme, et sur les littératures des Premières Nations du Québec. Ses intérêts de recherche portent actuellement sur les nouvelles approches critiques des littératures émergentes.

## Mezzo secolo di Canada: un itinerario di ricerca e di conoscenza

Luca Codignola

(Senior Fellow at the University of Notre Dame and Adjunct Professor at Saint Mary's University)

L'auteur raconte son expérience canadienne à partir de son tout premier voyage inattendu au Canada en 1969, puis comme étudiant en histoire à l'Université de Toronto, et plus tard en tant que professeur invité dans plusieurs universités canadiennes et québécoises. Son intérêt pour le Canada a coïncidé avec les années où le gouvernement canadien a investi le plus dans le développement des études canadiennes au niveau international. C'est ainsi qu'il a été parmi les membres fondateurs du Conseil international d'études canadiennes et son premier président non-Canadien, de 1985 à 1987. Spécialiste en histoire moderne (XVI<sup>e</sup>-XVIII<sup>e</sup> siècles), il a été un pionnier de la recherche sur le Canada dans les archives italiennes et surtout celles du Vatican durant plusieurs années, en collaboration avec les Archives publiques du Canada. À titre d'universitaire, il s'est rarement aventuré à commenter les enjeux contemporains dans ses écrits. Toutefois, il a suivi avec intérêt et passion les événements politiques survenus au Canada et au Québec. Il fut ainsi témoin de plusieurs moments clés de l'histoire du Canada, tels que les deux référendums du Québec, le rapatriement de la constitution, la politique du multiculturalisme, l'essor de la multiethnicité dans les grands centres urbains, sans oublier le mouvement récent lié à la rectitude politique qui apparaît maintenant comme une caractéristique marquante du Canada parmi les pays du monde occidental.

Luca CODIGNOLA, FRSC, is Senior Fellow at the University of Notre Dame and Adjunct Professor at Saint Mary's University (Halifax). In 2016 he was elected to the Royal Society of Canada. He is best known for his work on the Roman Catholic church in the North Atlantic area in the early modern era. He has also written on early European expansion. Among his latest books, see *Colombo e altri navigatori* (2007), *Le Saint-Siège, le Canada et le Québec* (2011), *Little Do We Know: History and Historians of the North Atlantic* (2011), *Guerra d'Indipendenza americana* (2016), *Storia del Canada* (2<sup>nd</sup> edition, 2018, with Luigi Bruti Liberati), and *Blurred Nationalities across the North Atlantic* (2019). His latest article is "L'insignifiance des identités nationales dans les échanges entre l'Amérique du Nord et la péninsule italienne à l'âge des révolutions (1763-1846)," in Marie-Christine Michaud et al., eds., *Ici, là-bas, ailleurs. Le transnationalisme dans les Amériques (XVI<sup>e</sup>-XXI<sup>e</sup> siècle)* (2022).

Luca CODIGNOLA, MSRC, est Senior Fellow au Cushwa Center for the Study of American Catholicism de la University of Notre Dame (États-Unis) et professeur associé à la Saint Mary's University de Halifax. En 2016 il a été élu à la Société royale du Canada. Son champ de recherche principal est l'histoire de l'Église catholique dans la région de l'Atlantique du Nord du XVII<sup>e</sup> au début du XIX<sup>e</sup> siècle. Il a écrit aussi sur l'histoire de la première expansion européenne. Parmi ses livres les plus récents, voir *Colombo e altri navigatori* (2007), *Le Saint-Siège, le Canada et le Québec* (2011), *Little Do We Know: History and Historians of the North Atlantic* (2011), *Guerra d'Indipendenza americana* (2016), *Storia del Canada* (2<sup>ème</sup> édition, 2018, avec Luigi Bruti Liberati), et *Blurred Nationalities across the North Atlantic* (2019). Son dernier article est "L'insignifiance des identités nationales dans les échanges entre l'Amérique du Nord et la péninsule italienne à l'âge des révolutions (1763-1846)", dans Marie-Christine Michaud et al. (dir.), *Ici, là-bas, ailleurs. Le transnationalisme dans les Amériques (XVI<sup>e</sup>-XXI<sup>e</sup> siècle)* (2022).

## Mental Health and Italian-Canadian Literature

Carmen Concilio  
(University of Torino)

After Miriam Toews, who might be considered as representative of a minority, since she emerged from a Mennonite community, speaking Plattdeutsch, became popular with narratives concerning mental fragility and family sagas, possibly she has reinvigorated a genre: narratives about mental illness.

Therefore, I would like to study the new representations of Mental Health in Italian-Canadian Literature. The project aims at exploring and analyzing a corpus of works, including Eufemia Fantetti's *My Father, Fortune-Tellers and Me* (2019), Nino Famà *The Secret Room* (2008) - *La stanza segreta* (2024) – Licia Canton's *The Pink House and Other Stories* (2018) and "Healing, One Story at a Time" (2016). This critical studies will be conducted not only under the framework of academic bibliography, such as to begin with Mary Lassance Parthun's "The Incidence of Mental Illness among Italians in an English-Canadian City". But also thanks to *Medical Anthropology*, edited by Francis Grollig and Harold B. Haley, Berlin, New York: De Gruyter Mouton, 2011, pp. 117-128.

Carmen CONCILIO is Full professor of English and postcolonial Literature at the University of Torino. She is recipient of the Canada-Italy Innovation Award 2021, she is former President of the Italian Association of Postcolonial Studies, and former Director of the BA course in Modern Languages and Literatures. She is part of the Scientific Board of the Centre for research in Digital Humanities DISH at UniTo. Her research concerns postcolonial studies, migration and diaspora studies, environmental studies and ecocriticism, digital humanities, and Alzheimer's and ageing studies. Her works involved Canadian authors such as Nino Ricci (translation), Marlene Creates (DH) and Alice Munro (aging studies). Author of *Imagining Ageing, Representation of Age and Ageing in Anglophone Literature* (Transcript 2018); curator of *Covid-19 & Us. Seniors' Letters to the Future* (Nuova Trauben 2019) in cooperation with AICW Canada; guest editor of *Italian Canadiana* vol. 37.1 (spring 2023).

## **The Battle of the Winnipeg Cenotaph: Conflicting Memories and Contested Identities in a Divided City**

Robert Cupido

(Mount Allison University, Sackville)

The experience of Winnipeg during the interwar years confutes the historian Jonathan Vance's claim that the impulse to memorialize the "glorious dead" of the Great War by erecting a "fitting monument" to their sacrifice "replicated the wartime experience by bringing together diverse elements of the community and directing their efforts towards a common cause." (Vance, *Death So Noble*, 208) In Winnipeg the protracted, acrimonious process of memorialization, far from binding different segments of the community more closely together through collective mourning rituals, served instead to reproduce and even reinforce the profound social and political cleavages that divided the city along class and ethnic lines. In Winnipeg the influence of imperialism as the political and cultural expression of a dominant British ethnicity were, during the interwar period, strengthened by its ability to exploit the powerful atavistic appeal of military heroism and sacrifice. In the 1920s many British-Canadians persisted in viewing the Great War as a holy crusade for the preservation of the Empire that, far from setting Canada on the path to independent nationhood, had created "a feeling of greater sympathy and understanding between the Mother Country and the Dominions"; and further widened the gulf between Winnipeg's Anglophone majority and the city's mainly East European immigrant population, physically segregated in the North End, which was associated with disloyalty and Bolshevist revolution. This identity was enacted and maintained through frequent patriotic rituals, such as the militaristic observances of Decoration Day that commemorated and celebrated all those Winnipeggers who had died in the service of the British Empire. After 1918 it was represented above all by the formation of the exclusively Anglo-Canadian Soldiers' Relatives Association, and by the privately funded Next-of-Kin Memorial that it erected on the grounds of the Manitoba Legislature. The local Canadian Club argued the need for a publicly funded monument that would serve as a ceremonial "sacred space" for the entire community, not just its Anglophone elite. With the endorsement of the municipal government, a more broadly based committee was formed in 1924, which decided to commission a "simple and dignified" memorial in the form of a cenotaph.

A violent controversy erupted when it was revealed that the winning design had been submitted by the distinguished Toronto sculptor Emmanuel Hahn, who also happened to be a naturalized Canadian of German background. The ensuing public debate polarized the city and pitted two opposing visions of Canada against each other: a civic, pluralistic, pan-Canadian definition of nationhood and citizenship versus a xenophobic, racially determined identity narrowly defined in terms of Britishness and whiteness. The so-called "Battle of the Winnipeg Cenotaph" calls into question the hegemonic status of the Great War as Canada's most important foundation myth and icon of national unity. It demonstrates instead that in Canada's most ethnically diverse and socially divided city the collective memory of the Great War was multivocal and contested, and could serve as the vehicle for more than one political agenda and definition of national identity.

Robert CUPIDO is a Lecturer in History & Canadian Studies at Mount Allison University in Sackville, New Brunswick. His current teaching activity and research interests focus on public history and commemoration, especially in relation to the two world wars, education and issues of Canadian citizenship and identity.

## Globalization, Communication, and the Interplay of Languages and Cultures in Canada

Francesca D'Angelo  
(Università di Bologna)

The process of globalization has significantly impacted the dynamics of language and culture encounter in Canada, fostering a unique and diverse sociolinguistic landscape. As the country's multicultural fabric continues to expand through immigration and technological advancements, the development of means of communication plays a pivotal role in promoting interaction and understanding between languages and cultures. Indeed, globalization has led to increased international mobility, trade, and communication, breaking down geographical barriers and promoting cultural exchanges across borders (Tomlinson, 1999). In Canada, this phenomenon has been particularly evident due to its welcoming immigration policies and diverse population (Kymlicka, 2003). Consequently, Canadian society comprises a plethora of linguistic communities, including indigenous languages, English, French, and an array of immigrant languages (Statistics Canada, 2016).

Besides, advancements in communication technologies have been instrumental in facilitating language encounters and cultural dialogue (Castells, 2011). Social media, video conferencing, and instant messaging platforms enable seamless communication between individuals from different linguistic backgrounds, transcending traditional language barriers. This has been particularly significant in Canada, where technological connectivity has nurtured linguistic pluralism and encouraged intercultural learning (Thorne & Reinhardt, 2008). If on one hand, linguistic diversity contributes to a rich tapestry of cultural expressions and identities (Cummins, 2012), on the other hand, it may also lead to challenges in education and social cohesion (Kanno & Norton, 2003).

The work explores the implications of globalization on linguistic diversity and cultural exchange in Canada, drawing on relevant academic literature and research to shed light on the complex interplay between globalization, communication, and cultural pluralism. Indeed, globalization and the development of communication means have significantly influenced the encounter between languages and cultures in Canada. While fostering intercultural understanding and pluralism, they also present challenges that require careful consideration and policy responses. Emphasizing the positive aspects of linguistic diversity and promoting the exchange of cultures can lead to a more harmonious and cohesive society in the Canadian context.

Francesca D'ANGELO is a Research Fellow in English Translation at the Department of Translation and Interpreting Studies of the Alma Mater Studiorum University of Bologna. Her research project deals with museum communication and accessible communication in English. She conducted her Ph.D. study on bilingualism in co-tutorship between the University of Salerno and the University of Edinburgh. She is specialised in Third Language Acquisition, translanguaging, cognitive translation, ESPs, and gender studies from a sociolinguistic perspective. She has been a consultant with expertise in gender-fair linguistic strategies and women's rights in academia at the University of Salerno. She has gained experience teaching English Language and Linguistics, discourse analysis, and ESPs from Bachelor's to Ph.D. level. She has published articles, book chapters and reviews in international journals. She is on the board of *Studi di Glottodidattica*, *Frontiers in Psychology*, and *Science Journal of Education*. Among her most recent works: *Teaching and Learning Third Languages*. Bristol: Multilingual Matters.

## **Insights into 21st Century Italian Migration Patterns in Canada**

Guido D'Elia

(York University, Toronto)

Based on the latest Italian census data, over 20,000 Italian citizens and non-citizens emigrated to Canada between 2000 and 2020, resulting in a notable increase since the end of the 20th century. The trend of Italian emigration has continued in the new millennium, as many young professionals are seeking better opportunities abroad. However, recent scholarly work suggests that the push factors behind this migration phenomenon now cover a range of reasons beyond just work prospects. As a result, Italy has produced a new wave of 21st century migrants, and Canada has welcomed thousands of newcomers as its immigration system has evolved since the introduction of its point-based system in 1967. This paper aims to explore the shifting migration patterns in the 21st century and provides new insights from a case study of the latest Italian immigrant group to Canada. By examining their immigration experience, this study offers new perspectives on the changes in the migration phenomenon.

Guido D'ELIA is a PhD Student in the Department of History at York University in Toronto, Canada. His research focuses on Italian migration in Canada, modern and contemporary Europe, and transnationalism.

## **Cultural Diversity in Canadian Fantasy Literature by Female Writers**

Ewa Drab

(University of Silesia in Katowice)

The proposed paper would focus on the portrayal of the impact the diverse origins of Canadian writers have on the shape of contemporary Canadian imaginative fiction. It would be argued that the multicultural character of the latter is accentuated also through the mechanisms of fantasy literature, which allows for the seamless merging of various cultural threads.

The analyzed instances would include the selected works of contemporary imaginative fiction that incorporate the representation of diverse cultures already embedded in the Canadian literary landscape. The central example would be Cherie Dimaline's work, compared in the subsequent stages of the paper with the novels by Nalo Hopkinson and Silvia Moreno-Garcia. Dimaline's books, namely *The Marrow Thieves* (2017) and *The Empire of the Wild* (2019), offer stories rooted in the indigenous culture and history. The former depicts the potential future where the indigenous people are hunted for their bone marrow, thus bringing to mind the cruel treatment given the the native inhabitants by Canadian Indian residential schools. The latter employs the myth of the rogarou to raise the subject of the indigenous heritage in reference to the Métis struggling over their land. For the necessary contrast, additional works combining fantasy and the Canadian context with different cultures would be commented upon. In *Brown Girl in the Ring* (1998) by Nalo Hopkinson, futurist and ecologically-compromised Toronto provides a setting for a story involving Afro-Caribbean folklore and mythology, whereas Silvia Moreno-Garcia's novel entitled *Gods of Jade and Shadow* (2019) ignores the Canadian references completely, despite the author being tagged as a Canadian writer, and delves into the two-layered historical fantasy exploring the Mexican culture and the Mayan gods. All the cited examples would contribute to the image of Canadian imaginative fiction composed of culturally diverse voices.

Ewa DRAB works as an Assistant Professor at the University of Silesia in Katowice. In her research, she focuses upon 21st-century imaginative fiction: (historical) fantasy, dystopia, and (African) futurism, also in terms of translation, but mainly in the context of how the past, the future, and thematic parallels with the consensus reality are represented in these genres. She is also interested in the topics of oppression, diversity, and hybridity as shown from the fantastic perspective, especially in multiethnic and young adult SFF. Author of almost 30 publications in English, French and Polish, she is now working on the project "Interaction of Reality and the Fantastic in Contemporary Fiction".

**Barbe Blue le maudit Québécois de Camille de Cussac : réécriture et illustration d'un conte perraultien en sauce québécoise**

Andrea Fanton  
(Université de Udine)

En vertu de leur propre nature, les contes ont toujours été un outil éducatif, car ils véhiculent des significations et des enseignements profonds. Traditionnellement associés à la culture populaire, ils sont également porteurs des traits distinctifs caractérisant une culture. En effet, la lecture des contes de fées ne se limite pas à un pur plaisir littéraire, mais elle permet de découvrir des univers autres – réels ou imaginaires – notamment aux jeunes lecteurs et lectrices. L'illustratrice et écrivaine française Camille de Cussac a publié récemment l'album de jeunesse *Barbe Blue le maudit Québécois*. Dans cette réécriture du célèbre conte perraultien, l'auteure parisienne propose une nouvelle et moderne Barbe Bleue : le méchant personnage vit dans le Montréal de nos jours, il travaille à l'île de Terre-Neuve et il parle le français québécois. À l'aide des illustrations, des stéréotypes, des expressions idiomatiques et des locutions du Canada francophone, l'auteure rapproche les jeunes lecteurs et lectrices francophones de la culture québécoise. Quels sont alors les aspects linguistiques et culturels du Québec mis en valeur dans l'album ? Quelles sont les traditions et les pratiques qui d'après l'écrivaine française évoquent le Québec ? Comment sont-elles utilisées et proposées dans le texte ? À travers une analyse sémiotique, l'intervention vise à analyser les procédés textuels, iconographiques et diégétiques utilisés par De Cussac.

Andrea FANTON est doctorant en Études linguistiques et littéraires au département DILL de l'Université de Udine avec le projet de recherche *Éditions iconotextuelles des contes de Perrault : pour une base de données intermédiaire*, financé avec le soutien du PNRR. Ses intérêts de recherche portent sur l'œuvre de Charles Perrault, sur les contes de fées et leurs illustrations, sur la sémiotique visuelle, sur l'intermédialité et la multimodalité.



## **“Making the Impossible Possible”: Aliennness in Nalo Hopkinson’s short stories**

Daniela Fargione  
(University of Turin)

In the section “About the author” of her personal webpage, Caribbean Canadian writer Nalo Hopkinson defines herself as a writer of science fiction, fantasy, and speculative fiction. After many years spent at classifying and somewhat defending her own work<sup>1</sup>, it is clear that she is no more concerned with labels: “call it whatever you want, my novels and stories are full of the unreal, the futuristic, the unlikely, the impossible” (<https://www.nalohopkinson.com/about-the-author>). And yet, instead of conceiving “the impossible” as a discouraging hindrance to her writing and imagination, she sees it as a creative alchemy. In addition, she also argues that in the narration of colonialist enterprises, indigenous people have often been depicted as nonhuman, thus appearing as aliens. She thus invites us to “take the meme of colonizing the natives, and, from the experience of the colonizee, critique it [...]” By focusing on issues such as the marginalized body, hybridity, and food, I will analyze a sample of short stories taken from her two collections (*Skin Folk*, 2001 and *Falling in Love with Hominids*, 2015) to interrogate the queer postcolonial condition and express counterhegemonic visions of more just and equitable futures, eventually also proving that speculative fiction is a genre bursting with possibilities.

Daniela FARGIONE is an Associate Professor of American Literatures at the University of Turin. Her research interests include: environmental humanities; the interconnections of contemporary American literatures and the arts; theory and practice of literary translation. She is co-editor with Serenella Iovino of *Contaminazioni ecologiche. Cibi, nature e culture* (Led Edizioni, 2015); with Carmen Concilio of *Antroposcenari. Storie, paesaggi, ecologie* (Il Mulino, 2018) and *Trees in Literatures and the Arts. HumanArboreal Perspectives in the Anthropocene* (Lexington Books, 2021). She has been awarded several fellowships, among which the Fulbright Distinguished Lecturer Chair at the University of Pittsburgh (Spring Semester 2023).

**The emotional geography of St. John's in *Small Game Hunting at the Local Coward Gun Club* (2019)  
by Megan Gail Coles**

Ewelina Feldman-Kołodziejuk  
(University of Białystok, Poland)

The debut novel by a Newfoundland poet, playwright and short story writer of Mi'kmaw decent Megan Gail Coles comes with an actual trigger warning: "This might hurt a little. Be brave." It is indeed a poignant tale of a motley crew of despondent and deeply wounded young adults whose lives intersect and inadvertently influence one another. The primary aim of my presentation is to analyze the emotional geography of contemporary St. John's, Newfoundland's capital, which is the setting for Coles's narrative. I wish to focus on how the characters perceive their city, whether it offers a desired haven to outsiders from other parts of Newfoundland and Labrador due to its economic potential or urban anonymity or perhaps St. John's is in fact a site of violent oppression with no family and friends to offer protection and emotional support. Through the inclusion of a wide array of protagonists, Coles paints a complex picture of social and economic dynamics that operate in today's St. John's, which is conspicuously marked by precarity, deprivation, and vulnerability. As the author herself comments, "My book is very much about power imbalance. It is about people who have power and people who do not, and why." Thus, my second research goal is to scrutinize characters' emotional cityscape through the lens of their age, gender, sexual orientation, ethnicity, family background, and economic status, thus, employing the theory of intersectionality (Collins 2019) alongside geocritical tools. Coles's narrative is unabated in its critical investigation of classist, sexist, and homophobic discourses. At the heart of the narrative there is a character of Olive, a young Indigenous woman with a history of past abuse at foster care, whose plot inescapably foregrounds the ongoing issues of colonization. It is through the bond between Olive and her friend Iris that Coles manages to overcome the overwhelming bleakness of the novel, redirecting readers' attention towards resilience.

Ewelina FELDMAN-KOŁODZIEJUK, Ph.D., is an assistant at the University of Białystok, Poland. Her publications oscillate around the literary representations of motherhood and literary geography in the North American context. She is an author of several articles and book chapters. She has also co-edited two volumes of collected essays *The Fantastic and Realism* (2019) and *Jews of Eastern Poland: Between Odessa and Vilnius* (2019). In 2015 she was awarded a scholarship from the Corbridge Trust in Cambridge. In April - July 2022 she was a Visiting Fellow at The Robarts Centre for Canadian Studies at York University, Toronto.

## Hallelujah by Leonard Cohen: beyond the past, into the future

Sabrina Francesconi  
(Università di Trento)

This presentation explores Hallelujah by Leonard Cohen as a site of hermeneutic tension and of ceaseless transformation, with a focus on the song's journey across languages, cultures, media. Defined by Cohen himself "a torment", the obscure song took about five years to complete, the artist obsessively struggling in search of the right words (Light, 2022: 3). Lyrics composition, yet, was only the first challenge the Canadian author faced: initially rejected by Columbia Records, Hallelujah received limited attention by the public, when it was first released in 1984. Only after many years did the piece achieve the popularity and reputation it has today, being used for births, weddings, and funerals, for political campaigns, national mourning, and Olympic games.

Notably, the path from neglect to celebrity tended to progressively hide Cohen's name: it was a 1991 version by John Cale that inspired the famous Jeff Buckley's 1994 cover; the same version was adapted in 2001 animated film *Shrek*, sung by Rufus Wainwright. After that, Hallelujah was performed by many artists in various forms, genres, languages, countries. The entangled itinerary across adaptations and appropriations has been recently mapped by the 2022 documentary film *Hallelujah: Leonard Cohen, A Journey, A Song*, in turn based on a 2012 book entitled *The Holy or the Broken: Leonard Cohen, Jeff Buckley, and the Unlikely Ascent of "Hallelujah"*, by music journalist Alan Light. Both documents reveal that many people being interviewed attribute the song authorship to subsequent performers (primarily to Buckley), rather than to Cohen himself.

The Canadian artist generally refrained from explaining his masterpiece and from commenting on its versions (Light, 2022: xix). However, his favorite interpretation seems to be that by k. d. lang (included in her 2004 album *Hymns of the 49<sup>th</sup> Parallel* and performed at the Vancouver 2010 Winter Olympics opening ceremony). The Alberta singer gave the song passionate strength, as well as her own political perspective, that of an activist struggling for LGBTIQ+ and animal rights. Arguably, Cohen's preference may express his wish to have the piece of music back to Canada, with new awareness and engagement. As such, Hallelujah may be ready to move "into the future".

Associate Professor of English Linguistics and International Relations Delegate of the Department of Humanities at the University of Trento, Sabrina FRANCESCONI is a Scientific Board Member of the Italian Association of Canadian Studies. Her research interests include tourism and heritage discourses, adaptation studies, humour studies, multimodal genre analysis and stylistics. Her latest publication is *A Multimodal Stylistic Approach to Screen Adaptations of the Work of Alice Munro* (Routledge, 2023).

**“Anne of Green Gables, sweet and strange, stay as you are today”: A proposal of translation and subtitles of Anne of Green Gables – The Musical as a bridge between languages and cultures**

Manuela Francia

(“G. d’Annunzio” University of Chieti-Pescara)

According to Richard Dyer, the musical is a form characterised by ideological contradiction and struggle. Dyer argues that “the fact that professional entertainment has been by and large conservative in this century should not blind us to the implicit struggle within it, and looking beyond class to divisions of sex and race”, which unfortunately still exist nowadays. *Anne of Green Gables – The Musical*, by Donald Harron and Normal Campbell, appeared on CBC Folio in 1956 as a TV musical adaptation of the *Anne of Green Gables* book by Lucy Maud Montgomery (1908).

The musical made his debut on the mainstage of the Charlottetown Festival since 1965, becoming an institution among visitors of Prince Edward Island, Canada. Guinness World Records has recognised the production as the Longest-Running Annual Musical Theatre Production. It has been performed every year since its initial performance on stage. Along with the author, the novel and its protagonist are iconic symbols of Canada.

I intend to examine the following issues and challenges - language style, social and context meaning, differences between dialogues and songs in translation, lyric format pattern, the interaction between the semantic and structural properties of song lyrics - which they raise for grammar and singable translations and subtitles in a TL.

Crucial to *Anne of Green Gables* are the ideas of gender and prejudice. According to Donald (Don) Harron, this is a Cinderella story in which the outsider triumphs. Anne Shirley is a feminist icon who does not tolerate males’ nonsense. She is irresistible due to her uniqueness, bold spirit, self-confidence and outstanding imagination, embodying social inclusion towards overcoming social barriers. While Hollywood attempted to transform Anne into an American girl, the media image of Anne was tightly related to the perception of Canada, and Prince Edward Island (PEI) in particular, as a safety place from the materialistic modernity of the United States. My central purpose will be to provide a proposal of translation and subtitles of the *Anne of Green Gables – The Musical* songs, by underlining the importance of multimodal cohesion, which is a particular challenge in AVT.

Manuela FRANCIA is a PhD Candidate in Languages, Literatures and Cultures in Contact (38th Cycle) at the “G. d’Annunzio” University of Chieti-Pescara. She is also a professional singer-songwriter, a certified EMT singing instructor (Estill Master Trainer – Estill Voice Training, originally called Estill Voice Craft) and a graduate in Jazz Singing, Popular Music Singing and Contemporary Writing and Arranging from the “L. d’Annunzio” Conservatoire of Pescara. Her research fields include *Hamilton: The Musical*, subtitling, cultural studies, musical theatre and communication languages, as well as music and subtitling for d/Deaf and Hard of Hearing People.

**Allégorie et dystopie au service de l'inexprimable : comment la littérature de jeunesse canadienne s'efforce de rendre compte du passé douloureux du Canada ? L'analyse de Pilleurs de rêves (Marrow Thieves) et de Chasseurs d'étoiles (Hunting by Stars) de Cherie Dimaline**

Magdalena Grycan  
(Université de Varsovie)

L'histoire du Canada, passionnante, complexe et, en même temps, très souvent extrêmement douloureuse est une source d'inspiration presque inépuisable pour les écrivains parmi lesquels ceux qui adressent leurs ouvrages à la jeunesse. Puisqu'un texte littéraire peut jouer le rôle d'un déclencheur pour parler des événements historiques difficiles (il suffit de penser au Journal d'Anne Frank qui confronte les jeunes de différents pays du monde entier à l'histoire de la Shoah), il nous a semblé intéressant de voir comment le sujet du colonialisme et de l'homicide culturel des autochtones est élaboré par la littérature de jeunesse canadienne.

Dans notre communication, nous nous concentrerons sur l'œuvre de Cherie Dimaline, autrice métisse originaire de la baie Géorgienne, en Ontario et avant tout, sur ses deux romans : Pilleurs de rêves (Marrow Thieves) et Chasseurs d'étoiles (Hunting by Stars).

Notre présentation sera composée de trois parties majeures : dans la première, introductive, nous dresserons un bref panorama des ouvrages canadiens dédiés à la jeunesse abordant le sujet signalé (Quand on était seuls de David Alexander Robertson et Je ne suis pas un numéro de Jenny Kay Dupuis entre autres). Ensuite, nous passerons à l'analyse des deux romans choisis, en se focalisant sur l'étude du monde imaginaire mis en scène, l'image des autochtones (leurs croyances, histoire et relations avec la nature) et la présentation des colonisateurs. Cette analyse nous permettra de montrer comment ces deux romans allégoriques et dystopiques s'efforcent de rendre compte du passé douloureux et honteux du Canada.

Magdalena GRYPAN, titulaire d'un doctorat en linguistique est enseignante-chercheuse à l'Institut d'études romanes de l'Université de Varsovie. Ses travaux de recherche ont porté sur les liens entre la langue et l'identité, l'acculturation des migrants et l'expérience d'une appartenance multiple des écrivains bilingues.

Depuis un certain temps, elle se focalise sur la littérature de jeunesse dans la perspective traductologique (CLTS), linguistique et littéraire. Elle enseigne la traductologie et la sociolinguistique dans l'Institut d'Études Romanes de l'Université de Varsovie et donne des cours sur le multiculturalisme et plurilinguisme du Canada pour les étudiants des études canadiennes.

**Soviet and Jewish Identities within Canadianness and the Importance of Residence in David Bezmozgis' *Natasha and Other Stories* (2004) and *Immigrant City* (2014).**

Grigorios Iliopoulos  
(Aristotle University of Thessaloniki)

The presentation focuses on David Bezmozgis' works *Natasha and Other Stories* (2004), and *Immigrant City* (2014). Both works are short story collections that examine the immigrant experience of Russian Jews, Lithuanian Jews, and generally former Soviet citizens that migrated to Canada in the latter half of the 20<sup>th</sup> century. Although seemingly uniform as a group to the eyes of other Canadians, Soviet migrants exist within a heavily stratified community. Their overlapping and co-existing identities are expressed through their professions, language, and residential situation, the last of which comes to be a highly important factor in a modern metropolis of heavily regulated space such as Toronto. Part of the argument will be that the different modes of inhabiting space and the different kinds of accommodation do not only relate to the ethnic background of the Soviet migrants but also function as an indicator of their success in their newly-found country. This residential motif is also evident in other contemporary Canadian novels of immigrant authors like Dione Brand's *What We Long For* (2005) and *Love Enough* (2014), David Chariandy's *Brother* (2017), Kerri Sakamoto's *The Floating City* (2018), and Catherine Hernandez's *Scarborough* (2017).

Grigoris ILIOPOULOS is a PhD Candidate in the Dept. of American Literature & Culture, Aristotle University of Thessaloniki, from which he holds a BA in English and an MA in English & American Studies. His interests include urban, Canadian, and spatial studies, and N. American literature. He has taught academic writing and research skills at AUP and works as an English teacher. Moreover, he was the Stavros Niarchos International Visiting Graduate Scholar at York University, Canada, and has given talks in Canadian studies and literature conferences in Krakow, Berlin, and Thessaloniki in 2023.

## Raoul Delorme's Skull: The Post-Trial Afterlife of a Murder Victim's Remains

Jamie Jelinski  
(University of Toronto)

There is a box at the Bibliothèque et Archives nationales du Québec (BANQ) containing physical evidence retained from the trial of Adelard Delorme, a priest tried for murdering his half-brother, Raoul Delorme, in Montreal during January 1922. A few kilometres away rests Raoul's remains in Mount Royal Cemetery. What is missing from both the box and gravesite, however, is this paper's focus: Raoul's skull. During Adelard's trial, Raoul's body was exhumed, and his skull re-examined and displayed to the court by Quebec's leading forensic scientist, Dr. Wilfrid Derome. This paper focuses on what has happened to Raoul's skull from the end of the trial until the contemporary period, including: its display in a "crime museum" at Quebec's medicolegal laboratory; its publication in various print media and online platforms; its transfer to the Musée de la civilisation from the Ministère de la Sécurité publique de Québec (MSPQ) alongside dozens of other body parts during 1997; its temporary loan to several museums for exhibitions in Quebec and Ontario during the early 2000s; and, finally, its return to the MSPQ in 2020. In doing so, I focus on ongoing, concerted efforts by those in Quebec's legal, medical, and museological communities to suppress information concerning previous instances in which the skull has been accessed, displayed, and disseminated and present a two-part argument. First, for the use of access to information legislation as a methodology in visual and material culture studies. Second, that the reason for this obfuscation by Quebec authorities is because this skull exemplifies Derome's systematic collection of human remains from the bodies of those he attended to as the province's leading medicolegal physician—a side of his career that conflicts with the sanitized narrative currently offered by Quebec's official institutions.

Jamie JELINSKI is a Social Sciences and Humanities Research Council Postdoctoral Fellow in the Department of Art History at University of Toronto. He specializes in the study of Canadian visual culture, most recently in the context of tattooing and images related to crime. Jelinski's first book, *Needle Work: A History of Commercial Tattooing in Canada*, is forthcoming with McGill-Queen's University Press. He is currently working on a second book, *Unseen Images: Crime, Access to Information, and Visual Culture*, which is under contract with Wilfrid Laurier University Press.

## Perceptions of Canadian Identity from Abroad: How Externality Influences an Understanding of Canada

Christopher Kirkey

(State University of New York College at Plattsburgh)

This proposal, which examines the findings of the recently published book volume, *Constructing Canadian Identity from Abroad* [Palgrave Macmillan, 2022], reviews how spatial dislocation – i.e., being physically located beyond Canada’s borders – impacts Canadian expatriate scholars as they perceive, approach and construct Canadian identity. Key issues to be examined, drawing on the intersectional scholarship featured in the book, include: 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? How are complex cultural identities in Canada best represented? Collectively, the presentation will 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 Director of the Center for the Study of Canada and Institute on Quebec Studies at State University of New York at Plattsburgh, and serves as Past President of the Association for Canadian Studies in the United States (ACSUS). His most recent work is (with Richard Nimijean) *The Construction of Canadian Identity from Abroad* (2022). Book volumes, chapters, and edited special journal issues and contributions include Oxford U.P., Routledge, Palgrave Macmillan, Ottawa U.P., University of Toronto Press, McGill-Queen’s U.P. *Canadian Journal of Political Science*, *Canadian Foreign Policy Journal*, *American Review of Canadian Studies*, *British Journal of Canadian Studies*, *Journal of Canadian Studies*, *International Journal of Canadian Studies*, *London Journal of Canadian Studies*, *Quebec Studies*, and the *Journal of Eastern Townships Studies*.



## **Rage and Astonishment: Two Personalized Histories of Indigenous Canada**

Klára Kolinská

(JEP University, Ústí nad Labem, Czech Republic)

In 2021 Doubleday Canada, a leading publishing house in the country, published two autobiographies by two major Indigenous authors: *Permanent Astonishment* by Tomson Highway, founding father of Indigenous theatre, and *All the Rage. A Partial Memoir in Two Acts and a Prologue* by Brad Fraser, one of the most frequently produced, as well as most controversial Canadian playwrights today. Both texts render the fascinating, often moving, and hugely inspiring life stories of their authors, and at the same time follow the tradition of life writing and the genre of autobiography in Canadian Indigenous literature, and testify to its significance which transcends the borders between the personal and the cultural – or, rather, daringly eliminates them. Within the Indigenous cultural context, since the first publication of Maria Campbell's *Halfbreed* in 1973, the genre of autobiography has served as not only a type of private artistic confession, but also, and equally importantly, as a platform for articulating the experience and plight for the communities the authors represent. As Sonja Boon, Laurie McNeill, Julie Rak and Candida Rifkind argue: "Auto/biographers have told all kinds of personal stories that expose and challenge the nation's core myths, asking us to revisit, revise, and reimagine dominant ideas of Canada and Canadianness, and to ask why certain national mythologies continue to hold such power."

The paper proposes to discuss these two recent cases of Indigenous autobiography with the aim to demonstrate that the contemporary life-writing and the genre of autobiography serves as an effectual tool for calling attention to the persisting discrimination against the Indigenous people in Canada and as open and self-confident gesture of cultural, ideological, and aesthetic resurgence.

Klára KOLINSKÁ, PhD., is an assistant professor at the Department of English of Jan Evangelista Purkyně University, Ústí nad Labem, Czech Republic, and at the Department of Anglophone Literatures and Cultures of Charles University, Prague. Her main areas of teaching and research include early and contemporary Canadian fiction, theatre and drama, multiculturalism, and Indigenous literature and theatre. She has published mainly on Canadian Indigenous literature and theatre, Canadian prose fiction, contemporary drama and theatre, and theory and practice of narrative and storytelling.

## ***Les modèles identitaires et la littérature autochtone du Québec.***

Petr Kyloušek

(Université Masaryk, Brno, Tchéquie)

L'Amérindien figure dans les textes littéraires dès *Le Théâtre de Neptune* de Marc Lescarbot (1606), il émerge — épisodique, mais significatif — dans *Le Jeune Latour* de Antoine Gérin-Lajoie (1844) ou dans *Papineau* de Louis-Honoré Fréchette (1880), mais c'est avec Ashini d'Yves Thériault (1960) et les auteurs des années 1950 et 1960 — Gabrielle Roy, Leonard Cohen ou Jacques Ferron — que la littérature québécoise s'ouvre au questionnement de l'altérité avant l'entrée même des auteurs autochtones sur la scène littéraire et les premiers travaux critiques sur la question : *Histoire de la littérature amérindienne au Québec* (1993) de Diane Boudreau et surtout *Littérature amérindienne du Québec* (2004) et *Être écrivain amérindien au Québec* (2006) de Maurizio Gatti. La production littéraire — poésie, théâtre, roman — des auteurs autochtones est désormais assez nombreuse et représentative pour qu'on se pose, de leur point de vue, la question identitaire, celle de l'image de soi et celle de l'autre.

C'est cette problématique que nous voudrions examiner en nous référant à la modélisation identitaire appliquée à la société québécoise par Gérard Bouchard (2001) et que nous avons adaptée à l'analyse des textes littéraires (Kyloušek, 2009). Si la typologie identitaire québécoise de Bouchard — allant du modèle protonational au postmoderne — s'étend sur plus deux siècles, celle que nous pouvons exemplifier chez les auteurs autochtones présente un condensé spécifique de trois décennies à peine. S'agit-il d'un transfert ? D'une induction que la majorité impose à la minorité ? Ou bien est-ce tout simplement un phénomène universel accompagnant toute littérature émergente ? Nous proposons de réfléchir sur les textes de plusieurs auteurs autochtones — Jean Sioui, Romeo Saganash, Myra Cree, Michel Jean, Naomi Fontaine, Natasha Kanapé Fontaine — pour saisir l'image de l'autre et de soi qu'ils projettent dans leurs textes.

Petr KYLOUŠEK est professeur de littératures romanes à l'Université Masaryk (Brno, CZ). Il a publié et édité plusieurs monographies et articles, principalement sur les littératures française et québécoise : *Histoire de la littérature québécoise* (2005), *Imaginaire du roman québécois contemporain* (2006), *Nous-eux-moi : la quête de l'identité dans la littérature et le cinéma canadiens* (2009), *Milan Kundera, ou Que peut la littérature* (2012). Se prépare *Centers and Peripheries in Romance Literatures of the Americas and Africa* (Brill).

## Alla ricerca del tempo perduto: dal multiculturalismo all'interculturalismo

Agostina Latino  
(Università di Camerino)

È noto che la *Charter of Rights and Freedoms* del Canada del 1982 sia la prima al mondo a far riferimento al "multiculturalismo" posto che l'art. 27 reciti: «This Charter shall be interpreted in a manner consistent with the preservation and enhancement of the multicultural heritage of Canadians».

Di fatto, il multiculturalismo è una sorta di trascrizione di una realtà oggettiva, statica, che stenografa la compresenza su uno stesso territorio di diversi popoli, etnie, lingue, valori. Nel tentativo di astenersi dall'assumere un paradigma giudicante, prende atto della con-presenza simultanea di una pluralità di gruppi differenti che fungono da base per l'identificazione, il riconoscimento e l'orientamento dell'azione dei loro membri. Da un punto di vista giuridico-operativo, questo approccio si traduce nell'adozione di iniziative pubbliche finalizzate a farsi carico della diversità culturale all'interno della società per riconoscerla, tollerarla e, se possibile, incoraggiarla, prendendo in considerazione, nello stretto perimetro di quanto sancito in via normativa, le richieste di quanti rivendicano il riconoscimento di diritti particolari o di un trattamento preferenziale in riferimento a bisogni specifici di ciascun gruppo.

Viceversa, l'interculturalismo assume una prospettiva dinamica perché postula un progetto comune che ha come orizzonte l'incontro attivo tra individui e gruppi portatori di culture differenti che assumono una postura di apertura disponibile e incline al dialogo, con l'obiettivo di incoraggiare soluzioni connotate da un valore aggiunto frutto del confronto che, nel riconoscere "l'altro", abbandoni l'atteggiamento – più o meno consapevole – che spiega e interpreta i sistemi di vita degli altri attraverso le proprie categorie concettuali.

L'intervento che si propone, dopo aver brevemente illustrato i diversi modelli di gestione della diversità culturale (che spaziano dall'assimilazionista al multiculturalista) nel quadro dell'ordinamento internazionale, cercherà di ricostruire le diverse prospettive nel contesto canadese, secondo tre direttrici: in prima battuta, il colonialismo culturale che, a dispetto dei proclamati valori di pluralismo, sembra talvolta prendere il sopravvento; in secondo luogo, il multiculturalismo irenico che, nel pretendere di riconoscere i diritti di tutti, si scontra di fatto con la complessità delle questioni poste dalle società multiculturali; infine, da ultimo, il confronto interculturale che, abbandonato l'obiettivo – a volte espresso, a volte sottaciuto, ma non per questo meno evidente – di una società omogenea, sia in grado di dare un senso nuovo alla convivenza in cui ciascuno apprende dagli altri e si rivela a ciascun altro.

L'auspicio è quello di muoversi da un'ottica di ricerca del tempo perduto, in cui l'identità, interiore ed esteriore, è legata al passato, a quella del tempo ritrovato, in cui essa si gradua in una prospettiva cui tende il presente, sì da poter leggere in modo diverso, sintetizzando e riassumendo, la complessità e la diversità del futuro.

Agostina LATINO, Ph. D. in diritto internazionale, è docente di Diritto delle migrazioni, di Diritto Internazionale e Tutela dei diritti umani, di Diritto sanitario internazionale ed europeo presso l'Università di Camerino. Ha tenuto corsi in Italia (Luiss-Guido Carli, Milano-Bicocca, Roma Tre; Università di Teramo) e all'estero quale visiting professor (Universidad de La Habana, Universidad de Junin-Buenos Aires), nonché lezioni e seminari in vari Master e Corsi di Alta Formazione, soprattutto a favore degli Ufficiali delle Forze Armate, nel quadro delle attività della Commissione per la diffusione del diritto internazionale umanitario della Croce Rossa. È autrice di numerose pubblicazioni sui temi dei diritti della persona umana, del diritto internazionale dell'economia, del diritto dell'ambiente, dei rapporti fra ordinamento internazionale e ordinamento euro-unitario.

## **Transdisciplinarité et création : De la mise en scène aux arts visuels et à l'écriture**

Danièle Leblanc  
(Université de Montréal)

Au cours de cette présentation, j'expliquerai de quelle façon mes expériences diverses, depuis les études de lettres françaises et la pratique des arts visuels, m'ont menée de la mise en scène à l'écriture dramatique. J'aborderai les questions de mon rapport intime à la langue française, à la parole, à la forme dramatique, au personnage, au territoire québécois de même que le rôle des arts visuels dans ma pratique. J'explorerai le concept de la transdisciplinarité dans le processus de création : comment les diverses pratiques agissent les unes sur les autres, s'enrichissent, se répondent et dialoguent entre elles.

La lecture de certaines écritures dramatiques m'a mené inexorablement à la mise en scène et à la scénographie : mettre en mouvement des corps qui parlent, créer des formes, des couleurs. C'est la rencontre des mots et des images, le choc des imaginaires textuels et visuels qui feront naître la nécessité de la mise en scène comme voie possible d'expression et d'existence.

Également autrice, je poserai la question essentielle : Pourquoi j'écris.

J'aborderai les questions liées à l'enseignement de la langue. J'explorerai et expliquerai de quelle façon ma pratique du théâtre accompagne et enrichit l'enseignement du français aux personnes issues de l'immigration et comment l'expérience du théâtre et des arts, sous toutes leurs formes, enrichit ma pédagogie.

Danièle LEBLANC est née à Montréal. Après une formation en études françaises à l'Université de Montréal et en art dramatique à l'Université du Québec, elle développe une pratique de mise en scène et de scénographie au théâtre et à l'opéra. Pédagogue, elle enseigne le théâtre et la littérature dans divers collèges et universités. Elle poursuit son travail de création en naviguant au cœur des voix de l'écriture dramatique, du récit, du conte, et des arts visuels.

## **Coinvolgersi o non coinvolgersi? Rimesse politiche e pratiche transnazionali dei migranti polacchi in Canada**

Agnieszka Małek  
(Università Jagellonica)

L'esistenza di legami transnazionali che collegano i migranti con coloro che rimangono in paese d'origine e l'emergere di uno spazio sociale transnazionale sono diventati un fatto sociale ampiamente accettato, supportato da un vasto corpo di ricerca empirica. Il transnazionalismo abbraccia una varietà di relazioni. Non c'è dubbio che le rimesse economiche possano esercitare un notevole impatto e cambiare la vita dei non migranti nel paese d'origine. Allo stesso modo, il flusso di rimesse sociali (idee, norme, pratiche e identità) all'interno di questi spazi, sia densi che diffusi, può avere un impatto sulle attitudini e il comportamento. Ma quali sono le dinamiche che si manifestano in relazione alle rimesse politiche? Sono altrettanto potenti? Quando e come vengono mobilitate nuove forme di coinvolgimento politico transnazionale? Come cambiano nel tempo le pratiche transnazionali? Come si formano e si trasmettono le rimesse politiche attraverso le frontiere? Basandosi su un progetto di ricerca qualitativa condotto tra i migranti polacchi nella Grande Area di Toronto, nonché tra i migranti di ritorno e i non-migranti in Polonia, con un set di dati di 60 interviste semi-strutturate, questa comunicazione getta luce sulla complessità delle relazioni tra i vari attori coinvolti nello spazio politico transnazionale e sui modi in cui le rimesse politiche (norme, credenze) vengono create e trasferite. L'obiettivo fondamentale è offrire una tipologia delle strategie e delle orientazioni adottate dai migranti polacchi e identificare i fattori che mobilitano il coinvolgimento transnazionale. Diversi fattori rendono la migrazione polacca a Toronto un caso particolarmente interessante: il significativo numero di migranti che hanno raggiunto il Canada negli anni 1980 e 1990; i migranti polacchi che si trovano in una posizione intermedia tra i "vecchi" gruppi del sud Europa e gli attuali immigrati provenienti soprattutto dai paesi asiatici; il contesto del loro accoglimento in Canada (ad esempio, la politica multiculturale, la legge liberale sulla cittadinanza). La portata e l'intensità dei legami e delle attività transnazionali cambiano nel tempo. L'analisi approfondita di questo gruppo ha contribuito a scoprire cosa accade con le rimesse politiche nel caso di migranti stabiliti. Inoltre, i risultati della ricerca hanno dimostrato che le caratteristiche del paese ospitante influenzano la volontà dei migranti di coinvolgersi politicamente nel campo transnazionale.

Agnieszka MAŁEK, PhD, sociologa, studiosa di processi migratori e relazioni etniche; professoressa associata presso l'Istituto di Studi Americani e Diaspora Polacca dell'Università Jagellonica. Ha collaborato a numerosi progetti di ricerca nazionali e internazionali. In particolare negli ultimi anni ha indagato le migrazioni femminili, attivismo sociale e politico nel contesto migratorio e politiche della diaspora. Nel 2015-2022 ha fatto parte della Commissione degli Studi Migratori dell'Accademia Polacca delle Scienze.

## La perception identitaire et linguistique chez certains écrivains translingues au Québec

Milica Marinković

(Université de Bari “Aldo Moro”)

Nous proposons d'étudier la perception identitaire et linguistique chez les écrivains qui ont décidé de quitter leur langue maternelle pour le français, adopté tardivement, après s'être installés au Québec. En nous focalisant sur les œuvres *On ne naît pas Québécois, on le devient* (2021) de Marco Micone, *Vers l'autre rive. Adieu Belgrade* (2000) de Négovan Rajic et *Le Chemin des pierres* (2002) de Ljubica Milicevic, nous envisageons présenter les points communs et les différences dans la perception identitaire des écrivains d'origine européenne – italienne et serbe – et leur création littéraire en français. Ces trois écrivains quittent leur pays pour différentes raisons et aux différents moments de leur vie, mais finissent par contribuer culturellement à leur pays d'adoption. Encore, l'immigration et l'adolescence dans un pays étranger, l'alternance de la guerre et de la paix dans les Balkans, le régime totalitaire communiste, l'exil et l'expression dans une langue étrangère se reflètent dans leurs quêtes identitaires. Ces recherches identitaires s'expriment par le besoin de construire un pont entre un « chez-soi » devenu Ailleurs et le Nouveau Monde comme un nouveau foyer.

Diplômée en langues et littératures romanes, Milica MARINKOVIĆ est titulaire d'une maîtrise en langue et littérature françaises à l'Université de Belgrade (Serbie) et d'un doctorat en Études françaises à l'Université de Bari « Aldo Moro » (Italie) où elle a étudié l'actualisation du mythe du labyrinthe dans l'œuvre d'Anne Hébert. Comme récipiendaire de la Bourse d'excellence Gaston-Miron (AIÉQ), elle a fait un séjour de recherche au Centre Anne-Hébert à l'Université de Sherbrooke (Québec) et participé à plusieurs colloques. Elle est chercheuse à l'Université de Bari où elle s'occupe des littératures francophones et des écritures translingues.

## **Ukrainians in Canada – Ukrainian minority and immigration to Canada in the face of Russian-Ukrainian war**

Magdalena Marczuk-Karbownik

(University of Lodz, Poland)

Ukraine has had a special place in Canadian foreign policy since it became an independent state in 1991. Ottawa has been deeply engaged in supporting Ukraine in its conflict with Russia since the annexation of Crimea. It is commonly known that support for Ukraine remains, to a large extent, a consequence of more than 1.3 million Canadians of Ukrainian origin - one of the most numerous ethnic groups in Canada and the third largest Ukrainian community in the world. There is a strong Ukrainian lobby in Canada which could influence the political and economic life.

Among the steps and initiatives which Ottawa has taken since the beginning of the Russia-Ukraine conflict are the imposition of sanctions, financial, military and humanitarian aid for Ukraine, the commitment in NATO. Canadian engagement intensified after the Russian invasion on Ukraine in February 2022. Then one of the forms to help Ukraine was the decision of Prime Minister Justin Trudeau to soften the immigration procedures and provide extensive assistance to Ukrainian citizens wishing to settle in Canada.

The aims of this paper are 1. to analyze the role of the Ukrainian minority and its impact on shaping Canadian foreign policy, most of all, the policy of Ottawa towards the conflict between Ukraine and Russia; 2. to analyze the exceptions in immigration policy for Ukrainian citizens after February 2023 (#WelcomeUkrainians).

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 Lodz. Among her interests are: international relations, Transatlantic relations (Canadian perspective), Canadian foreign policy (relations with the U.S., Ukraine, and Poland). She has published texts in Polish and English on Canada-Europe relations, U.S.-Canadian relations, and American diplomacy. As a member of the Polish Association for Canadian Studies, and the British Association for Canadian Studies, she has participated in various conferences and seminars on American and Canadian studies. She is a director of the Canadian Studies Resources Center at University of Lodz.

**The innovation in the Canadian educational institution and cultural differences in managerial approach –  
University of Waterloo, Canada**

Marica Mazurek  
(Žilina University, Slovakia)

The innovation has generally specific rules in managerial decision processes depending on the environment, country, and culture. Some generic rules are valid in all cultures and environments, but several specific rules are more typical for countries with different cultures, for instance for the multicultural countries like Canada. The cohabitation of these three aspects (innovation, digitization, and sustainability) will be declared as a fact in the competitive landscape. This study was prepared during the academic work at one of the most innovative universities in Canada, University of Waterloo. The obtained experience and the attempt to share the knowledge and results of this work and research could be useful for the other academic environments all over the world.

A case study approach was used in this study, with an emphasis on the new system of processes in educational institution of Waterloo, Ontario, Canada, where I completed my post-graduate studies and taught for almost four years. This case study could be relevant to a variety of educational institutions that consistently produce exceptional results. Waterloo University is one of Canada's most creative universities, ranking among the top 200 universities in the world according to the Shanghai International Ranking of Schools.

Cohesion between the purpose of this study and practice could be explained as a need to see educational institutions as an important factor of innovation, economic development, and cultural diversity. In this case we wanted to show how this successful case of Ontario, Canada created stronger base for competitiveness, economic growth, and cultural tolerance. Based on this case, several countries and cities might be influenced and willing to follow a journey of Waterloo-Kitchener Technological Triangle and Canada generally by respecting the 3T values – talent, tolerance and transparency.

Marica MAZUREK, MSc., PhD. The author's research interest is competitiveness of tourism destinations, place marketing, place branding. She participated in the academic exchanges in Canada at Brock University and the University of Waterloo. She is a member of the Central European Association of Canadian Studies and the author of several academic Scopus publications and book chapters in Emerald or Cambridge Scholar Publishing and the author of the book *Models of Branding and their Application*. She is a founding member of EATSA (European Asian Tourism Studies Association) and a member of the Editorial Board of the Scopus Journal Communications edited at Zilina University, Slovakia.



## **Le sport national des Québécois : parler de langue**

Benoit Melançon  
(Université de Montréal)

Certains prétendent que le hockey est le sport national des Québécois, mais c'est faux : il s'agit plutôt de discuter sur la langue — sa nature, son état, son statut, son avenir, etc. Nombreux exemples à l'appui, textuels et visuels, on discutera quelques-unes des idées reçues les plus tenaces au Québec en matière de langue : la question linguistique est récente au Québec ; il existe une langue québécoise ; au Québec, on parle franglais ; le français est en voie de disparition au Québec ; etc.

Benoît MELANÇON est professeur retraité du Département des littératures de langue française de l'Université de Montréal, éditeur, blogueur et essayiste. Dix-huitiémiste de formation, il travaille actuellement sur les questions de langue au Québec et sur les rapports entre culture et sport. Plus récents livres : *Langue de puck. Abécédaire du hockey* (2014) ; *Le niveau baisse !* (et autres idées reçues sur la langue) (2015) ; *L'oreille tendue* (2016) ; *Nos Lumières* (2020).

## The Indigenous languages of Canada: from obliteration to survivance

Franck Miroux

(Université Toulouse-Jean Jaurès)

According to estimates, around 300 Indigenous languages were spoken across the North American continent before contact with Europeans. In Canada, about seventy such languages have survived despite what the three commissioners of the Truth and Reconciliation Commission of Canada (2008-2015) have called a true cultural genocide. Experts, however, argue that if no significant action is taken, half of these remaining languages will no longer be spoken by the end of 21<sup>st</sup> century.

The Indian residential school (IRS) system, which operated from the 1860s until well into the 1970s, was instrumental in destroying Indigenous languages. Although the federal government repeatedly used the words “assimilation” or “integration” to refer to its Indian policies, the IRS system was part of a deculturating process since most survivors were left in an in-between situation. Not only did they not assimilate into mainstream Canadian society, but they also no longer fitted in their native communities. Language loss is certainly one of the main reasons why many IRS survivors felt estranged from their own cultures. Long after most residential schools closed down, parents who had attended the IRS and had been forced to stop speaking Indigenous languages were unable to transmit the language to their offspring. The result is an accelerated loss of Aboriginal identities and cultures in Canada.

This paper purports to assess recent initiatives aimed at ensuring what Anishinaabe writer and scholar Gerald Vizenor calls the “survivance” of Indigenous languages. It will explore federal, provincial, tribal, and individual responses to the language issue from political, social and artistic perspectives. It will endeavour to show that for most Indigenous communities in Canada, language, land and identity are intertwined. It will finally demonstrate that promoting and enabling the transmission of Indigenous languages is a prerequisite for restoring tribal identities and perpetuating Aboriginal cultures after two centuries of colonialist policies.

Franck MIROUX earned a Ph.D. in English from the Université Toulouse Jean Jaurès (France). His doctoral dissertation examines the historiography of the Indian residential schools of Canada and the role of Aboriginal fiction in reshaping this narrative. Franck teaches at the Université de Pau et des Pays de l'Adour (France), where he lectures in translation and North American studies. He is the author of several articles on Canadian Aboriginal literatures and cultures and has co-edited a book on truth and reconciliation initiatives (*Les pratiques de vérité et de réconciliation dans les sociétés émergeant de situations violentes ou conflictuelles*, 2020).

## The Multimodal Articulation of Hate towards Ethnic Minorities in Canada: The Case of Anti-Indigenous Memes

Anna Mongibello  
(University of Naples “L’Orientale”)

The present study examines the multimodal articulation of hate towards ethnic minorities in Canada, with a specific focus on the case of anti-Indigenous memes. Memes are online images combining a picture with some text (Borzsei 2013). In recent years, there has been a concerning trend among non-Indigenous social media users in Canada who have actively engaged in the creation and dissemination of anti-Indigenous memes on Facebook pages and groups serving as gathering spaces for racists. At the same time, between 2016 and 2019, hate crimes targeting Indigenous peoples have increased by 17% (Statistics Canada 2020) as a result of increased Indigenous activism around land claims, such as the Wet’suwet’en protest in British Columbia and many others. Neo-nazi, anti-immigration and anti-Indigenous rhetorics have been intoxicating the digital realm of social media, regardless of some attempts by Meta Platforms to curb the circulation of hate speech. However, through the sharing of internet memes that can easily become viral, some users construct harmful portrayals of Indigenous communities drawing on colonial stereotypes, settler-colonial tropes and discriminatory content. Anti-aboriginal memes feature catch-phrases, ideologies and stereotypes that racially vilify Indigenous peoples (Al-Natour 2020).

The study aims to shed light on the digital manifestation and dissemination of hate towards Indigenous peoples in Canada so as to unveil the discursive practices that underpin anti-Indigenous hostility. Drawing upon Fairclough’s three-dimensional framework for the Analysis of Discourse (2003) and on Kress and van Leeuwen’s model of Multimodal Discourse Analysis (2006), memes are analyzed as multimodal artifacts and discursive events. The study explores the underlying ideologies, stereotypes, and discriminatory narratives that are embedded within anti-Indigenous memes. By examining anti-Indigenous memes, the research contributes to a deeper understanding of the complexities surrounding the co-existence of different cultures in contemporary Canada. The findings also highlight that while memes contribute to the construction of a digital racist discourse that fertilizes anti-Indigenous sentiments, anti-Indigenous memes are picked up and subverted by Indigenous social media users and their allies to deconstruct colonial power relations and produce alternative representations.

Anna MONGIBELLO, PhD, is Associate Professor of English Language and Translation at the University of Naples “L’Orientale” (Italy), and Visiting Professor at the University of Toronto (Canada). Her research interests include the intersections of language, ideology and power explored through corpus-based critical discourse analysis, with a focus on the discursive constructions of gender and ethnic identities and on media representations of Indigenous peoples in Canada. She has also published on digital resistance and new media discourse. She is a member of the Board of the Italian Association for Canadian Studies and of the scientific committee of the Centro Studi Canadesi (at “L’Orientale”). She is currently involved in a research project on “Indigenous and Italian-Canadian connections” directed by prof. Paolo Frascà at the Frank Iacobucci Center. She is the local PI of a PRIN project on Universally Inclusive Technologies for practicing English. Her publications include two books and numerous articles in national and international journals. In 2022 she co-edited with Bronwyn Carlson (Macquarie University, Sydney) a special issue of *Anglistica* on “Indigenous Resistance in the Digital Age: The Politics of Language, Media and Culture”.

## Jane Rule and *The Body Politic*: Imagining the Futures of LGBTIQ+ Communities

Linda Morra  
(Bishop's University)

In the 1970s, in support of the Toronto-based queer liberation magazine, *The Body Politic* (1971-1987), lesbian novelist and activist Jane Rule (1931-2007) began to write under a column provocatively titled, "So's Your Grandmother."<sup>i</sup> One contribution to the column, titled "Why I Write for the Body Politic," followed the historic raid of the magazine's offices by the Metropolitan and Provincial police in 1977. In this article, she made plain her troubling and troubled avowals of inclusion, representation, and participation in the magazine's activism; this perspective seemed to hold to a monolithic understanding of sexual liberation that others believed effected the erasure of more particular (and often lesbian) concerns, and to a sense of belonging that, as it involved struggling to access frameworks of national belonging, was also arguably predicated on a singular notion of sexuality and race.

But, as this paper observes, Rule anticipated and embraced the plurality of the LGBTIQ+ community, while negotiating her literary career and protecting her commitments to the gay and lesbian, feminist, and writing communities as they were understood at the time.<sup>ii</sup> Still, questions about the parameters of the community began to surface—what were the limits and complexities of this "community," literal and imagined, which she claimed to be supporting and defending, for whom she was apparently writing, and who apparently supported the paper? How do we delineate its reaches, its desires, its political valences and commitments, and its constituent members or citizens, and how did its members, in turn, perceive her and her place in it? Was that perception consistent, among its members and over time? This paper will address such questions, arguing that Rule carefully navigated her place in the cultural, socio-political, and literary imaginary of which she believed she was a part—even when and if she was not seen in reciprocal terms; her imagined sense of community anticipated, even if problematically, the reaches and valences of an emergent LGBTIQ+ community.

Linda MORRA is Professor of English at Bishop's University, and a former Craig Dobbin Chair of Canadian Studies (UCD) and Jack & Nancy Farley Distinguished Visiting Professor (Simon Fraser University). Her work on Jane Rule culminated in an edition of *Taking My Life* (2012), Finalist of a Lambda Prize. Her volume, *Moving Archives*, won the Gabrielle Roy Prize (2020) and her co-edited volume (with Dr. Henzi), *On the Other Side(s) of 150*, won the Canadian Studies Network Prize for Best Edited Volume (2021). She published *The Routledge Introduction to Gender and Sexuality in Literature in Canada* in 2023.

**La création artistique et littéraire comme armes de la colonialité du pouvoir  
dans *Champion et Oonemeetoo* de Tomson Highway**

Damien Mougeot

(Cergy Paris Université et Université Laval de Québec)

Au Canada, il y a eu cent-trente pensionnats ouverts entre 1831 et 1996 que devaient fréquenter les jeunes Autochtones. Leur existence et la manière dont y étaient traités les enfants inuits, métis et des Premières Nations constituent, encore au XXI<sup>e</sup> siècle, une réalité difficile à accepter pour la société canadienne. Viols, humiliations en public, coupe de cheveux forcée, changement de prénom, interdiction de parler une langue autochtone au détriment de l'imposition de la langue anglaise comme lingua franca aux pensionnats. La Commission de Vérité et Réconciliation du Canada, dont le mandat a commencé en 2008 et s'est clôturé en 2015, a clairement identifié les pensionnats indiens du Canada comme des lieux du trauma (1). Parmi ces 1150 000 enfants envoyés dans ces pensionnats à travers tout le pays, entre 1831 et 1996, âgés de 7 à 16 ans, des autrices et des auteurs, s'appuyant sur une mémoire traumatique individuelle ou transgénérationnelle, vont s'emparer de la langue anglaise du colon pour écrire sur ce génocide culturel. Ainsi, « par la réinvention de la langue de l'ennemi » (2) pour « réparer les dégâts causés par la colonisation » (3), nous allons observer comment Tomson Highway, à travers le roman autobiographique *Champion et Oonemeetoo*, parvient, par la fiction et les outils de la colonialité de pouvoir (4), à réaffirmer et redynamiser les systèmes et les pratiques autochtones mis à terre par plus de cent cinquante ans de politiques d'acculturation des communautés autochtones au Canada.

Damien MOUGEOT est actuellement doctorant à l'UMR 9022 Héritages de CY Cergy Paris Université, sous la direction de Anne-Marie Petitjean et également à l'Université Laval de Québec, sous la direction de Marie-Ève Bradette. Son sujet s'intitule « Les écritures de langue française du génocide culturel des Autochtones au Canada ». Ses recherches portent tout particulièrement sur la littérature des pensionnats écrite en français, les théories du trauma et de la décolonisation autochtones.

## **Conciliation, réconciliation, plurilinguisme : Représentations des rapports entre Autochtones et Allochtones dans le théâtre québécois (2013-2023)**

Nicole Nolette  
(Université de Waterloo)

Entre 2007 et 2015, la Commission de vérité et réconciliation (CVR) a permis le partage de récits et d'expériences des pensionnats indiens. À sa clôture, l'un de ses 94 appels à l'action visait le Conseil des arts du Canada, mandaté « d'établir, en tant que priorité de financement, une stratégie visant à aider les artistes autochtones et non autochtones à entreprendre des projets de collaboration et à produire des œuvres qui contribueront au processus de réconciliation. » Dans la foulée des activités de la CVR, de nombreux artistes de théâtre québécois non autochtones ont participé à des projets de collaboration avec des artistes autochtones.

Je propose d'aborder trois de ces projets dans ma communication : 1) la trilogie *L'histoire révélée* du Canada français 1608-1998 créée par Alexis Martin au Nouveau Théâtre Expérimental (Montréal) entre 2012 et 2014; 2) *Le Wild West Show* de Gabriel Dumont cosigné par un collectif dirigé par Alexis Martin, Jean Marc Dalpé et Yvette Nolan et coproduit par le Théâtre français du Centre national des Arts (Ottawa), le Nouveau Théâtre Expérimental (Montréal), le Théâtre Cercle Molière (Winnipeg) et La Troupe du Jour (Saskatoon) en collaboration avec le Théâtre d'Aujourd'hui (Montréal) en 2017; 3) *Aalaapi. Faire silence pour entendre quelque chose de beau*, créé au Théâtre d'Aujourd'hui (Montréal) en 2019. Alors que le premier projet est principalement porté par la langue française, le deuxième est proposé en deux versions plurilingues (mitchif, cri, lakota, français, anglais) : l'une où le français domine, l'autre où l'anglais l'emporte. Enfin, le troisième projet fait une large place à l'inuktitut enregistré dans le cadre d'une baladodiffusion intégrée à la mise en scène, ainsi qu'à des surtitres français et anglais. En analysant la dramaturgie et l'historique de diffusion de ces trois projets plurilingues, je montrerai un certain travail de conciliation et de réconciliation linguistique qu'accomplissent par la collaboration les artistes autochtones et non autochtones au Québec.

Nicole NOLETTE est titulaire de la Chaire de recherche du Canada en études des minorités et professeure agrégée au Département d'études françaises de l'Université de Waterloo, au Canada. Pour son livre *Jouer la traduction. Théâtre et hétérolinguisme au Canada francophone* (2015), elle a été lauréate du prix Ann-Sadlemeyer de l'Association canadienne de la recherche théâtrale et du Prix du meilleur ouvrage en théâtre de la Société québécoise d'études théâtrales pour la période 2014-2016.

**Revisiter l'histoire de la renaissance africaine depuis le Canada : J'irai danser sur la tombe de Senghor (2014) de Blaise Ndala et sa place dans la littérature noire canadienne.**

Michał Obszyński  
(Université de Varsovie)

Paru en 2014, le roman *J'irai danser sur la tombe de Senghor* de Blaise Ndala fait partie de l'écriture noire canadienne, en s'inscrivant notamment dans le courant historiographique que Winfried Siemerling distingue à l'intérieur de ce corpus formé par les œuvres des auteurs tels que, entre autres, Marie-Célie Agnant, Stanley Péan, Dany Laferrière ainsi que Lawrence Hill, Cecil Foster ou Edi Edugyan (Siemerling 2022 : 10). Retraçant les coulisses du grand match de boxe entre Mohamed Ali et George Foreman, organisé en 1974 à Kinshasa dans le cadre du festival panafricain Zaïre 74', Ndala revisite dans son texte l'effervescence de la renaissance africaine à l'époque de la décolonisation du « continent noir ». Il s'attache particulièrement à explorer aussi bien le grand mythe de l'unité africaine et de la solidarité noire que les travers de l'idéologie de l'authenticité imposée à son pays par Mobutu Sese Seko (Reybrouck 2016). Auteur franco-ontarien d'origine congolaise, Ndala semble ainsi placer son écriture sous le signe de « l'exploration de routes et de racines diasporiques », propre, toujours selon Siemerling, à la littérature noire canadienne (Siemerling 2022 : 12) inscrite, elle, dans la dynamique des transferts culturels transcontinentaux de ce que Paul Gilroy a appelé l'Atlantique noir (Gilroy 1993).

Dans notre communication, nous nous proposons d'examiner les différents rapports entre le texte de Ndala et le contexte historique des grands festivals panafricains des années 1960 et 1970, tels que le Premier festival des arts nègres de Dakar (1966), le Premier festival panafricain d'Alger (1969) et, bien entendu, le festival Zaïre 74'. Il s'agira plus précisément de voir les effets d'une double visite de ces manifestations, tant sur le plan d'une certaine déconstruction idéologique du discours de la renaissance africaine que sur le plan spécifiquement esthétique, où l'histoire factuelle ne devient qu'un point de départ pour une fabulation métahistorique. Nous tenterons de placer cette dernière dans le contexte de la récente évolution de la littérature noire au Canada, notamment au prisme de son rapport au passé et de la conscience transculturelle des Noirs canadiens qu'elle tente d'instaurer.

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 du Québec, des Caraïbes et d'Afrique. Il travaille sur des sujets tels que le discours littéraire francophone, les manifestes et programmes littéraires des espaces francophones et le marché de l'édition des pays francophones. Il mène actuellement des recherches sur les déterminants idéologiques du statut de l'écrivain et de la littérature dans les débats des congrès littéraires et des festivals panafricains de 1945 à nos jours.

## **The Quebec model 60 years after the Quiet Revolution. Legacies, characteristics, challenges**

Stéphane Paquin

(École Nationale d'Administration Publique)

From the late 1990s to the mid-2000s, a number of publications on the "Quebec model" of governance, said to date back to the Quiet Revolution, predicted its gradual demise. Can we still, two decades later and more than 60 years after the advent of the Quiet Revolution, speak of such a "Quebec model"? This presentation shows that we can. Rather than aligning itself with the Canadian or even North American (neo)liberal norm - a fear expressed by opponents of free trade with the USA as "zero deficit" in the 1990s - the Quebec model has asserted itself and become even more differentiated since the turn of the century. Although its forms have evolved in various ways, the state remains the central actor and driving force behind the Quebec model. The aim of this presentation is to provide a nuanced assessment of the evolution of the Quebec model of governance since the Quiet Revolution, to present its main current features, and to analyze the challenges it faces in the short and medium term.

Stéphane PAQUIN est professeur titulaire à l'École nationale d'administration publique. Il est directeur du Groupe de recherche et d'études sur l'international et le Québec (GERIQ) et est également co-directeur de la collection « Politique mondiale » aux presses de l'Université de Montréal. Il a rédigé, corédigé ou dirigé 45 livres ou revues scientifiques et publié une centaine d'articles sur l'économie politique internationale, sur la réforme de l'État et la social-démocratie et sur la politique internationale des États fédérés.

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## **Enfermement, sauvagerie et hostilité chez Jacques Benoit (*Jos Carbone* et *Le Petit Monsieur*)**

Francesca Paraboschi  
(Università degli Studi di Milano)

L'hostilité à l'altérité s'avère le mécanisme narratif du premier roman de Jacques Benoit (*Jos Carbone*, 1967) où la sauvagerie des héros et leur recours à la violence manifestent un désir fou d'isolement de tout agent extérieur. On retrouve ces mêmes thématiques dans le dernier roman de l'écrivain (*Le Petit Monsieur*, 2023) où pourtant la caractérisation des personnages se fait plus inquiétante et la vision de la communauté plus sombre. Les deux romans se déroulent dans un bois (*Jos Carbone*) ou à la lisière de la forêt (*Le Petit Monsieur*), dans un cadre d'isolement proche de l'enfermement volontaire où les relations des personnages avec soi mais aussi avec les autres s'avèrent conflictuelles et anxiogènes ; en particulier, dans *Le Petit Monsieur*, les liaisons ouvrent à des criticités morbides, de sorte que la compréhension et d'acceptation d'autrui, et de soi, s'avèrent impossibles à atteindre. En m'appuyant sur des thématiques et des motifs chers à l'auteur et parcourant toute son œuvre, à savoir l'enfance, les animaux et la nourriture, je me propose de montrer le jeu de reprises et d'écarts entre le passé et le présent de l'écriture de Benoit pour mieux cerner sa perception de l'avenir d'une société foncièrement québécoise ayant gardé un lien profond avec le terroir et la nature environnante.

Francesca PARABOSCHI est chercheuse à l'Università degli Studi di Milano ; ses recherches portent sur la littérature française de la deuxième moitié du XIX<sup>e</sup> siècle et sur les littératures francophones (de l'Afrique sub-saharienne et de la Caraïbe). Elle est l'auteur de plusieurs articles et d'une monographie sur Jean Lorrain : *Troubles visionnaires, regards impitoyables. Masques et masquages chez Jean Lorrain* (Milano, Mimesis, 2015).

## **L'Entente sur les tiers pays sûrs revisitée à la lumière de l'article 15 de la *Charte canadienne des droits et libertés* ou comment articuler la non-discrimination et le refoulement à la frontière**

Kristine Plouffe-Malette  
(Université de Sherbrooke)

De 2017 à juin 2022, environ 225 000 personnes ont présenté une demande d'asile au Canada. Ces demandes ont doublé en quelques années, passant de 24 000 en 2016, puis à 58 400 en 2018 et enfin 92 000 en 2022. Cette progression rapide des demandes a mis à rude épreuve le système d'asile canadien. En effet, environ la moitié des demandes d'asile ont été présentées après un passage irrégulier de la frontière canado-américaine, 99 % du temps via le chemin Roxham qui relie le Québec et l'État de New York.

Lorsqu'il est question de demande d'asile à la frontière canado-américaine, il n'est plus possible d'ignorer l'Entente sur les tiers pays sûrs signés entre le Canada et les États-Unis le 5 décembre 2002 et entrée en vigueur le 29 décembre 2004. En effet, conformément à ce traité bilatéral, un demandeur d'asile qui se présente à un poste frontalier canado-américain voit sa demande d'asile jugée irrecevable et se voit refoulé en territoire américain à moins d'être visé par une exception prévue par l'Entente. Au titre de ces exceptions : être un mineur non accompagné ou avoir un membre de sa famille, entendu largement, qui réside déjà au Canada. Jusqu'au 24 mars 2023, ce même demandeur d'asile qui franchissait la frontière de façon irrégulière n'était pas visé par l'Entente, raison ayant justifié l'important nombre de passages irréguliers entre 2017 et 2022. Or, depuis, le protocole additionnel signé entre les États-Unis et le Canada en mars 2023 a « fermé » ces chemins irréguliers en élargissant le champ d'application de l'Entente à l'ensemble de la frontière terrestre canado-américaine, la plus longue frontière non militarisée au monde. Les statistiques parlent d'elles-mêmes : de plus de 4500 passages irréguliers dénombrés en mars 2023, environ 70 l'ont été en avril 2023.

Le but premier de l'Entente sur les tiers pays sûrs est « de partager la responsabilité entre le Canada et les États-Unis pour le traitement des demandes d'asile, d'établir une stratégie commune afin de favoriser un traitement ordonné de celles-ci, et ce, dans le respect des droits des réfugiés, en particulier du principe de non-refoulement. » Cette Entente a été contestée, d'une part, car elle permettait de contourner les points d'entrée officielle et, d'autre part, car pour certains avocats et défenseurs des droits des demandeurs d'asile, celle-ci violait leur droit à la sécurité prévu par la Charte canadienne des droits et libertés. En 2019, la Cour fédérale du Canada a conclu que l'Entente violait le droit à la vie, à la liberté et la sécurité des personnes, des droits garantis par la Charte canadienne. Puis, la Cour d'appel fédérale a annulé la précédente décision, estimant que le dossier de preuve présenté à la Cour fédérale était incomplet pour permettre de conclure à une violation de la Charte. Enfin, la Cour suprême du Canada a estimé en juin 2023 que cette Entente ne violait pas l'article 7 de la Charte canadienne (le droit à la sécurité), mais que les tribunaux inférieurs devaient se prononcer sur une possible violation de l'article 15 (droit à l'égalité), engendrant peut-être une discrimination à l'égard des femmes. L'objectif de cette présentation est le suivant : étudier l'impact de l'Entente ainsi que son Protocole à la lumière de la jurisprudence canadienne concernant le droit à l'égalité, particulièrement pour les demandeurs d'asile se présentant à la frontière canado-américaine, lesquels sont refoulés.

Kristine PLOUFFE-MALETTE est professeure adjointe à la Faculté de droit de l'Université de Sherbrooke et membre du Barreau du Québec. Elle s'est vue décernée la *Fulbright Distinguished Chair in Quebec Studies 2023-2024*, affiliée à la State University of New York (Plattsburgh) ainsi qu'au Center for the Study of Canada/Institute on Québec Studies. Elle est membre du Groupe d'études et de recherche sur l'international et le Québec (GERIQ). Ses recherches portent sur les droits humains, le droit des réfugiés, les formes contemporaines d'esclavage, la traite des êtres humains et la migration. Elle a publié un ouvrage chez Bruylant à Bruxelles intitulé *Protection des victimes de traite des êtres humains. Approches internationales et européennes*.

**Kuessipan et Muliats, deux projets de médiation pour la construction  
d'une nouvelle relation interculturelle au Québec**

Paola Puccini  
(Università di Bologna)

Notre propos veut explorer la créativité littéraire à l'œuvre dans la reconnaissance de la diversité, de l'altérité et de la pluralité culturelle au sein de la société québécoise.

Nous allons présenter ici le cas de deux écrivaines innues, Naomi Fontaine et Natasha Kanapé Fontaine qui, vivant entre les langues, parviennent à créer par leur écriture des espaces de rencontre interculturelle d'où travailler la relation à l'autre.

En bénéficiant d'une plus grande facilité intuitive à comprendre non seulement la perspective des personnes en situation minoritaire, mais aussi la rationalité autour de laquelle s'articule la société, elles se retrouvent dans la position de personnes médiatrices.

Avec leur écriture narrative, poétique et théâtrale elles créent de potentiels espaces de médiation interculturelle où peuvent se dessiner des parcours de réparation à la recherche d'une rencontre authentiquement renouvelée à l'intérieur de la société dans laquelle elles vivent.

Ce sera à travers l'analyse du premier roman de Naomi Fontaine, *Kuessipan* sorti en 2017 et de la pièce *Muliats* que Natasha Kanapé Fontaine a contribué à écrire et interpréter en 2021 que nous chercherons à illustrer la construction d'un espace de médiation où faire rencontrer deux langues (l'innu et le français) et des cultures différentes (la culture autochtone et la culture québécoise), devenus symboles de la quête d'une nouvelle relation à construire par la médiation interculturelle.

C'est à travers la présence de ces deux langues dans leurs textes et à travers leur relation, que le parcours de réparation se donne à voir et se met en marche pour l'offrir à la collectivité tout entière dans la tentative et la volonté de créer un nouveau lien social.

Pour illustrer ce parcours nous avons adopté l'approche méthodologique de la médiation interculturelle en dialogue avec l'approche de la réparation comme praxis de médiation théorisée par le philosophe Emanuele Lusa.

Nous allons analyser d'abord la nature de la relation en jeu. Ensuite, en passant par la toute première phase de la pré médiation, nous nous attachons à illustrer l'action des autrices-médiatrices. Enfin, nous allons examiner les résultats de cette expérience de médiation interculturelle dans le contexte de rapprochement interculturel envisagé.

Paola PUCCINI, titulaire d'un Doctorat en Littératures Francophones sur le théâtre de Marco Micone, est professeure titulaire à l'Université de Bologna, en Italie où elle enseigne la langue et la médiation au Département de Lingue, Littérature et cultures Modernes, (LILEC). Elle est responsable pour l'Université de Bologne du Centre Interuniversitaire d'Etudes québécoise et Directrice de la revue *Interfrancophonies*.

Elle s'occupe des écritures migrantes dans leur dimension linguistique et culturelle. En particulier ses travaux portent sur l'auto-traduction, la médiation linguistico-culturelle, l'interculturalité et l'altérité. Son approche est linguistique, littéraire et anthropologique. Elle vient de publier : Paola Puccini, Michèle Vatz-Laaroussi et Claude Gélinas, *La médiation interculturelle : aspects théoriques, méthodologiques et pratiques* (Milano, Hoepli, 2022, pp. 188).

## Creating “Norland” in Canada’s literary imagination

Vincent Rasmussen  
(University College London)

The poetic term Norland/Northland first appeared as a poetic name for Canada in late 19<sup>th</sup> century Canadian poetry. This was a time during which Canadian artists, following confederation, attempted to shape a distinct national identity. One of the earliest examples of its use is in Charles Sangster’s 1890 poem “Our Norland.” Charles Sangster is considered by many to be the first Canadian-born poet to write exclusively about Canadian topics. His Norland professes Canada’s virtues as lying in its northern wilderness, which instead of the temples of old in the Mediterranean, is “God’s solemn Temple” in the North (10). Thus, like the history that defines European nations, the North and its poetic wilderness had the potential to define Canada as a nation on equal terms with European ones. The term Norland reappears in the poetry of “the Confederation Poets.” Bliss Carman’s collection *Ballad of Lost Haven* (1897) evokes Norland in two poems, “A Sailor’s Wedding” and “The Kelpie Riders.” The latter is notable for its attempts to include different aspects of North European history and mythology in order to install the poems with a northern sensibility, such as Scottish Kelpies combined with Viking runes. A few years later in 1899 *Northland Lyrics* appeared, a collection of poetry combining poems by the poets and cousins Charles G.D. Roberts, Bliss Carman, Elizabeth Roberts Macdonald and Theodore Goodridge Roberts. Using the term Northland, the perhaps slightly less poetic version of Norland, grounded the poems solidly within northern geography and therefore a northern poetic imagination. These are only a few examples of how the poetic term Norland/Northland was utilised to increase a sense of nationhood in Canadian poetry. In my presentation I hope to analyse the role that the concept of Norland/Northland played in establishing distinct Canadian poetic voice and identity in the late 19<sup>th</sup> century.

Vincent RASMUSSEN is writing his PhD at University College London on the conceptualisation of “the North” in Canadian Literature. His work focuses primarily on the 1890’s and 1920’s, two significant periods in Canadian history in which the North was utilised to promote Canadian cultural nationalism. He has previously studied at Montreal’s Concordia University and at University of Oxford where he wrote his master’s dissertation on James Joyce’s influence on the Canadian poet A.M. Klein.

## **L'Album multicolore de Louise Dupré : raconter le Québec entre autobiographie et témoignage**

Elena Ravera

(Université de Bergame)

L'Album multicolore de Louise Dupré : raconter le Québec entre autobiographie et témoignage Louise Dupré (Sherbrooke, Canada, 1949) représente aujourd'hui l'une des voix les plus significatives et prolifiques de la littérature canadienne d'expression française. Fière Québécoise, dans son œuvre à caractère autobiographique L'Album multicolore (Héliotrope, 2014) elle raconte la perte de sa mère et le difficile parcours du deuil, tout en évoquant les anecdotes de son enfance, de sa jeunesse et de son âge adulte et en reconstruisant l'histoire de sa famille. En toile de fond de sa quête personnelle, parsemée de réminiscences et de souvenirs fragmentaires, se dessine la description d'un Québec en transformation perpétuelle, photographié avant, pendant et après la Révolution tranquille et marqué par les étapes cruciales de son rapport avec l'état canadien et un monde en équilibre précaire entre deux siècles et deux millénaires : la fin de la Seconde Guerre Mondiale, l'époque de la Grande Noirceur, la mort du premier ministre Duplessis, le gouvernement Lesage, la réforme de l'instruction par main de la Commission Parent, la promulgation de la Loi 101, la diffusion du mouvement féministe... Dans ce récit émouvant et sincère, l'auteure mêle mémoire individuelle, familiale et collective (Ricœur 2000), en nous livrant un riche témoignage de la vie des Québécois et des Québécoises au fil des soixante-dix dernières années : le « pacte autobiographique » (Lejeune 1975), chez Dupré, est donc subordonné à une précise « poétique du témoignage » (Derrida 2005). Cette communication propose une étude de L'Album multicolore comme « témoignage littéraire » (Coquio 2020) de la vie de la communauté québécoise au Canada ; l'analyse vise également à mettre en lumière la relation étroite entre le regard autobiographique de l'auteure et sa volonté testamentaire de livrer à son public « un bel héritage » (Dupré 2014 : 269) ainsi qu'une mise en valeur de l'identité québécoise.

Elena RAVERA est docteure de recherche en Études Humanistes Transculturelles (Université de Bergame). Elle collabore régulièrement avec plusieurs revues littéraires, comme *Ponti/Ponts* et *Studi francesi*, par la rédaction de notes de lecture et articles consacrés à l'espace francophone. Elle est actuellement chercheure postdoctorale à l'Université d'Udine et s'intéresse à la littérature française et francophone, surtout en relation aux études de genre.

## **Canada's Legal Pluralism and the Revitalization of Indigenous Legal Orders: an Overview**

Sara Riccetti

(University of "La Sapienza", Rome)

Canada's legal system embodies juridical pluralism, drawing on diverse sources of law to uphold societal order. While civil and common law traditions remain central to the national legal framework, the recognition and prominence of Indigenous legal traditions continue to be uneven. Despite their relative obscurity in broader circles, these ancient and deeply-rooted systems hold significant power, profoundly impacting the lives of Indigenous communities across Canada.

This paper delves into the vital subject of reconciliation, building upon insights from the Final Report of the Truth and Reconciliation Commission of Canada. The Commission's report issued 94 'calls to action,' some of which are specifically directed towards the legal profession, aiming to propel the process of reconciliation forward.

The Commission defines the fostering and maintaining respectful relationships as central to the process of reconciliation. At its core lies the imperative for the revitalization of Indigenous law and legal traditions, acknowledging their intrinsic significance in the path towards reconciliation.

This article delves into the ways in which Canada's legal system can actively engage in this journey of reconciliation by recognizing and integrating Indigenous law and legal traditions. By heeding the Commission's calls to action, the legal profession and legal education can contribute to a transformative process that honors Indigenous voices, values, and legal systems.

In addition to providing an exploration of legal pluralism in Canada, this paper presents an account of my experience attending an immersive course on Indigenous law methodology, centered around the legal principles of the Cree Nation at the University of Victoria, B.C. The course is part of the summer courses in the J.D. program in Canadian Law and Indigenous Legal Orders, the first program of this kind in the world. The work of the law department at UVic and of the Indigenous Law Research Unit represent a primary example of efforts to revitalize indigenous legal traditions in Canada.

This contribution emphasizes the paramount importance of the J.D. program and related academic and non-academic initiatives to engage with Indigenous legal traditions as powerful means to bridge knowledge gaps, foster greater appreciation for Indigenous legal systems, and promote societal cohesion through the acknowledgment and celebration of legal diversity.

Sara RICCETTI is a Ph.D. student in Studies in English Literatures, Language and Translation in a joint degree program between the University of "La Sapienza" in Rome, Italy, and the University of Silesia in Katowice, Poland. She graduated with an M.A. in English and Anglo-American Studies (2020) from the University of "La Sapienza". Her Ph.D. project focuses on the intersection between law and literature in Indigenous drama by contemporary women playwrights from the U.S. and Canada. In 2023, she has been awarded the International Council for Canadian Studies Graduate Student Scholarship, which allowed her to carry out research at the University of Victoria, B.C.

## **Who owns the right to represent someone else? The Indigenization of Canadian Museums**

Emanuela Rossi  
(University of Florence)

At the beginning of the 21st century, Canada is showing itself to be both vital and restless with respect to museology and museum exhibitions. Many indigenous cultural centers have opened autonomous museum spaces in various parts of the country. Those "tribal museums" of which Clifford had offered a glimpse at the end of the 1990s have therefore "exploded" and the important "majority museums" are showing great unease, changing names, for example, but also more radically, their narratives and displays. The most important art museums in the country have begun to include historical indigenous artifacts in their narratives and galleries. In this presentation I propose to analyze the inclusion of ethnographic artifacts, re-categorized as works of art, in the National Gallery of Canada in the light of the concept of "artification". This process, in my opinion, has to be read as one of the forms of the decolonization of museum spaces in post-colonial contexts, begun in the 1990s. In particular I propose to interpret the displacement and re-categorization of ethnographic materials as one of the forms of the broader restitution process to indigenous communities, a process which includes land ownership, stories, rights to fishing and hunting, repatriation of objects, etc.

Happening in a national institution, which operates with the Government mandate to promote Canadian identity, this new display takes on a new significance and can be read, together with other institutions, as a powerful instrument for the building and strengthening of the sense of Nation.

Emanuela ROSSI is associate professor at the University of Florence. In 2003, she began working on heritage issues, initially from a museum perspective, by conducting her doctoral research at the Museum of Anthropology in Vancouver, Canada. She has been a member, since 2008, of the Great Lakes Research Alliance for the study of Aboriginal Arts and Culture: an international working group that is conducting a digital repatriation project. She is currently studying the processes of "indigenization" of Canadian National Museums.

## AVT and NFB Indigenous-Made Animation Films

Eleonora Sasso

(University of Chieti-Pescara)

The National Film Board of Canada (NFB) showcase films that take a stand on issues of global importance that matter to Canadians—stories about the environment, human rights, minority cultures, the arts and more. The NFB is Canada’s public producer and distributor, with a vast and growing collection of works that include award-winning creative documentaries, auteur animation, interactive stories, and participatory experiences. Of particular interest is their selection of 22 Indigenous-made animated films for both adults and children from talented Inuit, First Nations and Métis filmmakers.

This paper takes into consideration the audiovisual translation strategies employed in such indigenous animated films as *Animation from Cape Dorset* (1973), *Totem Talk* (1997), and *Nunavut Animation Lab: Lumaajuuq* (2010) in order to advance a new reading of voice-over narration and subtitling, which sees audio-visual translation in indigenous animated films as a narrative category which is able to preserve the ethno-cultural diversity in Canada.

Such animated films as *Animation from Cape Dorset* (1973), *Totem Talk* (1997), and *Nunavut Animation Lab: Lumaajuuq* (2010) not only envision their own detailed blueprints of Indigenous communities, but are also audio-visual narratives examining the relationship between media and minority cultures. I intend to track through these references and look at the issues – the role of AVT in the preservation of cultural specificity, subtitling strategies for rendering culture-bound terms, etc – which they raise.

But my central purpose will be to re-read the aforementioned animated films from a cognitive perspective. I will analyse the cognitive linguistics of subtitling in order to demonstrate that Indigenous cultural diversity may be conceptualized in subtitling and that oral narratives are reproduced faithfully by audio-visual media. Through such animated films as *Animation from Cape Dorset* (1973), *Totem Talk* (1997), and *Nunavut Animation Lab: Lumaajuuq* (2010), I suggest, subtitling may be considered as an extreme form of foreignisation in audio-visual narratives.

Eleonora SASSO is Associate Professor in English at the “G. d’Annunzio” University of Chieti-Pescara (Italy). Her major research fields include Victorian literature and culture, the Pre-Raphaelites, cognitive linguistics, intersemiotic and audio-visual translation, and Canadian studies. She has translated into Italian W. M. Rossetti’s *Some Reminiscences* and is author of four monographs, the most recent being *The Pre-Raphaelites and Orientalism: Language and Cognition in Remediations of the East* (Edinburgh University Press). She is the editor of a book series entitled “Universale” published by Biblion (advisory board members include Susan Bassnett, Frederic Chaume Varela, Delia Chiaro, Jorge Díaz-Cintas, Tim Parks, and Sherry Simon) and is an advisory board member of the following scientific journals: *CounterText*, and *English Studies at NBU*.



## **Narrations migrantes. Réflexion sur des dispositifs pédagogiques mêlant création littéraire et action sociale**

Mattia Scarpulla

(Université Saint-Paul, Ottawa)

Dans les dernières années, au fil d'un processus en recherche-crédation, j'ai construit des formations en création littéraire enrichies de pratiques somatiques (yoga, do-in, Feldenkrais). Si le but principal est la pratique de l'écriture, le passage par une conscientisation corporelle apporte aux participant·e·s des techniques d'autoréflexion sur leur profession et sur leur vie.

Depuis septembre 2022, je développe un postdoctorat à l'Université Saint-Paul d'Ottawa, sur ce que la création littéraire peut apporter en milieu migrant. À l'automne 2023, j'ai organisé un cycle d'ateliers corporels d'écriture en collaboration avec la Maison de la Francophonie d'Ottawa ; ensuite, l'expérience s'est développée en une résidence de création avec des participant·e·s migrant·e·s de première génération. Durant les deux activités, les discussions et l'écriture de poèmes et de micronouvelles n'ont pas offert seulement une activité artistique, mais aussi une manière de mettre des mots sur les flux migratoires et sur la relation entre les individus et la société canadienne.

Dans ma communication, je présenterai le cycle d'atelier et la résidence de création en incluant la citation de témoignages et la présentation des textes produits. Les deux expériences ont été une possibilité de questionner la société multiculturelle canadienne par le biais des parcours des participant·e·s. Surtout, on a travaillé sur la divergence entre les représentations individuelles et la représentation réductrice de l'immigration proposée par la presse. En conclusion, en perspective avec certaines études de Judith Butler et Stuart Hall, je commenterai ce que l'écriture créative a offert à certaines personnes qui vivent entre différentes culturelles, dans un pays où les flux migratoires transforment rapidement les identités culturelles et politiques, et je présenterai mes prochains dispositifs à destination des étudiant·e·s de l'Université Saint-Paul - qui sont en majorité issu·e·s d'une migration récente.

Mattia SCARPULLA est auteur et chercheur postdoctoral à l'Université Saint-Paul d'Ottawa (Fonds de recherche du Québec – Société et Culture). Parmi ses livres, les romans *Bar Italia 90* (Tête première, 2023) et *Errance* (Annika Parance Éditeur, 2021), et le recueil de narrations poétiques *Au nord de ma mémoire* (Annika Parance Éditeur, 2020). Il anime des ateliers d'écriture enrichis par des exercices physiques. Il s'intéresse aux dispositifs pédagogiques transdisciplinaires et à l'introduction de la création littéraire et de la pratique somatique dans d'autres contextes disciplinaires.

## **Indigenous Peoples and their Lands in Translation: The Case of Lonely Planet's Canada into Italian**

Maria Cristina Seccia

(Università degli Studi "Gabriele D'Annunzio" di Chieti-Pescara)

In this paper I will examine the representation of what are presented as Indigenous lands in Lonely Planet guidebook Canada and in its Italian translation. As one of the first mediating links between tourists and tourist destinations, guidebooks play a crucial role in the construction of cultures in the tourists' imaginary. As sites of ideological struggle, their translation poses particular issues when it comes to the representation of historically oppressed cultures, as in the case of the Indigenous Peoples of Canada, who have long and repeatedly been dispossessed of their ancestral lands. In light of the environmental marginalisation to which Indigenous Peoples have been subject, and in light of their environmental understandings and practices that have later been acknowledged by their colonisers' descendants as the key to ecologically-sustainable and culturally-appropriate tourism development (Butler and Menzies 2007), my analysis will focus on the representation of Indigenous Peoples' relationship with their land. More specifically, I will examine how the presence of Indigenous Peoples in Canada is forged in language and whether this reflects 1) their historical relationship, marked by colonisation and the resulting displacement and relocation, as well as – to different degrees depending on the Indigenous communities and the geographical areas – homelessness and a semi-nomadic existence (Tobias 1988/2008; McDonald 1988/2008; Carter 1999; Lawrence 2002; Christensen with Andrew 2016); 2) Indigenous Peoples' ways of knowing and living the environment (Feit 1988/2008; Butler and Menzies 2007; Roberts 2012). In doing so, I will draw on the model of lexico-grammar analysis that Andrew Goatly (2018) proposes to discuss the ideological representation of nature, thus examining – with a focus on lexical and transitivity patterns – how Indigenous peoples' historical relationship with their lands and their ecological worldview have been constructed in English. I will then discuss how these have been re-constructed in the Italian translation by drawing on Jeremy Munday's translation systemic model (2002), which will allow me to identify any transitivity and lexical shifts. In doing so, this paper aims to contribute to the still underdeveloped scholarly debate on the representation of the Indigenous cultures of Canada in tourist promotional material from a Translation Studies perspective.

Dr Maria Cristina SECCIA is a Senior Research Fellow in English language, linguistics and translation at the Università degli Studi "G.D'Annunzio" di Chieti-Pescara. She has taught English language and translation at the Universities of Udine and Trieste as well as Translation Studies in different UK institutions. Her research interests revolve around the representation of transcultural encounters in the anglophone Canadian context (with a focus on Italian-Canadian women's writing and tourist texts) from a Translation Studies perspective.

## **The shifting dynamics of acculturation in Italian Canadian women writings.**

Concetta Maria Sigona  
(University of Burgos, Spain)

Canada is a multicultural society characterized by immigration, a national feature that has prompted a strong government commitment with regards to integration policies. More than half a million Italians have emigrated to Canada in the last century (Zucchi 2005; Borges and Cancian 2016). But official numbers do not always shed light on the personal odyssey settling, a stage that has been less explored in the case of migrant women. As several studies have demonstrated, such migration flows have historically entailed a strong gender bias with men belonging predominantly to the public domain and women limited to the domestic sphere (Cancian 2010). These gendered practices have frequently gone unnoticed in census and statistics, but they have been collected and recreated in fiction and biographies testifying to, amongst others, migrant women's experiences as entrepreneurs (Troilo 2011; Caporale – Bizzini 2009). Contemporary Italian Canadian writing have recreated the lived experiences of Italian women who emigrated to Canada. Mostly based on real events, these writings unveil the different coping strategies deployed by Italian Canadian women, and the ways in which they dealt with the complex process of settling into life in a new country.

In keeping with theories of migration and acculturation (Berry 1995; Berry and Hou 2016), this article analyses selected short stories written in English by contemporary Italian Canadian writers with a twofold objective. On the one hand it aims to outline the fictional representation of female migration in relation to the concept of "belonging" defined by Nira Yuval Davis (2006) and its inherent connection to three underlying factors, namely social locations, emotional attachments, and ethical values. On the other hand, it will analyze the ways in which the selected stories describe the process of acculturation at four different stages in the lives of their protagonists. Their works contribute to the ever-growing body of Italian Canadian literature, shedding light on the experiences, challenges, and triumphs of individuals navigating the intersections of Italian and Canadian cultures. Their writings serve as a bridge, fostering understanding and appreciation for the complexities of multicultural identities and the journeys of those who straddle multiple worlds.

Concetta Maria SIGONA is lecturer at the University of Burgos, Spain. Her main research focuses on Strategies for intervention in English (EFL) language teaching and learning. Other areas of interest are the use of ICT in the English (EFL) learning process; English teacher training and Italian – Canadian literature in English and transcultural studies. She is member of ICCLAS and LILADI at the University of Burgos. She has published in international journals and contributed to collective volumes. She has presented her research in international conferences.

## **L'enseignement au féminin en Nouvelle-France. Marguerite Bourgeoys**

Giada Silenzi  
(Université d'Udine)

Marguerite Bourgeoys (Troyes, 1620 – Ville-Marie, 1700), appelée la « mère de la Colonie », a été la première enseignante de Ville-Marie (Montréal) et la fondatrice de la Congrégation de Notre-Dame de Montréal, première communauté religieuse féminine non cloîtrée en Nouvelle France.

Dès son établissement dans la colonie en 1653, elle a travaillé à l'instruction des enfants et des filles de sa communauté, en concevant un modèle de vie religieuse tout à fait nouveau dans l'église post-tridentine. S'inspirant de la Vierge Marie, elle a fondé une congrégation de femmes séculaires non cloîtrées, financièrement indépendants, qui circulaient librement pour exercer une action apostolique étendue sur le terrain. Elle a promu un enseignement chrétien qui répondait aux exigences d'une communauté naissante, en formant les jeunes filles au rôle futur de femmes et mères pour assurer la survie de la colonie. Les élèves, d'origine française ou amérindienne et de toutes les conditions sociales, apprenaient la lecture, l'écriture et la catéchèse et acquéraient les compétences nécessaires à la gestion d'un foyer.

Nous nous proposons de mettre en lumière son apport pédagogique, humanitaire et spirituel à la constitution de la colonie à travers l'analyse textuelle des extraits les plus significatifs de son « mémoire » autobiographique. Écrit tardivement, entre 1697 et 1698, il retrace l'itinéraire spirituel et missionnaire d'une femme qui a su élaborer un modèle éducatif et institutionnel réussi pour le contexte socio-historique de son époque et dont l'impact perdure jusqu'à nos jours.

Giada SILENZI est doctorante en Études linguistiques et littéraires au Département de Langues et Littératures, Communication, Formation et Société de l'Université d'Udine. Elle s'intéresse à l'écriture autobiographique et biographique des religieuses françaises sous l'Ancien Régime et tout particulièrement à la production littéraire des religieuses de Port-Royal, qui constitue le sujet de sa thèse.

## **Canada's Diverse Linguistic Policies: Unveiling Canada's Language Policies and Practices beyond Official Bilingualism**

Tomasz Soroka

(Jagiellonian University, Krakow, Poland)

Canada's linguistic landscape is a rich mosaic composed of diverse immigrant and Indigenous languages. In this landscape, language policies play a pivotal role in shaping the dynamics of Canada's multicultural society and regulating the rights and conditions of the use of languages for official purposes. In the case of Canada, while official bilingualism in English and French is often highlighted as a cornerstone of Canada's language policies, the country's linguistic laws and regulations extend far beyond this binary framework. They encompass a diverse array of language practices and policies at the provincial, territorial, and federal levels.

The paper will begin by precisely explaining the definition of "bilingualism" in Canadian linguistic laws and policies, which is largely distant from how the term is commonly defined in dictionaries, encyclopedias, or compendia. To that end, the differences between institutional bilingualism and personal bilingualism will be underscored. Given the fact that for over half a century the policy of official bilingualism has been a major focus point in the public discourse on linguistic issues in Canada, this paper will explore its limitations as well as its implications for ending the discrimination of francophones in federal and educational institutions.

Furthermore, the paper will delve into the uniqueness and diversity of linguistic policies adopted across Canadian selected provinces, territories, and regions to show how they can diverge from the federal policy of official bilingualism. It will explore, inter alia, the policies of Quebec and Nunavut, where the distinct measures have been taken to protect and promote, respectively, the French language and Inuktitut as official and dominant languages within the province / territory.

Moreover, the paper aims to shed light on Canada's commitment to the recognition and revitalization of Indigenous languages across the country. It will discuss the implementation of the Indigenous Languages Act (2019), which recognizes Indigenous languages in the federal law with the aim of supporting their reclamation, maintenance, and preservation. The paper will assess the chances and the rationale of the future recognition of (some of) the Indigenous languages as official languages nationally. It will also briefly touch upon the integration of rapidly growing immigrant languages within Canada's linguistic tapestry and the challenges that the exclusion of these languages from Canada's language policies poses today.

The findings of this study will highlight the importance of recognizing and appreciating the vast diversity of Canada's linguistic policies that exists beyond the mythical and somewhat proverbial official bilingualism. By shedding light on the inclusive language policies that encompass Indigenous languages and immigrant communities, this paper hopes to emphasize the need for a more comprehensive understanding of Canada's linguistic landscape.

Tomasz SOROKA, Ph.D. is a political scientist, a Canadianist, and assistant professor at the Institute of American Studies and Polish Diaspora, Jagiellonian University, Krakow, Poland. Currently, in his research, he focuses on Canada's language laws and policies. He has been an awardee of grants offered by the International Council of Canadian Studies and Polish educational institutions (incl. National Science Center). As a visiting scholar he has conducted research at the University of Ottawa, Carleton University in Ottawa, McGill University in Montreal and the University of Toronto.

## Counter-Narratives of Multiculturalism: The Radical Right in 1970s Canada

Jennifer Tunnicliffe

(Toronto Metropolitan University)

In 1971, then-Prime Minister Pierre Elliot Trudeau announced Canada would adopt a policy of official multiculturalism. As presented by Trudeau, multiculturalism would promote equality among different cultures in Canada, recognize diversity as essential to Canadian identity, and protect the freedom of individual citizens. This new policy was developed in the context of questions around Canadian identity, anxieties over national unity, changing demographics, and a rise in social activism bringing new voices into public discussion: the very idea of who was citizen was being challenged. As James Tully (2000) argues, the concept of multiculturalism opened discursive spaces for contestations over recognition. One response was a rise in “radical right” groups across Canada, and a spike in hate propaganda explicitly in opposition to the policy of multiculturalism.

This paper explores the rise, in 1970s Canada, of racially motivated violence and of fringe- right organizations that opposed Trudeau’s policy of official multiculturalism, often based on ideas of racial hierarchy. This small but vocal collection of individuals and groups provided a powerful symbol, working to undermine ideas of tolerance and universal respect for human dignity. In response, activist groups composed of ethnic minorities and human rights advocates responded by pressuring federal and provincial policy makers to strengthen the laws against hate mongering in Canada, often explicitly connecting the issue of hate to the broader domestic and transnational movements for human dignity and individual rights. My goal is use this example to explore the tensions association with an increasingly diverse Canada. Multiculturalism has become the core of Canadian identity, yet more scholarly attention needs to be paid to how and why this has been (and continues to be) resisted, and at what cost. Such discussions offer important context to contemporary debates around diversity, inclusion, and equity, and provide a deeper understanding of the complicated nature of citizenship and belonging within the Canadian state.

Dr. Jennifer TUNNICLIFFE is an Assistant Professor of History at Toronto Metropolitan University. She is a human rights historian with a particular interest in how domestic and transnational activism shapes cultural attitudes and legislative approaches to rights and freedoms. Her first book, *Resisting Rights: Canada and the International Bill of Rights, 1947-76* (UBC Press, 2019), challenges the narrative of Canada as an historic advocate for international human rights and explores the key role that rights activists have played in shaping Canadian diplomacy at the United Nations. She is also a co-editor of *Constant Struggle: Histories of Canadian Democratization* (McGill-Queen’s University Press, 2021), a collection that explores the historical realities that have shaped how democracy has been understood and practiced throughout Canadian history. Her current projects include a book-length study of the evolution of Canada’s hate speech laws and a collection of essays that revisit Canada’s human rights history.

## **ExpoDicos : exploration lexicographique des sources en français**

Paméla Vachon et Nadine Vincent

(Université de Sherbrooke)

Dans cette communication, nous présentons une exposition, ExpoDicos, qui peut se visiter dans le cadre du colloque de l'AISC.

Le fil conducteur d'ExpoDicos est d'identifier différentes sources du français québécois en partant de mots spécifiques au lexique ou à la culture du Québec (emplois aujourd'hui vieillis en France, emprunts aux langues autochtones, emprunts à l'anglais, néologismes, etc.). Cette exploration à travers les mots permet de refaire le parcours des rencontres de différents peuples avec lesquels les francophones du Québec ont été en contact au cours de leur histoire.

Elle retrace aussi la description de mots québécois, sur plusieurs siècles, dans certains dictionnaires faits en France (*Dictionnaire de l'Académie française*, *Dictionnaire de la langue française* d'Émile Littré, *Trésor de la langue française*, *Petit Robert*) et met ces visions en dialogue avec l'usage réel et avec certains dictionnaires qui constituent des jalons importants de la lexicographie du Québec des 150 dernières années (*Glossaire franco-canadien* d'Oscar Dunn, *Dictionnaire canadien-français* de Sylva Clapin, *Dictionnaire de nos fautes contre la langue française* de Raoul Rinfret, *Grand dictionnaire terminologique* de l'OQLF, *Usito*).

Paméla VACHON est coordonnatrice de recherche en linguistique au Centre de recherche interuniversitaire sur le français en usage au Québec (CRIFUQ) ainsi que chargée de cours au département de communication de l'Université de Sherbrooke. Elle s'intéresse à tout ce qui a trait à la langue, au français québécois et à la sociolinguistique. Ses plus récents travaux concernent l'enseignement du français langue seconde et la variation. Elle collabore en ce moment au projet de Fonds de données linguistiques du Québec portant sur les humanités numériques et la linguistique de corpus.

Nadine VINCENT est lexicographe, professeure au Département de communication de l'Université de Sherbrooke et membre du Centre de recherche interuniversitaire sur le français en usage au Québec (CRIFUQ). Ses travaux portent notamment sur les lexicographies professionnelle et profane, sur l'histoire de la description du français québécois, sur la perception des anglicismes dans la francophonie et sur les discours et représentations au sujet du français en usage au Québec. Depuis juin 2021, elle dirige le Projet porc-épic sur le traitement lexicographique d'emplois polémiques.

## The Naturalcultural World of the Future According to Margaret Atwood

Héliane Ventura

(University of Toulouse-Jean Jaurès)

By creating a single word out of the two concepts of nature and culture, Donna Haraway (2003) has ostensibly interrogated the dualisms that are deeply embedded in the scholarly traditions of the Western world and she has paved the way for a reexamination of their meaning based on their inseparability. The synthesis of nature and culture is underpinned by the idea that there is no dissociating human beings and animals who are engaged in ecological relationships that are both biophysically and socially formed.

In the MaddAddam trilogy, Margaret Atwood has given prominence to the interface between human beings and animals. In her speculative fiction, the animals and the last survivors from an ecological catastrophe adhere to what Jean Jacques Rousseau called “a social contract”: to defend themselves against rabid murderers, they renounce their personal interest and safeguard their collective existence. By mutual agreement, they make the decision to comply with a stable and egalitarian cooperation pact, from which everyone can ultimately benefit. Thus, by pooling their natural strength and their defensive weapons, human beings and animals manage to eliminate vandals, and to live in peace with each other, humans having sworn not to feed on animals and animals having put an end to all forms of devastating aggression against humans.

In the post-apocalyptic world of Margaret Atwood, the genetically modified animals have become post-animal creatures, more human than humans, capable of instituting a just social organization based on a pact that guarantees peace and freedom for all of them. Thanks to the communication that these animals have been able to establish with humans and humanoids, they have managed to substitute solidarity between living beings for the war of species.

Atwood’s trilogy is deliberately and emphatically positive: it suggests that the last living creatures of the devastated planet will survive only if they accept to enter in an alliance with animals. It is the price to be paid to tip the dystopia, which looks like today’s world, into a speculative utopia, which may be the reality of tomorrow.

Héliane VENTURA is professor Emerita at the University of Toulouse-Jean Jaurès. She is agrégée d’anglais, and holds a Ph D from York University, Canada. She has written books on Margaret Atwood’s *The Handmaid’s Tale* (1998), Alice Munro’s *Dance of the Happy Shades* (2015), Sarah Orne Jewett’s *The Country of the Pointed Firs* (2022) and over a hundred essays or articles on Canadian, American, British, New-Zealander or South African short story writers.