



**NEW MOON,
NEW TIDES:**
A CENTURY OF CHANGE
IN CANADA, 1923-2023

10th triennial CEACS Conference on
Canadian Studies in Central Europe

**NOUVELLES LUNES,
NOUVELLES MARÉES:**
UN SIÈCLE DE CHANGEMENT
AU CANADA, 1923-2023

10e congrès triennal du CEACS sur les
études canadiennes en Europe centrale

September 12 to 14, 2024,
University of Maribor,
Slovenia

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Book of Abstracts

**New Moons, New Tides:
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Keynote Addresses

Martin Löschnigg

University of Graz
Austria

Deep-Mapping the Rock: Creating the Literary Landscape of Newfoundland in the Writings of Michael Crummey

Michael Crummey has been a key figure in recent Newfoundland writing. His works have significantly contributed to placing Newfoundland on the literary map of Canada. They have also recreated Newfoundland as a literary landscape which overlays and interacts with the topographical, historical, sociological and economic realities of the place, like the prairies of Margaret Laurence and the small-town Ontario of Alice Munro. My talk will address aspects of Crummey's literary Newfoundland especially on the example of his novels, from the 2001 *River Thieves* to the most recent, *The Adversary* (2023), but will also discuss relevant non-fictional writing by the author. As I will show, Crummey's literary Newfoundland is based on a process of deep-mapping which combines multiple layers of narrative to express the 'experientiality' of place.

Martin Löschnigg studied English and German literature and linguistics at the Universities of Graz, Austria, and Aberdeen (UK). He is a Professor and Head of English at the University of Graz, director of the Graz Centre for Canadian Studies, and a Corresponding Member of the Austrian Academy of Sciences. He was a visiting scholar at the Freie Universität Berlin and at Harvard University, and a Visiting Associate Professor of English at the University of Minnesota in Minneapolis. His research interests include narratology, autobiography, the literature of war and Canadian literature, and he has published widely on these subjects. Publications on Canadian literature include *Kurze Geschichte der Kanadischen Literatur* (with Maria Löschnigg, Stuttgart 2001), and *The Anglo-Canadian Novel in the Twenty-First Century: Interpretations* (co-edited with Maria Löschnigg, Heidelberg 2019). Most recent book publications: *Literature and World – Literature as World* (co-edited with Maria Löschnigg, Heidelberg 2023); *Franz Karl Stanzel at 100, Special Issue Anglistik. International Journal of English Studies* (co-edited with Monika Fludernik, 2023).

Christoph Vatter

University of Jena
Germany

Unis dans la diversité ? Imaginaires de la diversité au Québec entre rétrovisions francophones et changements postcoloniaux

Avec plus d'un million d'albums vendus, la bande dessinée *Magasin général* (9 volumes, 2006-2014) est l'une des séries les plus populaires du 9^e art au Québec. Cela peut paraître étonnant à première vue ; en effet, l'œuvre célèbre l'image d'un Québec rural et idyllique avec des personnages truculents et sympathiques - à une époque où la province canadienne se considère depuis longtemps comme une société ouverte marquée par la transculturalité et la diversité. D'un point de vue esthétique, *Magasin général* se rattache également davantage à la tradition « franco-belge » qu'aux formes contemporaines du roman graphique. L'analyse des albums permettra de montrer comment, malgré cette image plutôt traditionnelle et rétrograde, *Magasin général* met en scène une certaine ouverture interculturelle et défend la place de la diversité comme valeur centrale de la société québécoise. Cependant, une lecture critique montre que l'imaginaire de la diversité québécoise défendu dans *Magasin général* reflète aussi des résistances contre les revendications de justice sociale et de reconnaissance postcoloniale de la population autochtone.

Christoph Vatter (Prof. Dr.) est titulaire de la Chaire de Communication Économique Interculturelle, spécialisé dans la théorie culturelle et la recherche en communication à l'Université d'Iéna en Allemagne. De 2010 à 2017, il a été professeur junior en communication interculturelle au département de langues romanes à l'Université de la Sarre ; il a occupé des postes de professeur à l'Université de la Bundeswehr à Munich (éducation interculturelle, 2013-2014) et à l'Université Martin Luther à Halle (études culturelles et civilisations francophones et hispanophones, 2017-2021). Il a étudié la communication interculturelle, les langues et cultures romanes et l'allemand comme langue étrangère à l'Université de la Sarre et à l'Université Laval (Canada). Il a obtenu son doctorat dans le cadre d'une cotutelle franco-allemande avec une thèse sur le cinéma et la mémoire à l'Université de Lorraine (Sciences de l'information et de la communication) et à l'Université de la Sarre. De 2013 à 2023, il a été chercheur principal (PI) dans l'école doctorale germano-canadienne IRTG Diversity : Mediating Difference in Transcultural Spaces. Il est membre du groupe de recherche international Culture populaire transnationale – l'Europe

dans les 'longues' années 1960 (2018-2025). Ses recherches portent sur l'analyse interculturelle des médias et les études culturelles (en particulier en relation avec le Canada et l'Afrique francophone), les relations culturelles franco-allemandes, la culture populaire, la diversité culturelle et les cultures de la mémoire. Actuellement, il est président de l'Association d'études canadiennes dans les pays germanophones (GKS) et vice-président de l'Association universitaire d'études interculturelles (IKS). Il est également membre du conseil d'administration de l'Association Internationale des Études Québécoises (AIEQ). En études québécoises, il prépare actuellement une publication sur le thème « Prisonniers de guerre – passeurs interculturels ? Analyse d'un médiateur ambivalent dans les transferts culturels entre le Québec et l'Allemagne ». Bibliographie sélective :

Postkoloniale Populkultur: Interkulturelle Perspektiven, Aneignungsprozesse und subversive Strategien. Special Issue Interculture Journal 40, 2024 (dir. avec Julien Bobineau) ; Les relations entre homme et animal dans les cultures, littératures, et médias francophones. Würzburg: Königshausen & Neumann, 2020 (dir. avec Doris G. Eibl) ; Interkulturelle Kommunikation in / mit Afrika: neue Perspektiven / Intercultural communication in/with Africa: new perspectives. Dossier Interculture-Journal, Bd. 18, Nr. 32, 2019 (dir. avec Ibrahima Diagne) ; Multiculturalisme et diversité culturelle dans les médias au Canada et au Québec. Würzburg: Königshausen & Neumann, 2013 (dir. avec Hans-Jürgen Lüsebrink) ; Le cyberspace francophone. Perspectives culturelles et médiatiques. Tübingen: G. Narr, 2011 (dir. avec Monika Haberer).

Participant Abstracts and Short Bios

Lucie Altmannová

Masaryk University
Czech Republic

Strategies of Indigenous Healing in Tanya Tagaq's *Split Tooth* (2018)

This paper examines the understanding of wellness and healing in Inuit communities in Nunavut and the use of traditional Inuit healing strategies in *Split Tooth* (2018) by Tanya Tagaq (Inuk). For the purposes of the literary analysis, four categories are established on the basis of the Medicine Wheel, a conceptualization of health and wellness among many Indigenous communities. These categories consist of healing strategies related to spirit, body, mind, and context, with the last category containing social relations and relations to the land and other-than-human beings. While divided into four categories, these categories are interconnected and always cooperate to maintain the balance of individuals and communities. The analysis of the selected work by Tagaq highlights the significance and relevance of Indigenous healing for contemporary Inuit people and the ever-lasting presence of the negative impacts of colonialism which stand at the core of the initial need for the healing of individuals and whole communities. Tagaq's novel represents specific examples of Inuit healing strategies, which have been identified by research but have not yet been examined within Inuit literary works, and provides a deeper understanding of the context in which they are used and how they are adapted for the issues the Inuit have faced in the 20th and 21st centuries.

Lucie Altmannová is an MA student at the Department of English and American Studies at Masaryk University, Brno, Czech Republic, focusing on literary studies and the reflection of the social, cultural, and historical environment on literary works of contemporary writers. Her research concentrates on the impact of colonialism, Eurocentrism, and patriarchy on Indigenous communities, African Americans and Black Americans, and queer peoples from various backgrounds. Her MA thesis examines concepts of healing and wellness from the First Nations and Inuit perspectives, traditional healing strategies used by Indigenous peoples, and their role in contemporary First Nations and Inuit communities. These concepts are further analysed within the novels of Tanya Tagaq (Inuk) and Susan Power (Yanktonnai Dakota), which provide specific examples of healing

strategies employed by particular Native American communities from the US and Canada and their roles and purposes in the lives of individuals and communities, thus providing further understanding of the concepts of wellness and healing from Indigenous perspectives.

Andrei Andreev and Diana Yankova

New Bulgarian University
Bulgaria

Whodunit – and Where? The Curious Case of Canadian Crime Fiction

The paper will explore the evolution of Canadian crime and mystery writing, from initial efforts to “internationalize” the genre so as to cater to either the American or British markets by choice of setting and characters, through mid- to late-20th century attempts to battle the Coca-Colanization of popular culture by narrowing the geographic and thematic scope, to the gradual rise in crime writers’ self-confidence and feeling of belonging following the establishment of Crime Writers of Canada in the early 1980s. Thus, writers who have won international acclaim, but few would recognize as having a connection to Canada, such as Ross Macdonald, whose novels are set in the mean streets of Los Angeles, or Peter Robinson, whose playground is Yorkshire, will be considered – along with the fact that CWC has an annual award for Best Crime Novel Set in Canada, regardless of the author’s nationality. Finally, the global trend of elements of crime writing increasingly permeating what is labelled as literary fiction will be touched upon, as in the works of renowned authors such as Timothy Findley and Margaret Atwood, for instance.

Andrei Andreev has been a lecturer at the Department of Foreign Languages & Cultures, New Bulgarian University, since 2001. Among the courses he teaches at present are General English, ESP, Practical Translation, Modern British Literature, North American History and Culture, and History and Culture of Canada. Through the years he has also taught Old English Literature, Early American Literature, Modern American Literature, Stylistics, and others. His academic interests lie in modern English-language literature, with a special focus on crime and detective fiction, and intercultural communication. He is a member of the Executive Board of the Bulgarian Society for the Study of English, and Head of the Bulgarian Chapter of the Central European Association for Canadian Studies.

Diana Yankova, D. Litt. is currently Chair of the Languages and Cultures Department, New Bulgarian University, Sofia, Bulgaria. Her research interests and contributions are in the field of discourse analysis, applied linguistics, sociolinguistics, and culture studies with a special emphasis on legal language, culture and genre-specific characteristics of Common law and Continental legislation, convergence of legal studies and linguistics, EU legal terminology, Canadian studies and cultural awareness. Author of many monographs, among which *Canadian Kaleidoscope* (2006), *The Text and Context of European Directives. Translation Issues in Approximating Legislation* (2008), *Legal Englishes: The Discourse of Statutory Texts* (2013), and a forthcoming monograph *Bulgarian Immigrants to Canada: Sociocultural and linguistic identity*.

Carmen Andrei

Lower Danube University in Galati
Roumanie

Politiques et formes linguistiques du français au Québec

Notre réflexion s'articule principalement sur les formes linguistiques actuelles du français au Québec. Nous partons dans cette étude d'un truisme rebattu qui ressort à l'évidence : le Canada s'identifie, entre autres, par des rapports d'ouverture vers l'Autre, de tolérance et d'acceptation de la *différence*, de partage des valeurs communes, de cohabitation conviviale et d'entente empathique. Après un survol de la situation de base générale du français dans la contemporanéité, en chiffres et lettres en mettant en lumière les enjeux politiques : les positions gouvernementales ; à partir de l'Office de la langue française (1961) pour surveiller la qualité de la langue, de la Charte de la langue française (1977) ; du français comme langue d'affichage et langue de revendications, ainsi que des problèmes (la natalité, l'immigration et l'anglicisation) et des paradoxes courants, nous nous pencherons sur les rapports proprement dit à la langue : les tensions discursives (cf. François Paré, *La distance habitée*), les accents dans les régions et les milieux socio-économiques, le jocal, le vocabulaire, le cas particulier du chiac en Acadie. Nous illustrerons nos propos dans de courts extraits littéraires tirés de Michel Tremblay, Antonine Maillet, Lise Gaboury-Diallo, Georgette Leblanc, France Daigle et Jean Chicoine, qui montreront l'approche créative des faits d'hétérolinguisme (parodie, paronomase bilingue, translittération, jeux de mots).

Références bibliographiques et œuvres citées (corpus) :

- Chicoine, Jean, *Les galaxies nos voisines* (2007);
- Daigle, France, *Pour sûr* (2011);
- Gaboury-Diallo, Lise, *Transitions* (2002);
- Leblanc, Georgette, *Alma* (2006);
- Maillet, Antonine, *La Sagouine* (1971);
- Morris, Paul D., (s.l.d.), *Le Canada. Une culture du métissage / Transcultural Canada*, Laval, PUL, 2019;
- Paré, François, *La distance habitée*, Montréal, David, 2020;
- Tremblay, Michel, *Les Belles sœurs* (1968).

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^e-XXI^e 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.

Kristina Aurylaitė

Vytautas Magnus University
Lithuania

Indigenous Poet Matthew James Weigel Sampling from Colonial Archives: Countering the settler colonial non-encounter

This paper discusses Dënësułině and Métis Matthew James Weigel's poetry chapbook *It Was Treaty/ It Was Me* (2020), constructed as a combination of his own lyrics and samples from archival documents, piecing together the personal and a selection of the found. Archival samples, in the form of textual quotations and digitized images, constitute one way Weigel chooses to speak about the past: his chapbook traces the history of acquisition by the Confederation of Canada of Rupert's Land and the subsequent Numbered Treaties signed between the British Crown and the Indigenous peoples of the territories between 1871 and 1921. Central to Weigel's book are the issues of colonial appropriations, archival documents, and access to these, as well as appropriation and then remastering of appropriated material, through which past and present become

linked and these linkages examined. Sampling from settler colonial archives rather than Indigenous sources, Weigel does not foreground cultural continuity, but chooses to revisit versions of the past as constructed by colonial sources – a strategy that could compel an Indigenous writer to construct narratives countering those of the original sources. However, Weigel does not engage in revisionist rewriting but foregrounds investigation of and dialogue with his sources. These processes open selected source texts for unlimited re-readings and allow Weigel to arrange and articulate his own space within the formulas and structures of settler colonialism, whose ongoing effects on Indigenous land and being he seeks to expose and address.

Kristina Aurylaite is a lecturer at the Department of Foreign Language, Literature, and Translation Studies, Vytautas Magnus University (Kaunas, Lithuania). Academic interests include Canadian and Indigenous literature and film, contemporary drama, conceptual writing, multilingualism in literature and translation.

Mátyás Bánhegyi, Dóra Bernhardt, Judit Nagy

Budapest Business University; Károli Gáspár University of the Reformed Church;
Károli Gáspár University of the Reformed Church
Hungary

New Materials for the Tertiary Classroom in Canadian Studies

The conference presentation aims at introducing an innovative project in Canadian Studies. Based at Károli Gáspár University of the Reformed Church in Hungary, the Canada in the English Classroom Research Group published the online volume *Canadian Culture through Multimedial Sources* in 2023. The content is unique in that it results from a collaborative process involving the students taking the “Canadian Culture through Multimedial Sources” BA-level course in the Spring Semester of the 2022/23 academic year. In addition to providing a personalized and motivating learning experience for the students taking the course, the idea behind the joint production was to find such topics within Canadian culture that would be likely to engage BA-level audiences and concurrently touch upon current and topical issues.

The presentation describes the educational context of the project, discusses the featured materials along with their pedagogical implications,

addresses the potential for classroom use, and presents ideas on further extending students' own exploration of Canada and Canadian Studies.

Mátyás Bánhegyi (PhD) is full time associate professor and head of institute at Budapest Business University. He has authored several teaching resource packs in Canadian studies. His research areas also include ESP, language pedagogy, methodology and translation studies.

Dóra Bernhardt (PhD) is full time adjunct professor at Károli Gáspár University of the Reformed Church in Hungary. She lectures at the Institute of English Studies and works as a sessional lecturer at the Faculty of Theology. She holds degrees in the humanities and in theology and is interested in interdisciplinary research related to these two fields.

Judit Nagy (PhD) is full time associate professor, director of the Canada Center and Vice-dean for International Affairs at the Faculty of Humanities of Károli Gáspár University of the Reformed Church in Hungary. Her research focuses on East Asian Canadians and teaching material development.

Aja Barbič

University of Maribor
Slovenia

Atwood Across Platforms: Navigating the Digital Realm

Margaret Atwood, a literary icon and one of Canada's most prolific authors, showcases a formidable voice in the literary world. From novels to poetry, she has left her mark and captivated readers from all over the world. Through her unique language and sharp wit, she has confronted many themes that undoubtedly lead to uncomfortable truths. Her influence consequently extends beyond the pages of her works.

While most analyse her literary works, her media presence has yet to be explored. In an era where the boundaries between literature and other media are quite blurred, a close examination of various narratives is due. Atwood has been the subject of many articles and ended up on the front pages of newspapers many times. Her most famous work, *The Handmaid's Tale*, has been loved yet also feared and even banned. Thus, Margaret Atwood has been the subject of media discourse, whether she intended to be or not.

Her multifaceted presence in media thus offers a different perspective on Atwood and contributes to her image as a Canadian icon. The aim of this paper is therefore to directly present Atwood's media image through Systemic Functional Linguistics (e.g., appraisal analysis) of American newspaper articles and documents.

Aja Barbič is an MA candidate for English Studies and History at the Faculty of Arts, University of Maribor. Her research focuses on the English language, specifically towards stylistic and appraisal analysis. She employs systemic functional linguistics to examine how linguistic elements shape the English language.

Jason Blake

University of Ljubljana
Slovenia

The Don River and its Ravines: A Region that Makes a City

In a 1972 essay titled "The Governor's Bridge Is Closed," Hugh Hood writes about "the obscure depths of Toronto." He is referring, of course, to the Don Valley and the various ravines that run through the city. As Robert Fulford put it in *Toronto, Accidental City*, these ravines are "are the heart of the city's emotional geography." The Don Valley is a region or space that both is and is not part of an urban landscape. Coyotes, foxes, pheasant, and deer are not what you expect to find a stone's throw from downtown; though millions call Toronto home, few can say they are from the Don Valley. However, if the urban is often defined against the rural or the wild, the areas around the Don River are a defining feature of the city as a city. This paper offers an overview of literary portrayals of Toronto's ravines and how they have captured authors' imaginations as a region of wilderness within a city, but also an area of danger. The books to be examined include Margaret Atwood's *Cat's Eye* (1988), Paul Quarrington's *The Ravine* (2008), Alissa York's *Fauna* (2010), and Vincent Lam's *On the Ravine* (2023).

Jason Blake is a professor in the University of Ljubljana's English Department. He translates frequently from Slovenian, less frequently from German, and even less frequently from French. In addition to translating, he is the editor-in-chief of *The Central European Journal of Canadian Studies / Revue d'études canadiennes*

en Europe centrale. He is the author of *Canadian Hockey Literature*, the co-editor (with Andrew C. Holman) of *The Same but Different: Hockey in Quebec*, and the author of *Culture Smart! Slovenia, a guide living in Slovenia*. He has published a trio of writing guides aimed at Slovenian students writing in English.

Raymond B. Blake

University of Regina
Canada

Sustaining the Nation: Prime Ministers and Rhetoric

This paper takes a cultural and political approach to Canadian identity. As a nation-building project, Canada and its leaders have indeed been preoccupied with exploiting the land and its resources. Such strategies have come without sufficient regard for the long-term sustainability of those resources (note the recent depletion of marine life, fur-bearing animals and forestry products) and the damage unleashed on the environment by fossil-fuel extraction. Canadian leaders have also been concerned with the sustainability of the nation-state itself, which has been challenged at various times – and continues to be challenged -- by regionalism and economic disparity, province-building as a counter to nation-building, French-English divisions, Indigenous-state relations, and questions of class, among others points of conflict and division. Yet, for much of the period since the Second World War, prime ministers have attempted to build a national story and create a national narrative that binds the nation and its diverse peoples to create a sustainable future by overcoming a variety of challenges. Prime ministers, regardless of political party, have pretty much shared the same story of Canada through their speeches and in their rhetoric, or at least until Justin Trudeau. Although his story of Canada remains a work in progress, he is the first prime minister to describe Canada as the world's "first post-national state," telling *The New York Times Magazine*, "There is no core identity, no mainstream in Canada." This paper is based on my forthcoming book that considers how prime ministers have attempted to sustain the nation by building stories that foster respect for the diversity of human beings, recognize the importance of reconciliation, and build a shared citizenship and identity.

Raymond B. Blake, Professor, Department of History, University of Regina, Regina, SK, Canada is a Fellow of the Royal Society of Canada. His most recent book, *Canada's Prime Ministers and the Shaping of a National Identity*, is

forthcoming in May 2024 from UBC Press. His earlier publications include *Where Once They Stood: Newfoundland's Rocky Road to Canada*; *Celebrating Canada: Commemorations, Anniversaries and National Symbols* (Edited with Matthew Hayday); *Conflict and Compromise. Pre-Confederation Canada* (Co-authored with Jeff Keshen, Norman Knowles and Barbara Messamore; and *Lions or Jellyfish: A History of Newfoundland-Ottawa Relations* (2015).

Martin Boček

University of West Bohemia
Czech Republic

Transport of Czechoslovak Emigrants to Canada in the 1920s

Emigration from Europe to overseas reached a fever pitch in the early 20th century. Significant emigration from Europe was closely linked to technological advancement and the development of shipping companies, which saw emigrants as a lucrative business. The tradition of emigration from the Habsburg Monarchy, which also included Czech and Slovak ethnic groups, dates to the second half of the 19th century. During this time, practically all major shipping companies operated within the Habsburg Empire and offered travel overseas, including to Canada. For example, companies such as Austro-Americana, HAPAG, or Canadian Pacific Railway provided travel directly to Canadian ports. The First World War marked the end of the emigration trade, but after the war, the emigration business picked up again, and after 1924, when U.S. immigration laws came into effect, Canada began to attract the attention of Czechoslovak migrants.

The contribution aims to answer the chosen research questions, which concern the issues of migration and travel from the newly formed Czechoslovakia to Canada in connection with the renewed activities of shipping companies.

Martin Boček, Ph.D. (*1990), works as an assistant professor at the Department of Historical Sciences, Faculty of Philosophy and Arts, University of West Bohemia in Pilsen. He focuses on the history of emigration from Central Europe in the 19th and 20th centuries in connection with the operation of shipping companies. In particular, he deals with the rivalry and cooperation between selected German, British, and Austrian shipping companies in the second half of the 19th century until the outbreak of the First World War. He also

deals with the History of North America and Central European History in the 19th and 20th Centuries. In 2023, he prepared a publication in English titled "Hope Across the Ocean: Competition Between Shipping Lines for Customers in the Habsburg Empire at the Turn of the 19th and 20th Century" (in print 2024).

Erika Csillingh

University of Pannonia
Hungary

Multilingual Language Processing: A case study of an English-French-Hungarian multilingual Child

Whether because of history resulting in the co-existence of multiple cultures and languages in society, or because of the more recent trends bringing increased mobility around the world, languages have come into contact in all sorts of contexts and combinations. Canada is a shining example where English-French bilingualism, the First Nations, and a long line of past and recent immigrants create an intricate linguistic and cultural patchwork. Multilingual speech can be regarded as a fascinating imprint of a speaker's languages and cultures. The multilingual mental lexicon is more complex than the simple case of adding one or more lexical sets to the monolingual linguistic system. Language processing is defined by the interaction of the languages of the speaker, and it is regulated by a variety of linguistic, social, psychological, and pragmatic factors. Through an in-depth analysis of data retrieved from an interview with a fairly balanced English-French-Hungarian trilingual child, the current paper is an attempt to offer a deeper understanding of the significance of conceptual representation and of the ways in which the multilingual mind works under the constraints of cross-cultural and cross-linguistic differences. The results may inform educators, family members, and fellow researchers about how certain speech phenomena may reveal the nature and operation of a speaker's unique, dynamic linguistic system.

Erika Csillingh holds a teaching position at the English and American Studies Institute of the University of Pannonia, offering teacher training and instructor training courses in language pedagogy and methodology. She is currently working on her Ph.D. in psycholinguistics at the Multilingualism Doctoral School of the same institution, investigating the language processing of early bi/multilingual children. Her primary focus is the effect of cross-cultural

differences on multilingual speech production. Prior to her academic career, she gained extensive experience in foreign language education, teaching English and French language, as well as English culture and civilization in the secondary context. Being herself a mum to a bilingual child, she is an ardent advocate for a more inclusive approach to education, which acknowledges and promotes bi/multilingualism at all levels and age groups.

Roxana Elena Doncu

Carol Davila University of Medicine and Pharmacy
Romania

Narrative Selves and Triangulated Identities in Rabindranath Maharaj's Fiction

Starting from Bogdan Ștefănescu's concept of triangulated identities, I will try to analyse the process of (re)constructing identity in two of Rabindranath Maharaj's novels, *The Amazing Absorbing Boy* (2010) and *Adjacentland* (2018). Writing about the complicated selves of postcolonialism/postcommunism, Ștefănescu notes that identity-formation is a complicated process for postcolonial subjects, as it often involves negotiating their unstable identities between two centres and one periphery, or one centre and two peripheries. In the case of Trinidadian-Canadian writer Rabindranath Maharaj, his characters pendulate between two colonial peripheries (Trinidad and India) and one centre (Canada). While India and Hindu culture offer the primary traditional identity (related to traditional ancestral values) and Trinidad a secondary culture (of negotiated hybridity), Canada represents the Western centre with its white Eurocentric values. The process of triangulation by which the characters set one identity against another and redefine themselves involves, in Maharaj's novels, narrativization. The new self is refashioned through telling stories (*Adjacentland*), or the new reality is interpreted via a familiar imaginative scheme, that of comic books (*The Amazing Absorbing Boy*). If we look at Maharaj's work as a parable of postcolonial migrant self-fashioning, the main character in *Adjacentland*, whose memory is erased, and who at one point imagines himself to have been a comic book writer may be the adult version of Samuel, the 17-year-old boy lost in Toronto and making his way into the world through comic book characters and stories.

Roxana Elena Doncu graduated from the University of Bucharest with a degree in English and Russian studies. She completed her Ph.D. in cultural and literary

studies at the same university with a thesis on V.S. Naipaul and Salman Rushdie. She is currently an associate professor teaching in the Modern Languages Department at the "Carol Davila" University of Medicine and Pharmacy in Bucharest. Her research interests cover areas such as postcolonial and post-communist studies, world literature, translation and medical humanities. She is a member of the international research group on Literary Modeling at the University of Münster, where she has been invited to teach at the graduate school on British, American and Postcolonial Studies.

Marilena Drăcea-Chelsoi

Edmond Nicolau Technical College; Mount Allison University
Romania; Canada

The Canadian Rangers- a Good Solution to Integrate, Use and Keep the Indigenous' *ihuma* in the Canadian Armed Forces

The Canadian Rangers represent a democratic way of supporting Aboriginal peoples as heroes who maintain Canadian sovereignty, safety and security in the Northern regions of Canada. Those who become Rangers serve as the military's "eyes and ears" in their local areas and at the same time become the pillars of their communities in emergencies. Their sense of "team" goes beyond the barriers of dialects, gender and age, unlike other divisions of the Canadian Armed Forces. As such, the accommodation and acceptance of social diversity and experience make the *Ranger* concept unique in Canada. Although Rangers are not trained for combat, their presence and involvement in Northern Canadian operations is crucial. I will use statistics to underline the importance of Indigenous people in the Ranger patrols. My conclusion would be that the high involvement in the Rangers' troops is a crucial way of keeping Indigenous traditions alive by transmitting knowledge to younger generations and demonstrating their resilience and value in the contemporary world. Embodying Canada's multicultural identity, the Rangers will become even more important in the Far North as climate change exacerbates problems that affect smaller or larger remote communities from the Arctic.

Marilena Drăcea-Chelsoi graduated with a PhD in Literature and Culture from the University of Bucharest, with a focus on North American Studies. She has frequently written and lectured on art and politics, as well as security and environmental issues. She is currently a member of APECS (Association of Polar

Early Career Scientists), of SCAR (The Scientific Committee on Antarctic Research) and of CEACS (Central European Association of Canadian Studies) and an Adjunct Professor at Mount Allison University in Canada. She is involved in polar education and outreach missions, emphasizing the interconnection between the Poles and the rest of the world. She is also interested in tourism and how to promote destinations without harming Nature. She is also passionate about setting forth ideas not only by common methods but also via poetry, painting or music, her interest in these means of expression having been quite obvious during several APECS events that have been promoted on social media. Marilena Dracea-Chelsoi has written dozens of articles on ethnicity, diasporic identity, multiculturalism, and Canadian art. From 2019 on her primary focus became the polar world, either if it comes to security, military aspects, art, the protection of the environment or how certain ethnic groups deal with the changes appeared in their communities as a consequence of global warming.

Ewelina Feldman-Kołodziejuk

University of Białystok
Poland

The Emotional Geography of Alberta Oil Sands in Kate Beaton's *Ducks*

The aim of my presentation is to discuss the graphic memoir by Kate Beaton, *Ducks: Two Years in the Oil Sands*, through the lens of emotional geography. The novel chronicles the author's two-year stay at the Alberta oil sands between 2005 and 2008. Unable to pay off her student loan, Katie, the young version of the writer herself, leaves her home province of Nova Scotia and joins other migrant workers from Atlantic Canada rushing to distant Alberta. Set against a breathtaking backdrop of wildlife, northern lights, and boreal forest, the oil sands are an infernal region, with mountains of brimstone and lakes full of poisonous waste. Not only do they threaten the natural environment and the well-being of Alberta's First Nations, but they also corrupt human minds and hearts. The work environment of oil camps, in which men outnumber women 50 to one, is a despondent and threatening place for everyone. For all, because of safety issues stemming from the daily presence of heavy-duty machines, for women, additionally, owing to the ubiquity of sexual harassment. Homesick, exhausted, bored, and deprived of intimate contact, many male workers take to alcohol and drugs to either fill the void or find the power to work. Through her own

biographical story, Kate Beaton masterfully captures a wider picture of the dramatic realities of economic migration within contemporary Canada.

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 a member of the Polish Association for Canadian Studies and an author of several articles. 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. Her current research project investigates the literary representations of Newfoundland.

Éva Forintos, Ildikó Hortobágyi, Szilárd Szentgyörgyi

University of Pannonia

Hungary

The Communication of Climate Change and Sustainability at Festivals – a Comparative Study

Climate change and the responses to it are, by definition, rapidly emerging in the language use of language communities, in the description of the phenomenon and the responses to it, as well as in the words and expressions used to describe it. Most typically, nouns and their associated adjectives express the most readily identifiable neutral, positive or negative attitudes.

In our research, we present three short case studies and a comparison of how three event series publicise the issue of sustainability, often referred to as a way of addressing climate change. In this context, we focus on the following: the Veszprém-Balaton 2023, i.e. the Veszprém-Balaton region as the European Capital of Culture, the Sziget Festival 2023 in Budapest, and the Festival d'été de Québec (FEQ) 2023 events, and we examine the communication of sustainability, environmental awareness and environmental protection by analysing the texts on the websites of the events.

In the analysis presented, we specifically examine the most common adjectives and nouns in the vocabulary of electronic publications of the three events and classify these according to their semantic characteristics. Besides the abovementioned word categories, we also examine and compare the number

and proportion of interrogative and imperative sentences and the communicative purposes for which they are used.

Éva Forintos is an associate professor at the English and American Studies Institute of the University of Pannonia, a lecturer in linguistics and applied linguistics. Her research interests include bilingualism and contact linguistics. Her publications focus on the linguistic landscape and contact linguistics studies of Hungarian communities in English-speaking countries.

Ildikó Hortobágyi is an associate professor at the English and American Studies Institute of the University of Pannonia. She holds a degree in English Language and Literature - French Language and Literature, a PhD and a PhD in Linguistics - Multilingualism and Intercultural Communication. She currently teaches courses in historical and comparative linguistics, applied linguistics - translation studies, linguistic minorities - and intercultural communication. Her research interests include pop culture and critical media literacy in education, multilingualism in digital platforms, minority issues, media language.

Szilárd Szentgyörgyi is an associate professor at the English and American Studies Institute of the University of Pannonia teaching phonetics, phonology, syntax and dialectology courses. His research interests include Optimality Theory, vowel harmony, laryngeal phenomena, English language varieties and related sociocultural stereotypes. He has been awarded two Fulbright Fellowships - University of Iowa, Iowa City, IA and Nazareth College, Rochester, NY -, an OTKA Postdoctoral Fellow (2005-2008), and a Bolyai Fellowship (2008-2010) by the Hungarian Academy of Sciences.

Kenneth Froehling

Brno University of Technology
Czech Republic

The Rise and Fall of Fred Rose, M.P.

In my paper, "The Enemy of My Enemy: The Making of Fred Rose, M.P.", it was shown how a longtime Communist was able to navigate his way to victory in the Cartier byelection of August 1943 by being a member of the opposition party least dangerous to the governing Liberal Party, and also having the good fortune

of running for M.P. at the very moment when the Soviet Union was seen in a positive light among Canadians during WWII.

My Maribor presentation is the bookend of Rose's story, where in his first term as M.P., he was quite respected in Parliament for his hard work and quaintness too, resulting in his reelection in the June 1945 federal election. Unfortunately for him, the seeds of his eventual downfall had already been planted—some sown by Rose himself—when the afterglow of Allied unity after VE Day wore off and Cold War issues arose, especially after the defection of a cipher clerk from the Soviet Embassy, Igor Gouzenko, and proof of the existence of a Soviet spy ring in Canada in September 1945. Subsequent events would lead to Rose's expulsion, imprisonment and stripping of his Canadian citizenship and exile to Poland. I will thus reassess Rose's downfall in my paper here.

Kenneth Froehling has a B.A. (Honours) in Political Science and an M.A. in International Affairs from Carleton University in Ottawa. He has been a full-time assistant professor and lecturer in the Department of Languages at the Faculty of Electrical Engineering and Communication of Brno University of Technology since 1992, and an adjunct lecturer in the Department of English and American Studies at the Faculty of Arts of Masaryk University since 1996, lecturing in both Canadian and American political history. The author has been to several international conferences and seminars dealing with Canada and has had papers published on different Canadian themes.

Michelle Gadpaille
University of Maribor
Slovenia

Old Babes and Biologists in the Woods: Heeding the Words of Atwood and Suzuki

Canada is lucky in its elders, but especially so in the lengthy careers of Margaret Atwood and David Suzuki. One occupies the world of the literary humanities, the other the world of science and broadcasting. They come from opposite ends of the country, with asymmetrical public careers but with a third-age convergence in their vision of the future. Suzuki's recently re-issued monograph, *The Sacred Balance* (1997; 2022), will be the template for reconsidering the ecocentrism in Atwood's 21st-century poetry, alongside the value of the elder voice in mapping a planetary future.

Michelle Gadpaille is Professor of English and American Literature in the Department of English and American Studies at the Faculty of Arts in Maribor. She has specialized in Canadian Studies, fiction genres, narratives of the enslaved, and recently, in Climate Change fiction.

Lucia Grauzľová

Comenius University in Bratislava
Slovakia

Atwood (Re)Discovered: The Post-2017 Translation and Reception of Margaret Atwood in Slovakia

Although Margaret Atwood is one of Canada's most prominent literary figures, and the first Slovak translation of her book title was published almost twenty-five years ago, until recently, she was far from being a household name among Slovak readers. My paper will explore how the global popularity of the 2017 Hulu adaptation of one of her cult novels, *The Handmaid's Tale* (1985), has influenced the translation and reception of her other novels in Slovak. It will attempt to demonstrate that the positive reception of the award-winning TV series by Slovak viewers, along with the republication of Marián Gazdík's 2001 translation of *The Handmaid's Tale* by a major Slovak publisher Slovart in 2018, has facilitated a genuine breakthrough for Atwood in the Slovak book market and her (re)discovery by both Slovak publishers and a new generation of readers. Since 2017, four new translations of Atwood's novels have appeared in Slovakia. Based on interviews with publishers and translators, my paper will seek to illuminate the circumstances of their publication and, drawing on reviews published in print and/or online, map their reception by the Slovak readership.

Lucia Grauzľová is an assistant professor at the Department of British and American Studies at the Faculty of Arts of Comenius University in Bratislava (SK), where she teaches survey courses in British and Canadian literature, Canadian Studies, and academic writing skills. Her doctoral thesis was on the concepts of home and language in Caribbean-Canadian literature. Her research continues to focus on black Canadian writing and history and Canadian transcultural literature. She has also conducted research and published on the translation and reception of Canadian literature in Slovakia.

Szonja Greilinger

Károli Gáspár University of the Reformed Church
Hungary

Translating Carleigh Baker's Short Story Collection *Last Woman* (2024)

Carleigh Baker is a contemporary Canadian author of Cree-Métis and Icelandic background. Her debut short story collection *Bad Endings* (2017, Anvil Press) won the City of Vancouver Book Award and was also a finalist for the Atwood Gibson Writers' Trust Fiction Prize and the Emerging Indigenous Voices Award for fiction. I translated her short story "Last Woman" as my final exam translation to complete the Postgraduate Specialist Training in Translation Studies at Károli Gáspár University in 2023.

Her upcoming short story collection will be published by Penguin Random House Canada (McClelland & Stewart) in March, 2024 and titled *Last Woman*. As a contemporary female writer, Baker calls the readers' attention to relevant and current issues and topics that may not be exclusive to Canada: climate crisis, social injustice, fragmented communities, sustainable living, etc. Through Baker's writing, Central/ Eastern European readers may live through a Canadian adventure and at the same time get a refreshing and thought-provoking reading experience. I will be translating the collection *Last Woman* in the upcoming months, and in this paper, I would like to share "the beauties and the beasts" of "translating" Canadian cultural content into Hungarian.

I am **Szonja Greilinger** from Budapest, Hungary. In the past ten years I gained three degrees at Károli Gáspár University: BA in English Studies (2013), Postgraduate Specialist Training degree in Latin American Studies (2017) and a Postgraduate Specialist Training degree in Translation Studies (2023). I have been interested in Canadian Studies since I took a Canadian Literature class during my BA years where in my thesis I studied "The Caribbean Variety of English as Reflected by Canadian Caribbean Short Prose". During Translation Training, I gained experience in both technical and literary translation. My first translation of a novel was published in 2023 (from Eng to Hu), and currently I am translating a biographical novel from Spanish to Hungarian. I am also working for a small Hungarian publishing house.

Sheila Hernández González

University of La Laguna

Spain

“I guess we are all animals”: Monstrosity and Multiplicity in Larissa Lai’s *The Tiger Flu*

Larissa Lai’s *The Tiger Flu* uses science fiction as a space to explore notions of identity and offer new possible modes of existence. The novel portrays a dystopian future plagued by a deadly virus in a corporate city and a community of exiled women with the capacity to self-reproduce. I analyze the novel through the lens of posthumanism in order to explore the monstrosity of the characters’ identity as queer and racialized subjects and their connection to histories of violence and other non-human beings. In particular, I rely on Rosi Braidotti’s *The Posthuman* (2013) to form my understanding of monstrous identities as a construct in terms of the creation of an Other and to study the novel’s promotion of different ways of knowing. I explore how the novel rejects rigid dichotomies and purity discourses and uses the monstrous to advocate for ideas of multiplicity and coexistence as a path towards survival. Thus, this study participates in ongoing theoretical discourses and proposes an intersectional approach to monstrosity as a space for possibilities that offers new ways of understanding the Other.

After having earned a BA in English Studies and a MA in History of Art and Cultural Management at the University of La Laguna, **Sheila Hernández González** is currently a PhD candidate and holds a Santander-ULL pre-doctoral contract. Her research is framed in the government-funded project *The Premise of Happiness: The Function of Feelings in North American Narratives* (PID2020-113190GB-C21) and she works on Asian Canadian speculative fiction by queer female authors through the lens of affect theory and posthumanism. Her intersectional approach is based on exploring the (de)construction of happiness and monstrosity as tools to maintain the status quo and their relation to identity and the normative.

Martina Horakova

Masaryk University
Czech Republic

Old Tropes, New Stories: Residential School Narrative and Urban Indigeneity in Michelle Good's *Five Little Indians*

Cree author Michelle Good's debut novel *Five Little Indians* (2020) engages with the familiar tropes of residential school narratives: mental, physical and sexual abuse, severing the ties with original families, and forced assimilation are narrated in a way that contributes to the large body of Indigenous voices which tell the stories of this collective, traumatic experience vis-à-vis settler forgetting. Yet, Good manages to extend and transcend these established tropes by focusing more on the resilience of the five survivors who after they are released from the residential school, must find their own place in the world, in which going back to pre-colonial cultural integrity is not an option. The presentation focuses on the ways in which Good reworks one of the fundamental tropes of modern Indigenous writing, namely the role the city space plays in shaping Indigenous political consciousness. While in earlier Indigenous fiction, cityscapes were often depicted as a source of alienation, loss of cultural identity, segregation, poverty and homelessness, i.e. spaces in which Indigenous characters were lost, Good's novel tells a different story: though Indigenous characters certainly struggle with racism, violence and poverty in the city, the urban setting of Vancouver is also shown to offer a place of education, political activism, inter-tribal alliances, and, finally, a home.

Martina Horakova is Assistant Professor in the Department of English and American Studies at Masaryk University, Czech Republic. In her teaching and research, she focuses on contemporary Australian and Canadian literatures, particularly on Indigenous cultural production and theories of settler colonialism. She authored *Inscribing Difference and Resistance: Indigenous Women's Personal Non-fiction and Life Writing in Australia and Canada* (MUNI Press, 2017) and co-authored *Alternatives in Biography: Writing Lives in Diverse English-language Contexts* (MUNI Press, 2011). Recent publications include a book chapter on Indigenous affectivity in Tommy Orange's *There There* (in *Unhappy Beginnings: Narratives of Precarity, Failure, and Resistance in North American Texts*, Routledge, 2024), and an article on Indigenous resilience in Tara June Winch's *The Yield* in *World Literature Studies* (2023). Her current book project explores Australian post-Millennial memoirs of settler belonging. From 2016 to 2021 she

was the general editor of *JEASA* (Journal of the European Association for Studies of Australia).

Victor Kennedy

University of Maribor
Slovenia

Music: The Canada-Latin America Connection

The Canadian music scene has always been smaller than, and in many ways, dependent on that of its neighbour to the south, but the Canadian content rules for broadcasters that took effect in the early 1970s guaranteed a measure of independence to Canadian musicians and music companies. However, along with the official Canadian policy of multiculturalism, these rules resulted in a vibrant and original music scene. One notable aspect of the Canadian music scene is its connection with music from Latin America. Latin American music once occupied a niche in North American and world music, but over the past three decades, it has become part of the mainstream. The North American music market has historically consisted of and supported many genres, but commercial factors have resulted in a fusion of many, if not all, of them, and many songs and artists have become “crossovers” on the music scene. One well-known example is Justin Bieber’s English-language cover of Luis Fonsi’s hit “Despacito.” Music and song have always represented social and cultural groups, and many songs embody themes and stories that create social and cultural identity. A survey of Canadian popular music shows how a multicultural society is reflected in its music.

Victor Kennedy earned his Ph.D. in English Literature at the University of Toronto and taught at U of T Scarborough College, Humber College, and Trent University before coming to Maribor, Slovenia in 1996, where he taught English at the Pedagoška fakulteta and the Filozofska fakulteta until retiring in 2022. Since then, he has often been spotted sharing a croissant with his dog, Hamish, at various cafes around Maribor.

János Kenyeres

Eötvös Loránd University
Hungary

Margaret Atwood in the 2020s: Themes and Narrative Style in *Old Babes in the Wood*

This presentation examines the themes and writing style of Margaret Atwood's 2023 short story collection, *Old Babes in the Wood*. The stories explore themes of love, grief, memory, the complexities of shared lives and family relationships. Much of the collection focuses on the experiences of Tig and Nell, a married couple, describing their lives together, their interactions with those around them, and their personal reflections and memories. These stories demonstrate Atwood's diversity, ranging from the intimate and thoughtful to the imaginative and hilarious, and offer a poignant analysis of long-term companionship and the consequences of loss and bereavement. While the book contains individual stories, the overarching themes of mortality and the search for meaning tie them all together, providing a comprehensive insight into the complexities of life. *Old Babes in the Wood* reflects Atwood's enduring talent as a storyteller and demonstrates her profound understanding of the human condition in the modern world with a collection that is broad in its thematic exploration but consistent in its deep engagement with the human experience.

János Kenyeres is Director and Associate Professor of the School of English and American Studies at Eötvös Loránd University. He graduated from Eötvös Loránd University in English and Hungarian Literature in 1991 and received his Ph.D. in Literary Studies from the Hungarian Academy of Sciences in 2000. He was a visiting professor of Hungarian at the University of Toronto in 2018-2019, 2015 and 2005-2008, where his work focused on Hungarian literature, cinema and culture. He gained habilitation in literary studies in 2014 and is a member of the Doctoral School of Literary Studies at Eötvös Loránd University.

Christina Keppie

Western Washington University
United States of America

The Peripheral Acadians: Contesting the Narrative

The quinquennial Congrès mondial acadien (CMA), Acadia's most celebrated organized festivity, is a large-scale, 10-day event established over 25 years ago as a means of building bridges between Acadians from throughout its global diaspora. It provides an arena for Acadians to express their cultural vitality through a sense of mutual collectiveness. However, like all cultural festivities, the CMA not only provides an arena for collective membership building, but also unveils the social and political concerns of many Acadians and promotes what some might call the French-first linguistic ideology of the Société nationale de l'Acadie (SNA), a non-profit that also acts as the CMA's overseeing structure. This CMA-SNA relationship creates an ideological umbrella and a hierarchical power within the diaspora that results in various rural English-speaking communities of the Acadian diaspora receiving little consideration in Acadian relations.

The question of one's own cultural/ethnic membership faced by minorities within the hierarchies of their own collective group, such as we see among Acadians, drives my current research project on the narrative given, received, and voiced by Acadian communities living on the periphery of the physical and social space of what is called Acadie. Its goal is to document this social hierarchy and diasporic adherences to the Acadian membership poles (genealogy, community, and traditions) among attendees, volunteers, and organizers of the 2024 CMA being held in Nova Scotia August 10-18, 2024. Using theories pertaining to cultural tourism and language ideology, this presentation outlines my current ethnographic project where I explore the meaning of Acadian membership as well as the extent to which the CMA promotes inclusion. Following the results of "The Effects of the Congrès mondial acadien 2014 on la grande Acadie" (Keppie 2016), I pay particular attention to those 'peripheral' communities where French is not the most commonly spoken language (such as Maine). The project's design will be framed to understand the organizational power and (language) ideology that reside within the very structure of the CMA. To what extent does the CMA represent their Acadian values and identity? Has the CMA's impact on collective membership status improved or declined since 2014? How has the CMA increased the community's sociocultural (and

socioeconomic) vitality? And finally, how can the CMA continue to improve collective relations between members of the Acadian diaspora?

Christina Keppie is the Director of the Center for Canadian-American Studies at Western Washington University in Bellingham, Washington. A professor of French and Linguistics, her research focuses on Acadian identity and membership, language ideology, Francophone Canada, ethnography, and cultural tourism. Recent publications of note include "Bringing Sexy Back to Canada" (2022, *Reflections from Abroad: The Construction of Canadian Identity*, Palgrave MacMillan), "Celebrating Acadian Milestones in 2004" (2019, *BJCS*), "Canada 150", "Living Testimonies of Acadians of les Îles-de-la-Madeleine" (2019, *Port Acadie*), and "The Effects of le Congrès mondial acadien 2014 on la grande Acadie" (2016, *IJCS*.) Dr. Keppie also currently serves as the Past President of the Association of Canadian Studies in the United States.

Christopher Kirkey

State University of New York Plattsburgh
United States of America

Canada, the United States and the Special Relationship: International Influences

A persistent feature of scholarly inquiries dedicated to exploring the emergence and persistence of the so-called Canada-United States special relationship is the identification of causal factors and hallmark features linked to, and indeed anchored in, a place-based North American framework. Historical, social, political, economic, security, environmental, and cultural explanations specific to North America have dominated the discourse in explaining why Canada and the U.S. developed such close ties.

For all the emphasis placed on explanations that favour North American factors as the overriding or exclusive variables underpinning the relationship, one critical and indeed necessary constituent element that has largely been absent in our understanding of Canada-U.S. engagement is the prevailing distribution of power in the international political system. This presentation argues that the number of great powers (e.g., if the system is multipolar, bipolar or unipolar in character and who they are at a given time), is arguably the most important element in shaping and influencing the direction of relations between the two nations. Most observers date the emergence of the special relationship

to the post 1945 period. There are clear reasons for this, reasons, that are fundamentally grounded in the power distribution of the international system. In the pre-1945 multipolar world, Canada – while remaining intimately linked to the imperial parent of Great Britain – was beginning to slowly reorient or divest itself from the dominance of its colonial ties. The United States, albeit a growing point of focus for Canada during this period, would not, until the conclusion of World War II, emerge as Canada’s principal centre of international engagement. More than any singular condition, the emergence of a bipolar world and the prevailing conditions that characterize the operations of an international distribution of power with only two great powers incentivized both Canada and the United States to seek out a highly collaborative, sustainable partnership. In 1991, the international system underwent a profound structural shift from the post-World War II international political arrangement that featured two great powers in conflict (the bipolar Cold War period of 1945–1991 with leadership provided on the one side by the United States of America and on the other side by the Soviet Union) to a system that, at least momentarily, can be considered unipolar (with the United States currently recognized as the sole great power). This shift has significant implications for the direction of the Canada-United States relationship.

Christopher Kirkey is Director of the Center for the Study of Canada and the Institute on Quebec Studies at State University of New York at Plattsburgh. A scholar of comparative foreign policy and international relations theory, he has been a professor at Bridgewater State University (1993-2001), Columbia University (2002-2012), and SUNY Plattsburgh (2002-present). His most recent work is (with Richard Nimijean) *The Construction of Canadian Identity from Abroad* (2022, Palgrave Macmillan.) Book volumes, chapters, and edited special journal issues and contributions include Oxford University Press, Routledge, Palgrave Macmillan, Ottawa University Press, University of Toronto Press, McGill-Queen’s University Press, *Canadian Journal of Political Science*, *International Journal*, *Canadian Foreign Policy Journal*, *Armed Forces & Society*, *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*. He has previously served as President of the Association for Canadian Studies in the United States, and the Middle Atlantic and the New England Council on Canadian Studies.

Krisztina Kodó

Kodolányi University
Hungary

Exploring Life Stories and Legacies in Tomson Highway's *Kiss of the Fur Queen* and Deborah A. Miranda's *Bad Indians*

The paper explores life stories and legacies of Indigenous peoples with the aim of highlighting the act of discovery, recovery, the testimony, the reclamation and historical reconstruction that has taken place over the past century.

The works of two distinct Indigenous writers will be the focus of the present work: Tomson Highway (b. 1951-) well known Cree writer, playwright and musician; and Deborah A. Miranda (b. 1961-) descended from the Esselen and Chumash people, native to the Santa Barbara/Santa Ynez/Monterey, California, area. Miranda a writer, and poet, was professor of English at Washington and Lee University before she retired to focus on writing and creating community.

The Kiss of the Fur Queen was first published in 1998, and *Bad Indians: A Tribal Memoir* was published in 2013. Both novels are specific to the experience of the author. The works share common themes: the works offer an emotional account of life stories; they bring genocide to light and offer a unique exploration of the legacies of Indigenous genocide in California and northern Manitoba. Simultaneously, the act of discovery and historical reconstruction provides an insight into the continuous development and affirmation of the Indigenous peoples that has evolved during the past hundred years.

Krisztina Kodó, Habil, PhD, MA is currently full professor and Chair of the Department of English Language and Literature at Kodolányi University, Budapest, Hungary. She has an MA (1992) in English Studies and a PhD (2002) in English and American Literatures focusing on Canadian literature, culture, and the arts. Her habilitation dissertation, titled *Variations on a Canadian Theme: Identities, icons, stereotypical images and the Northern myth*, was published in 2014. She engages in two distinctive research areas: Irish Studies (multicultural theatre, cultural identities, contemporary Irish theatre, Irish humour, mythology, and storytelling) and Canadian Studies (multicultural identities, the Northern myth, Indigenous literatures and identities, theatre and humour, contemporary Canadian drama and poetry, regional literatures). She has taught within the sphere of Hungarian higher education since 1995 and has continuously published academic articles, reviews, interviews, podcasts within her field of research.

Since 2009 she has been editor-in-chief of *Freeside Europe Online Academic Journal*. Cofounder of *The Fifth Province* Irish blog (2021) - <https://www.thefifthprovince.hu/>; this project is a communication channel of Irish studies in Hungary supported by the Foundation for Inter-culture – multicultural and intercultural connections. Elected country representative of CEACS since January 2024.

Kristian Kolar

University of Maribor
Slovenia

“The Beatles That Never Was” – Klaatu, Space, and the State of Politzania

"The mysterious and highly melodic oeuvre of the Toronto band Klaatu drew the attention of music fans in the 1970s, albeit for a very specific reason – many thought it was The Beatles. The lyrical motifs, psychedelic artwork, complex production, the band's avoidance of the public eye, and the secret messages in the band's discography led many to believe that Klaatu was a covert project of The Beatles. The connection was subsequently dismissed, and the band enjoyed moderate success, most notably with the song "Calling Occupants of Interplanetary Craft" (1976), which was covered by The Carpenters.

In 1977, the band released their second studio album, "Hope", a concept album that revolved around the concept of Politzania, a despotic state in which the opponents of the government are encephalographed, and their brains reprocessed. In 1997, John Woloschuk (Klaatu's drummer and the architect of Politzania) argued that the concept of Politzania was created in 1969 as a protest against the Vietnam War. However, by the time Klaatu recorded the album, Woloschuk re-wrote the lyrics, completely removing the protest element and instead presenting Politzania as a fantasy land, bound to annihilate itself because of its disposition.

The proposed paper aims to explore the concepts of space and political satire in the opus of Klaatu, with a special emphasis on the "desatirization" of political concepts under the framework of creative development.

Kristian Kolar is a graduate student in the Department of English and American Studies and the Department of History at the University of Maribor. His focal points of research include music, cultural history, collective memory, and

diplomacy. He is the author of multiple articles, including "Propaganda in Croatian Music and Society: Exploring the Ludbreg Music Scene Between War and Words" (2023), "An Unlikely Cultural Revolution: The Impact of Radio Luxembourg on Yugoslav Culture" (2023), "Music as Protest and Propaganda" (co-written with Victor Kennedy, 2023), and others.

Chris Kostov

Schiller International University in Madrid
Spain

A Century of Change: The Evolution of Canadian National Identity and Symbols (1923-2023)

This paper deals with three important aspects of the Canadianizing of Canada – national symbols, national identity and the acceptance of the other. The author argues that the Canadian national identity has undergone a tremendous process of evolution, which led to the emergence of a separate authentic Canadian sense of identity that was largely missing in 1867. Initially, in 1867, the national symbols of Canada were predominantly British, paying just lip service to Canada's French heritage. Yet, by 1923, there was a significant change – the long-term trend had become the Canadianization of all essential national symbols, and this trend has continued to reshape Canada to this day. The paper attempts to explain how and why this change occurred by relying on primary sources such as the Canadian national censuses and the Canadian citizenship law, as well as the impact of the World Wars, mass schooling, and the media. Undoubtedly, Canada has become much more Canadian over the last 100 years and yet, the two independence referendums in Quebec, a number of key Native protests, and the exodus of many recent immigrants are issues clearly indicating that the process of Canadianization is far from perfect.

Chris Kostov obtained his Ph.D. in history and Canadian Studies from the University of Ottawa, Canada in 2009. He has specialized in modern Central and Eastern European history and Canadian Studies. He is the author of three academic volumes, one edited volume as well as a number of book chapters and academic articles, among these:

Separatism and Regionalism in Modern Europe. Berlin: Logos Verlag, 2020.

Contested Ethnic Identity: The Case of Macedonian Immigrants in Toronto, 1900-1996. Oxford, Bern, Brussels, Vienna et al: Peter Lang Publishing Group, 2010.

"The Shifting Identities of the Bulgarian-Canadian Diaspora, 1900-2015." In Vassányi, Miklós, Nagy, Judit, et al., eds. *Minorities in Canada-Intercultural Investigations*. Budapest & Paris: L'Harmattan Publishing, 2020.

"Canada-Quebec Immigration Agreements (1971-1991) and their Impact on Federalism" In *American Review of Canadian Studies* 38 (1), Spring (2008): 91-103.

Currently, he teaches International Relations and modern history at Schiller International University Madrid and IE University Madrid.

Denisa Krásná, Sagar Deva

Masaryk University
Czech Republic

Consumption of Indigenous and Nonhuman Animal Bodies: Postcolonial Ecofeminist Analysis of Cherie Dimaline's *The Marrow Thieves* (2017)

This paper uses postcolonial and ecofeminist theory to show the link between (post)colonial 'chosen people' narratives, and narratives of human exceptionalism. In particular, the paper compares the exceptionalist narrative of 'manifest destiny' in the Americas, which was used to justify the genocide and exploitation of Indigenous peoples for the personal gain of the White patriarchal settler with narratives of human exceptionalism which seek to provide a moral justification for the genocide of non-human animals. On the example of *The Marrow Thieves* (2017) by Métis Canadian writer Cherie Dimaline, the paper shows how the combination of postcolonial and ecofeminist lenses allows for a nuanced literary analysis, revealing the complex intersections of patriarchy, racism, speciesism, and ecocide. The novel's exploration of the effects of colonization on both Indigenous peoples and nonhuman animals and the environment invites a critical examination of power dynamics and the lasting impacts of colonialism. Postcolonial-ecofeminist analysis reveals how the novel depicts a link between postcolonial settler 'chosen people' narratives and human exceptionalism. It also shows how the novel critiques and subverts settler narratives that perpetuate human exceptionalism by centering Indigenous alterNative perspectives and challenging dominant power structures.

Denisa Krásná defended her interdisciplinary dissertation titled “Decolonial Animal Ethic, Indigenous Veganism, and Ecofeminism in North American Culture and Literature” at the Department of English and American Studies, Masaryk University, Brno where she now offers courses that intersect Decolonization, Animal, Indigenous and Canadian studies. Her primary research interests span activism, decolonial resistance, Critical Animal Studies, ecofeminsim, and vegan studies. Denisa's work delves into the connections between gendered colonial violence, the exploitation of nonhuman animals, and the representation of nonhuman animals in contemporary Indigenous and ethnic literatures. Additionally, she explores the politics of consumption and decolonial outdoor narratives. Denisa’s co-edited collection *Flow: Outdoor Counternarratives by Women from Rivers, Rock, and Sky* is set to be published by the Canadian publisher *Rocky Mountain Books*. Beyond her scholarly pursuits, she is an avid highliner and rock climber, finding inspiration and balance in outdoor adventures.

Sagar Deva is Associate Lecturer in International Relations at the University of York. He holds a PhD in International Law, awarded from the University of Sheffield on 24 August 2018, an LLM in International Law, and an MA in Global Politics (both also from the University of Sheffield), as well as a BSC (Hons) in International Relations from the University of Southampton. His current research focuses on neoliberalism, global governance, and the impact of postcolonialism on international organisations. Dr Deva's main research interest therefore focus on both International Relations and Political Theory, with his current main research project being a contracted monograph with Routledge on Global Constitutionalism. Dr Deva also has research interests in constitutional theory, feminism, (post)colonialism, intersectional theory, British Politics, and Brexit, on which he has delivered numerous presentations at academic conferences, including a keynote presentation at Masaryk University. Sagar’s teaching interests spread widely across political science, leading modules in International Relations, Global Governance and Political Theory at the University of York. He has also acted as a Visiting Lecturer at Masaryk University, and as a University Tutor at the University of Leeds.

**Denisa Krásná, Tomáš Pospíšil, Magdalena Fiřtová, Jeffrey Ayres,
Richard Nimijean**
Masaryk University
Czech Republic

Comprehending Canada: An International Collaborative Summer Course on Canadian Studies

Amidst the global pandemic, Masaryk University's English and American Studies department initiated the "Comprehending Canada" course, now entering its fourth year. Developed in collaboration with an international team, the course showcases the rising interest in Canadian studies in Central Europe and beyond. Delivered over Zoom, the two-week program attracts a diverse cohort, fostering an inclusive learning environment for students worldwide. Designed to align with the Brno Canadian Studies Center's goals, the course covers interdisciplinary topics, from political science to environmental humanities. Led by experts from Canada, United States, and the Czech Republic, the course employs innovative pedagogical tools, including pre-recorded lectures, readings, and intensive online seminars. Truly intersectional in its scope, the course covers topics from the fields of political science, literary and film studies, economics, international relations, border studies, social sciences, Indigenous studies, and importantly, the environmental humanities. The curriculum challenges students to critically examine Canada's role in today's world, prompting a paradigm shift in their perceptions. Participants praise the course for its quality and transformative impact, emphasizing its departure from conventional teaching norms. The presentation invites further exploration of the course's success, highlighting its contribution to international education and the rising interest in Canadian studies.

Denisa Krásná defended her interdisciplinary dissertation titled "Decolonial Animal Ethic, Indigenous Veganism, and Ecofeminism in North American Culture and Literature" at the Department of English and American Studies, Masaryk University, Brno where she now offers courses that intersects Decolonization, Animal, Indigenous and Canadian studies. Her primary research interests span activism, decolonial resistance, Critical Animal Studies, ecofeminism, and vegan studies. Denisa's work delves into the connections between gendered colonial violence, the exploitation of nonhuman animals, and the representation of nonhuman animals in contemporary Indigenous and ethnic literatures. Additionally, she explores the politics of consumption and decolonial outdoor

narratives. Denisa's co-edited collection *Flow: Outdoor Counternarratives by Women from Rivers, Rock, and Sky* is set to be published by the Canadian publisher *Rocky Mountain Books*. Beyond her scholarly pursuits, she is an avid highliner and rock climber, finding inspiration and balance in outdoor adventures.

Tomáš Pospíšil works as an associate professor at the Department of English and American Studies, Masaryk University, Brno. His research areas include Canadian feature film, African American screen representation, and the reception of American culture in the Czech lands.

Magdalena Fiřtová is an assistant professor at the Institute of International Studies, Charles University, Prague. Devoted primarily to Canadian studies, her work focuses on the political economy of North America. She is the author of *A Concise History of Canada (Kanada: stručné dějiny, Libri; 2014)* and the co-author of the latest edition of *History of Canada (Dějiny Kanady, NLN; 2024)*; her articles have been published in the *Journal of International Migration and Integration*, *Journal of Canadian Studies*, and *Transcadiana*. In 2023/4, she received the Robarts Visiting Professorship at York University. Magdalena has also earned nine Golden Course Awards for excellence in teaching for her courses on the Political Economy of North America, Society and Economy, and History of Canada from 2012 to 2023.

Jeffrey Ayres is Professor and Chair of the Department of Political Science and International Relations, and Director of the Center for Global Engagement at Saint Michael's College in Colchester, VT. He earned a B.A. in Foreign Affairs at the University of Virginia, and an M.A. and Ph.D. in Political Science at the University of Wisconsin-Madison. He is co-editor of *Globalization and Food Sovereignty: Global and Local Change in the New Politics of Food* (University of Toronto Press, 2014), *North America in Question: Regional Integration in an Era of Political Turbulence* (University of Toronto Press, 2012), and *Contentious Politics in North America: National Protest and Transnational Collaboration under Continental Integration* (Palgrave Macmillan, 2009), and author of *Defying Conventional Wisdom: Political Movements and Popular Contention Against North American Free Trade* (University of Toronto Press, 1998). Professor Ayres has held the Fulbright Research Chair in North American Studies at Carleton University, Ottawa, Canada, and has twice been a Visiting Researcher at Carleton's Institute of Political Economy.

Richard Nimijean is a member of the School of Indigenous and Canadian Studies at Carleton University and a Visiting Professor in the Department of English and American Studies at Masaryk University. His teaching and research focus on the Canadian national identity, the politics of branding Canada, Canada as a global actor, and the field of Canadian Studies.

Agata Križan

University of Maribor
Slovenia

***Chance* by Alice Munro through the Lens of Appraisal**

The paper explores the use of evaluative language, specifically appraisal, in Alice Munro's short story *Chance*, which is part of the collection titled *Runaway* (2004). Alice Munro, a Canadian author and Nobel Prize winner in Literature (2013), is renowned for her mastery of the short story genre. Appraisal is defined as "one of three major discourse semantic resources construing interpersonal meaning" and encompasses systems of attitude, graduation, and engagement (Martin and White 2005: 34-35). The study aims to demonstrate how appraisal analysis can help unveil the character portrayal of Juliet - the main protagonist. By identifying appraisals and conducting statistical analysis on excerpts from the narrative pertaining to the main protagonist, the paper also highlights Alice Munro's skillful, concise and nuanced language use despite the genre's demand for brevity and efficiency. Additionally, the paper briefly compares the translation of some appraisals with two Slovene translations.

Agata Križan is an English language lecturer at the Faculty of Arts, University of Maribor. In 2004 she received her master's degree in English language teaching from the University of Birmingham (UK) and in 2017 her doctorate in English from the Faculty of Arts, University of Maribor. Her area of research encompasses the language of evaluation, in particular, appraisals, as well as discourse analysis, critical reading, systemic functional linguistics, and teaching English as a foreign language. She has published articles in scholarly journals and chapters in monographs.

Katalin Kürtösi

University of Szeged
Hungary

"But There Here was There": Stories of Immigration and Visits to the Home Country in Hungarian-Canadian Works of the Past Ten Years

Many writers with Hungarian roots are still very active in Canada: during the past ten years several novels with autobiographic elements have been published. Our focus will be on Montreal-based authors Zsolt Alapi, Endre Farkas, André Vecsei and Akos Verboczy: the first three in this list write in English and belong to the older generation, while Francophone Verboczy is still in his late 40s and published his first novel in 2023.

Echoing the ideas of experimental poet Robert Zend (quoted in the title), the notions of 'here' (Montreal) and 'there' (different locations in Hungary) mean important elements in building up their stories, either in the form of memories of their immigration or as starting points and destinations in real (or imaginary) voyages. Other highlighted motifs are the different ways how their heroes can find their place in the adoptive country.

Gabriela Kwiatek

Jagiellonian University
Poland

The Mi'kmaq Two-Eyed Seeing Concept in Canadian Healthcare and Birthing Care

Since the establishment of Western-style healthcare in Canada, the use of Indigenous medical knowledge and practices has been questioned, put aside, and even outlawed. Particularly harmed by that were the land-based traditions related to birth. Lately, thanks to decades of relentless activism, there has been a slight shift in approaches to knowledge and the importance of culturally appropriate care. One catalyst for such change is the Two-Eyed Seeing (TES) concept, developed in 2004 by two Mi'kmaq Elders, Murdena and Albert Marshall. Since then, TES - which advocates for an integrated, Indigenous, and Western double perspective on the world - has become an influential framework for transformative change throughout many public sectors in Canada, including healthcare. This paper aims to explore the practical uses of the TES framework,

focusing primarily on birthing care, seeking to answer the question of whether these two, seemingly contradictory, approaches can be integrated.

Gabriela Kwiatek is a PhD student at the Jagiellonian University's Interdisciplinary Social Sciences "Society of the Future" Program and an Administrative Officer at LSE IDEAS CSEEP. She holds a BA and MA in American Studies, with research focusing on Indigenous self-determination, reproductive rights, midwifery, and healthcare in Canada and Aotearoa New Zealand. She is a member of the North American Studies Academic Society at Jagiellonian University and the Polish Association of Canadian Studies. Her PhD project is a continuation of previous research, exploring Indigenous-led healthcare organizations in Canadian British Columbia and Aotearoa.

Petr Kylvoušek

Université Masaryk
Czech Republic

Espace urbain chez les auteurs autochtones

La thématique que les auteurs autochtones ont longtemps privilégiée est celle de la nature et de la réserve. Le phénomène s'explique non seulement par le milieu qui les a inspirés, mais aussi par l'intentionnalité identitaire qui souligne les racines ancestrales, étroitement liées à la nature. La situation évolue : les statistiques (2021) constatent que près de 45% de la population autochtone du Canada est urbaine et que les villes de Winnipeg, Edmonton ou Vancouver dénombrent respectivement 102.080, 87.605 et 63 345 habitants autochtones. Montréal en compte 46.000 et les chiffres vont croissant. Que devient alors la littérature ? Quels sont les aspects de la thématique urbaine que la nouvelle génération d'intellectuels autochtones découvre? Nous proposons un bref parcours comparatif de trois auteurs dont l'un illustre l'orientation sociale et la marginalité urbaine (Michel Jean, *Tiohtiá:ke*, 2021), l'autre la mythologisation du parcours individuel identitaire à travers l'art autochtone panaméricain (Natasha Kanapé Fontaine, *Nauetakuan. Un silence pour un bruit*, 2021), alors que le troisième récit s'inscrit dans l'écocritique post-anthropocène en mettant en scène une chasseresse urbaine (Julie D. Kurtness, *De Vengeance*, 2017). La littérature québécoise profite de cet enrichissement en l'intégrant dans son discours, à la semblance de la littérature migrante des années 1980-2000.

Petr Kyloušek est professeur de littératures romanes à l'Université Masaryk (Brno, CZ). Il a publié et édité 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).

Sergej Macura

University of Belgrade
Serbia

McLuhan's Idea of Television: A Survey of Its Potentials and Limitations

The presentation aims at a brief reassessment of Marshall McLuhan's undeniable importance in the sphere of media studies, with a focus on his hypotheses on the medium of television. In the contemporary world, which has turned into a sort of „global village“ mostly due to influences from this medium, it is evident that the „instantaneous planetary communication“ has come into being predominantly through the ubiquitous small screen technology. In his 1964 study *Understanding Media*, McLuhan enthusiastically claims that North American culture developed „a new sensitivity to the dance, plastic arts and architecture, as well as the demand for the small car, the the paperback [...] effects in cuisine and in the use of wines“ (343). In his view, television also played a crucial role in the emancipation and liberation of hitherto oppressed groups, like women and the non-white races, rejecting the mechanical solutions of Victorian literate culture. We will also pay attention to Lewis Mumford's critique of McLuhan's media theory as expounded in *The Myth of the Machine*, where he asserts that such rapid development could push mankind back to the „pre-primitive level“ (Vol. 2, 293), and obliterate nature itself through 'tactile' images on the constantly present television screen.

Sergej Macura (b. 1976) teaches American literature at the Faculty of Philology in Belgrade, Serbia. He has taught English literature from *Beowulf* to McEwan, translated Updike, Simić, Frye, English Romantic poetry, Joyce's poetry, and short fiction by Ballard, Barthelme and de Bernières. He predominantly studies Pynchon, Eco and Hemingway. In the field of Canadian studies, he has written on Frye, Atwood, James Cameron, the Italians in Toronto, and Alice Munro in

adaptation (*Away from Her*). He earned his M.A. on the topic *Henry James's Views of the Drama and Theatre* (2007), and his Ph.D. on *Narrative Techniques in the Works of Thomas Pynchon* (2016). He has written on Shakespeare, Donne, Milton, Rushdie, Coetzee, Yeats, Joyce, Calvino, Eco and Pynchon, translations of T.S. Eliot and Radoslav Petković, and also on relations between fiction and film – Borges and Christopher Nolan, Hemingway and Henry King, Akutagawa and Kurosawa, the metavisual in *Titanic*, and the unreliable narration in *Away from Her*.

Agnieszka Małek

Tomasz Soroka

Jagiellonian University

Poland

Polish Diaspora in the Greater Toronto Area: Transnational Engagement and the Transfer of Sociopolitical Remittances Between Canada and Poland

The paper will primarily focus on mapping Polish first-generation immigrants' transnational activism. To that end, the main goal of the presentation will be to identify the factors that mobilize transnational engagement and foster political and social remittances between Canada and Poland. At a more detailed level, the paper will look into the question of political and non-political migrants' socialization both in Poland and then in Canada as determinants of their engagement in political activities and social life in Canada, but also – remotely, from across the ocean - in Poland. The paper will seek to determine whether Canadian experiences change Polish migrants' attitudes towards sociopolitical involvement - in Canada itself and in Poland, and how these experiences affect their life attitudes and axiological positions. Do they determine greater openness or tolerance, or rather the opposite? Do they enforce the reformulation of values and the acceptance of new ideas? And, most of all, how these migrant experiences transform into what Peggy Levitt calls "social remittances".

The paper proposal is based on field research and dozens of interviews conducted by A. Małek and T. Soroka with Polish migrants in Toronto and its metropolitan area in 2022 and 2023.

Agnieszka Małek, Ph.D. is a sociologist and assistant professor at the Institute of American Studies and Polish Diaspora, Jagiellonian University, Krakow,

Poland. Her research interests focus on migration and mobility, integration processes and migration policies. She has received several scholarships and grants, including from the Lanckoronski Foundation (Centro Studi Emigrazione and Biblioteca Nazionale, Rome) and the Huygens Research Scholarship (Radboud University in Nijmegen). In 2015-2022, she served as a member of the Committee for Migration Studies of the Polish Academy of Science.

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 and field studies relating to Polish diaspora in the GTA. 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.

Tjaša Mohar

University of Maribor
Slovenia

Separating Art from the Artist: The Case of Alice Munro

Alice Munro is one of the best loved Canadian authors, who preferred to keep a low profile despite her wide international recognition. The image of her that has been most often circulated by the publishers and the media is that of a woman with grey hair and a kind smile, and this is how we like to remember her. However, shortly after her death in May 2024, her youngest daughter revealed a terrible family secret—much like the ones Munro wrote about in her stories—that has shocked Munro's fans and scholars alike and has raised the question of how this will affect the way we read her works.

The question that this paper poses is to what extent Munro's life should be kept separate from her work. In seeking answers, we will consider past examples of how revelations of dark secrets and frauds affected the legacies of other celebrated Canadian authors, such as W. P. Kinsella, F. P. Grove, and J. Boyden. Additionally, the paper proposes a close reading of Munro's stories dealing with paedophilia and sexual abuse, such as "Vandals" from 1993, to

better understand Munro's response to her daughter's sexual abuse, of which she first learned in 1992.

Tjaša Mohar is Assistant Professor of English and American literature at the University of Maribor. In her PhD dissertation, she focused on Alice Munro's oeuvre and its reception in Slovenia. Her research interests include Canadian literature, short fiction, stylistics, narratology, and literary translation. She is also a literary translator herself. Among her recent translations are three short story collections by Alice Munro and children's books. Tjaša has published her research in several scientific articles and chapters in monographs. Together with M. Gadpaille, she co-edited a thematic issue of the *ELOPE* journal titled "Alice Munro: Precise, Paradoxical and Pret-ty tricky" (Ljubljana University Press, 2022). Additionally, she co-edited (with V. Kennedy) a monography titled *Words, Music and Propaganda*, published in 2024 by Cambridge Scholars Publishing. She is also involved in several research projects, among them one focusing on pandemic literature. She is the representative for Slovenia at the Central European Association for Canadian Studies.

Octavian More

Babeş-Bolyai University
Romania

"Finally, only the endless, full, indivisible stillness" –Holism, Entanglement and Change in Robert Bringham's Poetry

In an age marked by the breaking of boundaries, relentless innovation and interdisciplinarity, Robert Bringham represents a truly impressive Canadian cultural icon. Poet, lecturer, translator, linguist and typographer, he is a modern-day "Renaissance man", an "individualist polymath" motivated by "the drive to access modes of consciousness not shaped by the industrial world but evolving from cultures outside it" (Wood and Dickinson, 2015). Drawing on the author's own conviction that poetry is "the resonance of being", an expressive act that begins where ordinary language slips into speechlessness (*The Tree of Meaning*, 2006), in this paper we propose a reassessment of Bringham as a major contemporary Canadian poet by looking at a selection of representative texts spanning his entire oeuvre. Our interest is in a triad of poetic and philosophical ideas: holism (oneness and contiguity), entanglement (mind – matter, speech – silence) and change (transformation and flow). By examining these, we aim at

revealing the subtleties of a poetic vision that simultaneously testifies to the complex fabric of Canadian art and proves, as Margaret Atwood claimed in *Survival*, that “literature is also a map, a geography of the mind”.

Octavian More (Ph.D., Babeş-Bolyai University, 2010) is senior lecturer at the Department of English Language and Literature of the Faculty of Letters, “Babeş-Bolyai” University of Cluj-Napoca, Romania, where he currently teaches courses in English literature and linguistics, Canadian Literature and British Cinematography. His main research interests include Victorian literature, modernist poetry, literature and cultural studies. He has written and published extensively both in Romania and abroad, and has participated in numerous scientific conferences, seminars and workshops. Over the years, he has also taught courses and delivered lectures as visiting professor or Erasmus scholar, at the University of Nevada, Reno (2004), University of Pannonia, Hungary (2013), Università degli Studi di Perugia (2016) and University of Kent (2019). He is member of the Central European Association for Canadian Studies and the Romanian Society for English and American Studies.

Ceri Morgan

Keele University
United Kingdom

Regional Chick Lit: Shaping l’Estrie

This paper comes out of a larger research project on Québec’s Eastern Townships and l’Estrie, supported by an AHRC Leadership Fellowship (2020-4). ‘Heartlands/Pays du cœur: Geohumanities and Québec’s “regional” fiction’ looks at literary geographies in twenty-first century fiction set in the region in the south-east of the province that borders the United States. Emerging key themes include deindustrialisation and ethnolinguistic diversity. These challenge mainstream identifications of the Townships and l’Estrie (the administrative region founded in 1981) with leisure and tourism in the forms of winter and summer sports, gastronomy, and wine- and beer-tasting. The themes also problematise popular conceptualisations of *hors-Montréal*, or the ROQ (Rest of Québec) as lacking in social diversity. This paper takes as its focus two examples of chick lit: Nathalie Roy’s *Ça peut pas être pire...* (2016) and Mylène Gilbert-Dumas’s *Noël à Kingscroft* (2021). It considers how readings of a genre fiction

not typically associated with French-language Québec fiction can contribute to reconceptualisations of literary and material regions.

Professor of Place-writing and Geohumanities, **Ceri Morgan** is a researcher-practitioner. She specialises in literary geographies in contemporary Québec fiction, prose-poetry, creative nonfiction, critical-creative writing, and participatory methods, including participatory creative geohumanities. Morgan has worked across disciplines and languages since her MA, which was on mapping in select women's fiction from Québec. Key publications in Québec and Canadian Studies include: *Mindscales of Montréal: Québec's Urban Novel, 1960-2005* (University of Wales Press, 2012), a special issue of *British Journal of Canadian Studies* on heartlands and hinterlands (with Daniel Laforest, 2011), a special issue of *London Journal of Canadian Studies* on hauntings (with Agata Handley and Vanja Polić, 2018), a special part-issue of *Quebec Studies* on 'urbs (2019), and an article on Townships murder-mysteries/*romans policiers estriens* by Louise Penny and Johanne Seymour (2021). Morgan is currently undertaking an AHRC Leadership Fellowship, entitled 'Heartlands/Pays du cœur: Geohumanities and Québec's "regional" fiction' (2020-4). The research-practice project sees her collaborating with writers, media artists, dancers, a musician, and community members to make new artistic responses to the region, including a digital map, audio-walk, and dance.

Judit Nagy

Károli Gáspár University of the Reformed Church
Hungary

Canadian Missionaries in Korea in the First Half of the 20th century

Christina Park's novel, *The Home We Build on Ashes* (2015) boasts many historical references to the Japanese occupation of Korea. In the chapter "School Days," which takes place in the Korea of the 1930s, the protagonist of the novel, a Korean nobleman's daughter called Nara, recounts how her father transferred her from a public school to a missionary school run by two Canadians, Reverend Armstrong and Reverend McCrae to save her from the cruelty of the Imperial authorities. Later, Nara also shares an incident in which Reverend Armstrong informs the Canadian Embassy of a group of schoolgirls held captive at the local police station as supposed traitors to ensure fair treatment for them.

The above events described in the novel provided the inspiration for the current paper, whose aim is to explore the activity of Canadian missionaries in Korea in the first half of the twentieth century. It will be discussed how Canadian Christian missions were established and operated in Korea and what role they played in the life of Koreans, with a special focus on the period of the Japanese occupation.

Judit Nagy (PhD) is full time associate professor, director of the Canada Center and Vice-dean for International Affairs at the Faculty of Humanities of Károli Gáspár University of the Reformed Church in Hungary. Her research focuses on East Asian Canadians and teaching material development.

Richard Nimijean

Carleton University in Ottawa
Canada

Reframing the Canadian Identity in an Era of Shifting Global Pressures

This paper examines how emerging global issues – US-China great power competition and extremist populism - have reframed the Canadian identity debate. The neoliberal consensus that informed Canadian public policy for the past four decades forced political actors to compete on the basis of who best defines national identity and whose platform embodies so-called “Canadian values;” rhetorical differences mask policy continuity regardless of the party in power, as seen in the case of Canadian foreign policy (Carment and Nimijean 2020). The Canadian identity is often portrayed in ahistorical and dated terms that reflect old actions that are no longer accurate and that individualize the Canadian identity: Canadians as deferential, humble, non-American, and committed to collective well-being through programs like Medicare. However, just as the nature of national identity has changed (Smith 1991), so has our understanding of the Canadian identity. It is driven not only by domestic factors but is shaped by global phenomena as well. Globalization, neoliberalism, and the end of the Cold War in the latter stages of the 20th century led to the rise of the “brand state” (van Ham 2001). A new emphasis on projecting identity outwards contributed to the use of this identity for domestic political purposes and contributed to an emerging paradoxical nature of the Canadian identity (Nimijean 2005, 2006). A more proud and boisterous identity emerged as policies, programs, and institutions that informed the identity disappeared or

were radically transformed. Mythmaking sought to cover rhetoric-reality gaps, reflecting the rise of domestic brand politics in which image and values projection are stressed over ideologically informed policy proposals (Nimijean 2005; 2014).

Some two decades later, global phenomena are again shaping portrayals of the Canadian identity. Canada's connection to the United States and its great power competition have led to a new Liberal Party political positioning of the Canadian identity that portrays deeper integration with the USA as a defence of Canadian values and sovereignty (Nimijean 2019; 2024 forthcoming). Meanwhile, populism and ordered authoritarianism (Graves 2021) are challenging historic understandings of the Canadian identity, as seen most visibly in the "Freedom Convoy" protest in Ottawa in early 2022. The COVID pandemic sparked growing opposition to Justin Trudeau's leadership, reflected in the 2021 federal election; this has contributed to growing political polarization that seeks to frame anti-Trudeau sentiment in terms of the Canadian identity. The result is a conservative (both Big C and small C) recasting of the Canadian identity that challenges a Liberal interpretation. Analyzing these dimensions of the new identity debate reveal how thinking about the Canadian identity continues to be informed by brand politics, albeit in a different form.

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Richard Nimijean is a member of the School of Canadian Studies at Carleton University in Ottawa, Canada. He has also taught courses in the Department of English and American Studies at Masaryk University in Brno, Czech Republic, and he was a visiting professor there in 2020-21. His teaching and research focus on the politics of branding Canada and the Canadian identity, the field of Canadian Studies, Canada-US relations, and Canada's role as a global actor.

Mária Palla

Pázmány Péter Catholic University
Hungary

Food and Foodways in Immigrant Narratives by South Asian Canadian Writers

This presentation explores works of fiction by authors of South Asian descent in Canada in which the ways food is prepared, offered, shared, or consumed play a crucial role. One such example is *Can You Hear the Nightbird Call?* (2006) by Anita Rau Badami (1961-) where the food served in a Vancouver restaurant called the Delhi Junction brings together diverse members of the local South Asian diaspora. Works like this provide an opportunity to discuss how the gustatory experience of eating the food of the homeland in the adoptive country is indicative of the degree of comfort, adaptation, cultural change, and social interaction at which each character arrives. The attitude to the food of the ancestral home or that of the new land also reveals how the cultural identity of the immigrants may shift, and their divided loyalties may collide in the process of migration and settlement. These are some of the themes the presentation aims to discuss in greater detail.

Mária Palla is assistant professor at the Institute of English and American Studies of Pázmány Péter Catholic University, Budapest. Having graduated with a dual MA in English and Russian Studies from the University of Debrecen, Hungary, she did research and taught in Canada, then continued teaching at various universities in Hungary. She earned her PhD at ELTE University, Budapest, in literary and cultural studies. Currently, her research focuses on various aspects of diasporic writing including trauma narratives and food memories shaping immigrant identities. She has published extensively on the literary representation of the Hungarian and the South Asian diasporas living in Canada and Britain.

Marija Panić

University of Kragujevac
Serbia

Le tarot et la littérature dans le contexte canadien : l'apport de Felicia Mihali

Le tarot, en tant qu'élément pictural, a déjà été exploité dans le roman, à titre d'exemple chez Italo Calvino déjà dans *Le Château des destins croisés* (*Il castello dei destini incrociati*, 1973) et chez l'auteur réputé serbe Milorad Pavić dans le *Dernier amour à Constantinople* (*Последња љубав у Цариграду*, 1994). De cette manière, la parution des cartes dans le roman *Le Tarot de Cheffersville* de Felicia Mihali (auteure d'origine roumaine résident au Québec) en 2019 ne doit pas surprendre. La narration linéaire, entrecoupée par l'alternation des niveaux de narration, y est enrichie par la parution des cartes connotant une liberté autant que l'obscurité, la confusion, voire une menace. Dans ce roman, qui décrit le Canada moderne, c'est surtout son multiculturalisme qui est mis en relief, et surtout le rapport intense avec les racines ; nous y observons aussi la cohabitation des peuples autochtones et des immigrants. L'objectif de notre communication sera d'examiner en quoi le tarot dans ce roman contribue à la réflexion sur des mutations au Canada dans la période concernée.

Marija Panić est maître de conférences et responsable du Département de français à la Faculté des Lettres et des Arts à l'Université de Kragujevac (Serbie), où elle enseigne la littérature française et la littérature médiévale. Elle a publié de nombreux articles dans les revues nationales et internationales et a participé

aux colloques consacrés à la littérature française et francophone. Depuis 2022, Mme Panić est présidente de l'Association Serbe d'Études Canadiennes.

Vanja Polić Jurković

University of Zagreb
Croatia

Reclaiming the West/ern: Writing Women into the Literary Geography

The paper will explore the West as a gendered geography in three 21st-century Canadian postwesterns: *The Outlander* (2007) and *Ridgerunner* (2020) by Gil Adamson, and *Frog Music* (2014) by Emma Donoghue. Mythologized in the Western genre as the last refuge from civilization, a chance for a new start, as well as a kernel of a new society governed by the great Canadian precepts of law, order, and civility (in the case of the Canadian West), the West is nevertheless “a multiply inflected terrain whose identity is always in flux and revision” (Kollin, *Postwestern Cultures*). Recognizing its “highly charged and continually shifting meanings” (Kollin), Adamson and Donoghue address the West as geography, imagination, nostalgia, but also as a site for reconsideration of the women’s position in late 19th-century settler society. By reexamining the possible roles for women in the traditional Western: farmer’s wife and saloon girl (the schoolmarm as the third typical Western woman is missing from the novels), Adamson and Donoghue remap the West into a contested arena that foregrounds the continued issues of the woman’s rights to her body, career, and, ultimately, equality.

Vanja Polić is Associate Professor at the Department of English at the University of Zagreb, Croatia, where she teaches literary theory, contemporary Canadian literature and film, and the 18th-century British novel. Key publications include a special issue of *Text Matters: A Journal of Literature, Theory and Culture*, Roguery & (Sub)Versions (with Aritha van Herk, 2019), a special issue of *London Journal of Canadian Studies* on hauntings (with Ceri Morgan and Agata Handley, 2018), and a chapter in *Teaching Western Canadian Literature in the Croatian Context: A Case Study* (2020). Her research interests include contemporary Canadian literature of the West. Her current project concerns the Canadian postwestern. She is a member of the editorial board of *Canadian Literature: A Quarterly of Criticism and Review*.

Diana Popović

University of Novi Sad
Serbia

La quête identitaire dans *Les lettres chinoises* de Ying Chen

Après le succès de *La mémoire de l'eau*, dans lequel Ying Chen relate une chronique familiale qui est aussi l'histoire de la Chine du vingtième siècle, la romancière sino-canadienne nous invite de nouveau à l'accompagner dans la découverte de son pays natal à travers ses traditions et coutumes culturelles. Pour son deuxième roman, *Les lettres chinoises*, elle choisit la forme épistolaire pour tisser une histoire d'amour à distance entre deux jeunes fiancés chinois. Cette histoire cache une quête identitaire causée par le déracinement et le choc des cultures, thèmes majeurs des écrivains migrants. Lorsque le personnage principal prend la décision de partir pour Montréal, un drame intérieur commence à se développer chez sa fiancée, qui, restée à Shanghai, éprouve un malheur croissant et dévastateur. La plume de Ying Chen confronte avec brio deux visions différentes de la vie, du bonheur, tout en décrivant comment les valeurs culturelles du monde occidental mettent à l'épreuve la loyauté et la fidélité aux valeurs traditionnelles d'une culture orientale. La maladie, la rupture, voire la mort de l'héroïne, nous mènent vers la conclusion que la quête identitaire est un processus complexe, généralement trop difficile pour les personnes issues d'une société rigide comme celle de la Chine d'avant l'ouverture à l'Occident.

Diana Popović est Professeur titulaire à l'Université de Novi Sad et directrice du Département d'Études romanes à la Faculté de Philosophie de Novi Sad, où elle travaille depuis 1998. Elle a soutenu sa thèse de doctorat de 3^e cycle en littérature comparée (2003) et celle de doctorat d'État en littérature Canadienne-Française (2011). Elle enseigne la Littérature française et les Littératures francophones. Ses domaines d'intérêt sont la littérature française et francophone, l'écriture migrante, la littérature comparée, la traduction. Ses principaux livres sont : *Poétique des Calligrammes d'Apollinaire* (Novi Sad, 2016) et *Face à l'énigme des vers : Essais sur la poésie Française et Canadienne-Française* (Novi Sad, 2021). Depuis 1996, elle est membre de l'Association Serbe d'Études Canadiennes et membre de l'Association d'Études Canadiennes en Europe Centrale.

Tomáš Pospíšil
Masaryk University
Czech Republic

Don McKellar's *The Last Night* (1998): A Canadian Lens on Global Catastrophe

A thematic focus on common people in ordinary life situations represents one of the staples of Canadian feature cinema. Stemming from the Canadian tradition of documentary filmmaking, many Canadian filmmakers have been trying to capture the everyday struggles of characters that may be unappealing compared to the mainstream heroes typically populating commercial screens.

This characteristic feature is also manifestly present in a lesser-known Canadian genre film describing circumstances much less ordinary - the inevitable planetary collision bound to eradicate life on Earth - Don McKellar's *The Last Night* (1998). In an unusual coincidence, the year of the film's release coincided with the release of two other Hollywood features on the same topic - Mimi Leder's *Deep Impact* and Michael Bay's *Armageddon*.

The proposed paper will provide a comprehensive comparison of the three films. In particular, it will focus on the specifics of Don McKellar's creative choices in matters of plot development and character construction, the employed film language, setting this endeavor consciously apart from the mainstream blockbuster fare. It will demonstrate how the genre of apocalyptic film was negotiated by a Canadian filmmaker in a specifically Canadian way, reflecting the specifics of Canadian cinema, and traditional representations of Canadian identity.

Tomáš Pospíšil is Associate Professor in the Department of English and American Studies, Faculty of Arts, Masaryk University in Brno. He teaches American literature, American and Canadian film and American cultural studies. He was an ACLS visiting scholar at the University of California, Santa Cruz in 1993/94 and Fulbright fellow at the University of Southern California in 1999. More recently he has been visiting Canadian universities (University of Toronto, University of British Columbia) on a variety of short-term fellowships. His current research interests involve African American film representation, Canadian feature film, and the reception of American culture in the Czech lands. He is the author of *The Progressive Era in American Historical Fiction: John Dos Passos' *The 42nd Parallel* and E. L. Doctorow's *Ragtime* (1998)*, *Průvodce cestovatele Amerikou* (A Traveler's Guide through the Culture of the United

States, 2001), and *Sambo tu již nebydlí? Obraz Afroameričanů v americkém filmu 20. století* (Sambo Does Not Live Here Anymore? The African American Representation in American Film of the 20th Century, 2003) He also co-authored the volume *Us-Them-Me, the Search for Identity in Canadian Literature and Film* (2009).

Maxmilian Rhys

Technical University of Liberec
Czech Republic

Laura Goodman Salverson's Trajectory from Success to Rejection and Incomprehension: A Case Study of an Author Torn Between her Icelandic and Canadian Identities and Audiences

Without truly knowing it, Laura Goodman Salverson experienced the peak of her popularity upon the publication of her very first novel, *The Viking Heart* (1923). A pioneer of her own kind, she introduced the topics of womanhood and her Icelandic Canadian origin. Claiming to be willing to right the wrongs in terms of Canadians looking down upon immigrants of Icelandic origin, she manoeuvred between the tendency to keep the traditions and the literacy of her "Old Country" in the novel and attempts to open it to the Canadian modernity of the time. This attitude meant being able to interact with two different cultures and two different mentalities, and with two distinct audiences with significantly different expectations. Being later rejected as "not quite us nor quite *The Other*," she tried to explain her attitudes in her literary apologia, *Confessions of an Immigrant's Daughter* (1939). Besides looking at how she treated womanhood and Icelandic identity in the novel, the paper aims to identify possible reasons why and how these two key motives may have become the reason for her latter rejection by both literary audiences.

Maxmilian Rhys is an assistant professor in English Language and Canadian Studies at the English Department of the Technical University of Liberec, Czech Republic. Although he earned his Ph.D. at Masaryk University in the domain of Romance Literatures, his research and work activities have recently shifted from the 20th-century French novel to Canadian literature and culture in general, taking advantage of being able to observe Canadian culture and society from both major linguistic and cultural viewpoints.

Caroline Sarré

University of Orléans

France

Bodies Matter: Corporeal Realities, Assemblage and Change in a Selection of Works by Margaret Atwood.

This paper deals with the evolving realities of bodies in a selection of Margaret Atwood's works. Drawing on Michel Foucault's theories on the genealogy of power, I will be examining how bodies become self-monitoring and self-regulating through the inculcation or imposition of particular body techniques and practices. Through this lens, I will attempt to show how characters relate to their own bodies and how their sense of self is transformed and they become what Foucault termed as 'docile bodies'. Bodies become malleable but also start to actively participate in their own self-discipline through a process of internalization and resultant normalization. One of the mechanisms of power that aids the control of bodies is surveillance. In our contemporary global world, surveillance and other Foucauldian technologies of power have been transformed into dataveillance, providing an even more sophisticated panopticon society which silently shapes and controls. I will demonstrate how the use of surveillance and technology that appears in Atwood's narratives offers a critique of our modern world which underneath still bears the same stigmata as it ever did. Finally, the specific discourse aimed at molding viewpoints and shaping behaviour which also feeds into this process will be looked at.

Caroline Sarré is a second year PhD candidate at the University of Orléans under the supervision of Pr. Kerry-Jane Wallart attached to the research unit REMELICE (EA 4709). Her research project in the field of postcolonial and commonwealth literature focuses on a comparative study of survival and resilience in the works of Margaret Atwood within the context of Biopower. She is additionally part of the research axis articulated towards cultural studies, inclusion, citizenship, power and identity. She holds a full time PRCE teaching position at the University for the English Department in the Humanities Faculty where she has been working for the last 20 years. She has been involved in a number of different administrative projects related to course development for both the English and Applied Languages Departments. She has also worked with faculty members in a group initiative to implement improvements in the teaching of English to LANSAD students at both Master's level and throughout the three years for obtaining a Degree level. She has held different posts of responsibility

including the coordination of the Master MEEF anglais (2013-2016 and 2018 to 2023) and LANSAD (2007-2018).

Publications:

Sarré, C. et Wallart, K.-J. (Accepté) "Brave New Objects: Transcending subjectivity in Margaret Atwood's *Hagseed – The Tempest retold*", *L'Atelier*, 15.2.

Conference Presentations:

Sarré, C. (2023). « Le pouvoir silencieux dans l'œuvre de Margaret Atwood », journée doctorale du laboratoire REMELICE sur le thème du silence, Université d'Orléans, 06 juin 2023.

Sarré, C. (2024). (Accepté) Shell Shock: Hybrid identities and fluid borders in Margaret Atwood's short story "Metempsychosis". Proposition pour le Congrès SAES 2024 Nancy Crossing and Borders Atelier SEPC Postcolonial Literatures and Arts (31 mai 2024)

Sarré, C. (2024). (Accepté) "Balancing 'freedom from and freedom to': examining the representation of refugees in Margaret Atwood's *The Handmaid's Tale and The Testaments*", Proposition pour le 47ème colloque annuel de l'Association française des Etudes Canadiennes, « *Regards sur l'approche du Canada à l'égard des « réfugiés » à travers deux siècles et demi (1770-2023)* » / "Examining Canada's Approach to "Refugees" across Two and a Half Centuries (1770-2023)" » (27 juin 2024)

Elise Schramm-Hsia

University of Orléans
France

The Figure of the Wayfarer in Phoebe Wang's Poetry

In her two collections (*Admission Requirements*, 2017; *Waking Occupations*, 2022), Phoebe Wang, a Canadian poet from the Hong Kong Chinese diaspora, pushes beyond traditional representation and gender expectations - she wanders, rambles, explores. I aim to analyze how Wang's wayfaring testifies to her marginalization and alienation as a diasporic subject, while allowing for a reinvention of her poetic voice. Wang's poems are constructed as walk-throughs of botanical gardens, descriptions of Canadian historical sites and immersion in natural landscapes. Her poetry is one of constant movement forward, yet it

remains deeply concerned and inhabited by what (and who) came before and what we remember of it. Her peregrinations are means for meditations about the past - especially, the past forgotten or erased, confronting national narratives. By establishing herself as a wayfarer, Wang distinguishes herself from her mother: "*She comes back to us not like a wayfarer, breathless / with recounting, but speechlessly, disinclined*". Nomadism is a generational (feminine) heritage, but hers won't fall under silence - it forges her poetry, which is full of her diasporic experience. "*But I've had enough of being neither here nor there*", Wang echoes Edward Said's *Out of place*, testifying to the alienation of the exiled - never fully at home.

I am a second-year PhD student at the University of Orléans, France. In 2019, I graduated with a master's degree in Anglophone studies from Sorbonne University, for which I wrote two theses: the first one studying Margaret Atwood's *Handmaid's Tale* (and its television adaptation) and focusing on the oppression of female characters and the reframing of femininity; the second one on the subject of public bathrooms, and how they crystallized the fight for civil and minority rights in the 20th-century United States. In 2020, I obtained my agrégation in English and taught in high school for two years. I joined the University of Orléans and the REMELICE laboratory in September 2022. My PhD thesis is supervised by Professor Kerry-Jane Wallart and focuses on the anglophone poetry of the Hong Kong diaspora. I study the poems of Mary Jean Chan, Sarah Howe, and Phoebe Wang. My work falls within the scope of different study fields - such as postcolonial theory, feminist and queer theories, as well as contemporary anglophone poetry and diasporic literature(s) -, and is articulated through a spatial approach, exploring the margins they write from, the spaces in-between and the "contact zones" evocated and produced by their poetry.

Pavel Sedláček

Brno University of Technology
Czech Republic

Whisky Wars

On 14th June 2022, an almost 50-year-long territorial dispute between Canada and the Kingdom of Denmark came to an end. During those decades, there was no bloodshed over the dispute, no ships were sunk, no shots were fired, no bottles were thrown. In its essence, it was yet another example of a so called

'flag war', but it went into history under the rather poetic name of the 'Whisky Wars'. There have been a number of instances of 'flag wars' throughout history as means of solving, or rather prolonging, territorial disputes. The Canadian approach to this matter, as so many times in history, is unique in many respects, regarding the speed, swiftness and elegance of the solution, the time that was chosen to solve, and literally, the whole history of the dispute. Canada's approach to the matter reflects her history, her participation in two World Wars, her peacekeeping activities during the Cold War, as well as her current position as a middle power in the globalized world, and even reflects the current uneasy global political situation, severed by the Russian invasion of Ukraine, which played a crucial role in the dispute. This paper explores these aspects from several points of view, focusing mainly on the specifics of the Canadian solution.

Pavel Sedláček was trained in regional Geography, at the Faculty of Science, and English and English literature, at the Faculty of Arts, Masaryk University in Brno, Czech Republic. He specialised in regional geography and regional development and in his English studies he focused on Cultural studies. After graduation, he pursued research in the field of urban development and focused on Czech and Canadian cities with the aim of comparing them and transplanting Canadian experience into the Central European environment. During that time, he was also an active member of CEACS for almost 10 yrs. For the last seventeen years he has been teaching English and Cultural studies at the Department of Foreign Languages at Faculty of Electrical Engineering and Communication, Brno University of Technology, Czech Republic, instructing students of three faculties in ESP and also participating in Department's unique study programme *English in Electrical Engineering and Informatics*, which was accredited as the first philological program at a technical University in the Czech Rep. Together with his colleague Ken Froehling, he has been responsible for cultural courses within the program. He has participated in several grants and at present he is aiding to implement a new study program *English for Practice in Electrical Engineering and Communication Technologies*.

Mirna Sindičić Sabljo

University de Zadar
Croatia

Dialogisme et littérature migrante : L'interdiscursivité des enjeux d'immigration dans *Viral* de Mauricio Segura

Mauricio Segura, auteur québécois d'origine chilienne, a publié en 2020 son cinquième roman, intitulé *Viral*. Le roman, qui est d'une actualité prenante, représente les enjeux d'immigration et les tensions qui sévissent dans le quartier montréalais Côte-Des-Neiges-Notre-Dame-de-Grâce. Le roman se compose de six chapitres de longueur égale. Chaque chapitre introduit un nouveau point de vue sur l'expérience de la migration, de la non-appartenance et du racisme. Ces points de vue divers permettent aux lecteurs de se glisser dans la peau des personnages pour mieux comprendre la complexité de la société québécoise multiculturel et multiethnique d'aujourd'hui.

Cette intervention se propose d'examiner *Viral* en tant qu'un exemple de littérature migrante contemporaine, ainsi que d'analyser l'interdiscursivité de ce roman qui s'inscrit dans ce que Mikhaïl Bakhtine a appelé dialogisme. Au centre d'intérêt sera le problème de transfert discursif entre les débats sur l'immigration et l'intégration dans l'espace public québécois et la littérature.

Mirna Sindičić Sabljo occupe un poste de professeure associée en littératures française et francophones au Département des études françaises et francophones à l'Université de Zadar, où elle travaille depuis 2007-2014. Ses centres d'intérêt scientifique concernent avant tout les relations littéraires franco-croates et les études canadiennes. Elle a collaboré sur les projets suivants : *Translating Canada. Translation Research Project* (2009 - 2011) et *Translation Research Project Canada Consumed : The Impact of Canadian Writing in Central Europe (1990-2017)* (2016 - 2019), sous l'égide de *L'Association d'Études Canadiennes en Europe centrale*. Elle est vice-présidente de l'Association académique croate-canadienne.

Don Sparling

Masaryk University in Brno
Czech Republic

Changing Histories

Historians deal with the past, but the books they write reflect present concerns and look to the future. In this paper, I will be dealing with a series of histories of Canada written over the past century, some for the general public, others for schools. The aim is to examine the various versions of Canadian history as they succeeded one another, exploring what they say about the country's development as well as about its view of itself. Key phenomena that affected historians' interpretation of the country's history will include the gradual transformation of Canada's relationship to Great Britain and, in parallel, to the United States; the country's emergence as a "middle power" after World War II; Quebec's "Quiet Revolution" and its impact on the relationship with "English" Canada; the rise of multiculturalism; the re-emergence of the First Nations as relevant partners in the Canadian experiment; and the fragmentation of "Canadian history" as a result of the strong presence of social as opposed to political historians, which has led some to ask "Is there in fact such a thing as 'Canadian history' today?"

Don Sparling attended the Universities of Toronto and Oxford before coming to Czechoslovakia in 1969. In 1977 he joined the Department of English and American Studies at Masaryk University in Brno, where he was twice Chair of the Department (1989-94, 1998-99). From 2000 to 2009 he served as the first Director of the Office for International Studies at Masaryk University, where his responsibilities included all aspects of the university's international relations. From 2010 to 2013 he was Executive Director of "Thinking Canada", an annual EU-financed four-week study tour of Canada for thirty-two European students, followed by two-month internships. His publications include ten textbooks of English (as co-author), the cult handbook *English or Czenglish? How to Avoid Czechisms in English* (1989, revised edition 2022) and around fifty scholarly articles and book chapters in the areas of American and Canadian literature and cultural studies, multiculturalism, and cultural semiotics. Founding President of the Central European Association for Canadian Studies (2004), he has been its Treasurer since 2006.

Weronika Suchacka

University of Szczecin

Poland

Old/New Stories – Old/New Genre? Ethnicity, Hi/Story, and Canadian Historiographic Ethnofiction Revisited

Canadian literature abounds with stories that, despite their various temporal and spatial contexts, reverberate with a recognizable tune of an immigration narrative. While these stories relate ancestral accounts in the Old World or more recent experiences of immigrants' descendants in the New World, they also frequently blur the line between the old and the new places, times, and generations, reflecting in this way upon the meanings of ethnicity and hi/story itself. For decades, Canadian literature has been thus recognized for this type of writing, which grounded in historiographic recollections of immigration and (ethnic) identity issues revolving around it, has been generally classified as ethnic (minority) or diasporic writing. And yet, already in the 1990s, Janice Kulyk Keefer, Canadian writer of Ukrainian descent, suggested the term 'historiographic ethnofiction' that constitutes a productive tool of generic classification which lends a new perspective to the analysis of Canadian literary works created within the aforementioned spirit. Consequently, the aim of this paper is to set the theoretical grounds of Kulyk Keefer's concept and then to illustrate its usefulness by applying it to the discussion of recent examples of Canadian literature, such as Pik-Shuen Fung's *Ghost Forest* (2021).

Weronika Suchacka holds a PhD from the University of Greifswald, Germany. She is a recipient of the *Stiftung für Kanada-Studien* Research Prize (2009), and a Junior Fellowship at the Alfried Krupp Wissenschaftskolleg Greifswald (2014-2015). She is an assistant professor at the University of Szczecin, Poland, where she co-founded the Szczecin Canadian Studies Group (2011). She also teaches Canadian literature at the University of Warsaw within the first MA Canadian studies program in Poland. Her publications include the foreword to *Unbound: Ukrainian Canadians Writing Home* (eds. Lisa Grekul and Lindy Ledohowski; UTP, 2016), the winner of the 2018 Kobzar Literary Award; and a comprehensive study of contemporary Ukrainian-Canadian writing, "Za Hranetsiu"—"Beyond the Border": *Constructions of Identities in Ukrainian-Canadian Literature* (Wißner-Verlag, 2019). Her current academic interest and recent publications deal with the concept of intersectionality and its Canadian literary practices, particularly in Marusya Bociurkiw's works (see, e.g., her contribution to Yiorgos Kalogeras and

Cathy C. Waegner's *Ethnic Resonances in Performance, Literature, and Identity*, Routledge, 2020), but also space, borders/borderlands, and regionalism, which she studies as a member of the Regionalism and Borderlands Research Group at the Institute of Literature and New Media, University of Szczecin. Her most recent publication, co-edited with Hartmut Lutz, continues her primary research interest in ethnic minority/diasporic writing in Canada as it discusses *Land Deep in Time: Canadian Historiographic Ethnofiction* (Vandenhoeck and Ruprecht unipress, 2023).

Andrea Szabó F.

University of Pannonia
Hungary

Change in Fiction, Changing Fiction: Alice Munro

Interestingly, major book-length studies of Alice Munro's fiction were published prior to her 2013 Nobel Prize, with Coral Ann Howells' s seminal work, *Alice Munro* (1998), standing out for its perceptive analysis. Ever since, Howells's book has served as a foundational exploration of Munro's short story collections, organized chronologically, a method adopted by many subsequent studies. Among these, Robert Thacker's *Reading Alice Munro: 1973-2013* (2016) and David Staines's *The Cambridge Companion to Alice Munro* (2016) offer critical insights, largely through essays discussing individual volumes and stories. Despite the unceasing critical attention to Munro's fiction, much of the focus remains on singular narratives from both Munro's early or later career offering analyses from various, but singular, angles; rarely is there an attempt to explore continuities and changes in Munro' oeuvre. My paper endeavors to bridge this gap by examining the evolution of Munro's fiction across her early, middle, and late phases, particularly regarding how her narratives explore transformative moments—those instances that change individuals in some way. Thus, my study delves into both Munro's narratives about change and the changes in her narratives' focus across her remarkable career.

Andrea F. Szabó, PhD, is associate professor at the Institute of English and American Studies and former director of the Teacher Training Center at the University of Pannonia, Veszprém, Hungary. She teaches courses in Literatures in English, in Cultural Studies, and Gender Studies in English Studies, EFL Teacher, and Communications undergraduate and graduate study programs. Her

main research interests focus on gender, gender and literature, and the Gothic. She has published extensively on Alice Munro and the Gothic.

Attila Takács

University of Miskolc
Hungary

Inuit Wisdom: A Lens for Understanding Climate Change

The Inuit community's profound connection with their environment in the Canadian Arctic informs their nuanced understanding of nature, honed from an early age through sensory training for survival. Despite embracing modern elements, the Inuit culture maintains its harmonious co-existence with nature, navigating challenges from rising temperatures and pollution, often misunderstood by mainstream academia.

The documentary "Inuit Knowledge and Climate Change" by Zacharias Kunuk and Ian Mauro captures the narratives of Inuit elders, premiered at Toronto's imagine NATIVE festival, and is available for streaming on isuma.tv. This presentation delves into insights from Inuit wisdom, illuminating climate change perspectives overlooked in Western discourse. Furthermore, it explores changes in the past decade post-documentary release, aiming to understand evolving dynamics.

By amplifying Inuit voices, we enrich our comprehension of climate change and foster holistic environmental stewardship. This study underscores the importance of incorporating diverse Indigenous perspectives into climate change discourse, advocating for more inclusive and effective approaches to addressing global environmental challenges.

Attila Takács is a graduate assistant at the University of Miskolc English Department and a doctoral candidate at ELTE University. He is an ESL teacher and mediator, specializing in cultural and Indigenous Studies. His Ph.D. research focuses on Inuit filmmaking and cultural identity, as well as the misrepresentations of Native Americans in cinema. Attila is dedicated to promoting cross-cultural understanding and appreciation through his academic work and teaching endeavors.

Gabriella Tóthné Espák

University of Debrecen
Hungary

Whose "History of Canada"?

To reflect on the turmoil Canada navigated through at the end of the 20th century, radio journalist Stuart McLean created a recycled Canadian history titled "History of Canada." His 2006 performance mixes classical pieces of music with humorous speech commentary, the subtle irony of which re-evaluates key historical events in a period of identity crisis. Taking McLean's performance both as a prompt and as a demonstration, this presentation argues that the field of Canadian history is a contested terrain not only for historians of various affiliations but also for popular culture. It is a serious and sensitive field to teach, which may well produce the kind of fatigue experienced by Canadians in the period. ("Constitutional fatigue," for instance, used to be blamed for the failure of the Charlottetown Accord.) Self-reflexive humour, such as exercised by McLean throughout his oeuvre, can help overcome students'---or a broader audience's---inattention. "History of Canada," I propose, can be a useful educational aid besides the regular curriculum because, in addition to humour, it relies on mixing pieces of music, each of which represents a narrative of identity through visual appeal. The resulting cacophony---sometimes pleasantly polyphonic, occasionally monotonous, often boisterously confusing, and always symphonic---renders a new, multimodal interpretation to the once static Canadian mosaic.

Gabriella Tóthné Espák is Assistant Professor in the Institute of English and American Studies, University of Debrecen, Hungary. She has been teaching, researching and publishing on topics in Australian, Canadian and US social history since 1998, with special interest in issues of multiculturalism, minority rights and Indigeneity. She edited *ReVisions of Australia: Histories, Images, Identities*, a special double issue of the *Hungarian Journal of English and American Studies* (12.1-2, 2006), and authored *Seminal Years: Federal Multicultural Policies and the Politics of Indigeneity in Canada and Australia* (Debrecen UP, 2020).

Nikola Tutek

University of Rijeka
Croatia

Times of Shifting Perspectives: Kit Dobson's *Field Notes on Listening*

The article examines Kit Dobson's *Field Notes on Listening*, a generically hybridized collection of short texts which merge the skill of the academic writing with literary writing techniques in order to provide an account on an essential shift in thinking caused by the outbreak of the Coronavirus 19 pandemic. The Coronavirus crisis functions both as a reason for author's intellectual and emotional expression and as a matter of subtle academic and personal analyses. The analyses provide a wide range of scientific sources and reference to literature, arts, culture, media, and history intertwined with personal accounts of family and urban histories, memories, travel logs, philosophical ponderings, and social and environmental observations. All this is framed within the complex idea of listening – with 'sounds' defined in a very broad and comprehensive sense. For the author, sounds are what he hears, reads, and thinks. Coronavirus functions as a catalyst; in isolation, we are bound to hear and re-hear the sounds, we are compelled to truly listen in order to shift our thinking and acting towards the construction of a possibly better world. While acknowledging the expected rise in the post-Corona literature, this article deliberately focuses on the collection of texts which provide the readers with both the academic - factual alongside with a personal - literary stance on the modern societal crisis, hence producing a unique insight into the recent changes in Canadian art and culture.

I was born in 1978 in Croatia. In 2003 I have graduated with excellence at the University of Rijeka, Faculty of Humanities and Social Studies, and obtained the MA diploma in English and Croatian Language and Literature. My MA thesis contained analyses of films by Quentin Tarantino.

From 2007 to 2010, I worked as an independent scholar. From 2011 till the end of 2012 I was employed as a Foreign Lector for Croatian Language at the Federal University of Immanuel Kant in Kaliningrad, Russian Federation. In 2012 I started working as an Assistant at the University of Rijeka, Department of English Language and Literature.

In 2018, I have defended my PhD Thesis titled *Visual and Verbal Interrelations in Canadian Short Fiction* with excellence at the Karl-Franzens University of Graz, Austria at the Department of English literature, Subdivision Canadian Literature.

From 2022, I hold the position of Assistant Lecturer at the University of Rijeka, Department of English Language and Literature.
My academic research is mostly focused on Canadian literature.

Jaroslav Valkoun

Charles University, University of West Bohemia
Czech Republic

American-Canadian Cross-border Issues and the Halibut Treaty in 1923

The paper is focused on the analysis of American-Canadian cross-border issues within British-Canadian relations in connection with the conclusion of the American-Canadian Halibut Treaty of 1923, with special regard to Canadian efforts to strengthen independent access in specific American-Canadian economic relations in North America. The efforts of Canadian politicians were based on the belief that after the First World War, the Dominions had emancipated themselves to the point where they could be seen, at least in economic terms, as equal to the mother country (Great Britain) and no longer in a subordinate position to it. The economic and political circumstances and discussions that accompanied the negotiation and conclusion of the Halibut Treaty between the United States of America and the Dominion of Canada in 1923 thus constituted one of the first steps leading to a clearer definition of the constitutional status of the Dominions and in the problem of negotiating, concluding and ratifying international treaties.

Jaroslav Valkoun is an assistant professor of general history at Charles University in Prague and the University of West Bohemia in Pilsen, and he focuses on the affairs of constitutional relations among the Dominions and Great Britain in the first half of the 20th century and British colonial policy in Egypt and Sudan in the 19th century. He is also the author of a monograph entitled *Great Britain, the Dominions and the Transformation of the British Empire, 1907–1931: The Road to the Statute of Westminster* (NY – London: Routledge, 2021).

Galina Velichkova

New Bulgarian University
Bulgaria

The (Comical) Twists and Turns of Everyday Life: The universal appeal of Bernard Slade's theatre plays

After the unquestionable success of his Hollywood sitcoms in the 1960s and 70s, Canadian playwright Bernard Slade returned to his theatrical roots, thus starting the most rewarding, in his own words, part of his writing career. It is probably, as he stated in his eponymous autobiography, the "shared laughter" over the intrinsic optimism of the absurdity of everyday life that earns universal acclaim for his theatre plays. Despite delving into the taboos of "normal" family life such as adultery, child abandonment or murder, and experimenting with different genres, his plays are performed for decades in every country where they have been staged. This paper will explore why and how the humour in those seemingly lighthearted texts has managed to win over theatre goers throughout the world, even when translated and adapted to suit different cultural profiles. The study will cover the reception of Slade's plays abroad and discuss the nature of their universal success, as well as the depth of his "frivolous" approach to the "serious" aspects of the human condition, which explains why the playwright's work has survived changes in times and generations.

Galina Velichkova has been a lecturer at New Bulgarian University for nearly fifteen years. She teaches general English and EAP, language testing, and practical translation at both the BA and MA levels in the English Studies programme of the Department of Foreign Languages and Cultures. She has years of experience in fiction, drama, and film translation. Her main research interests are in literary and audio-visual translation, as well as cross-cultural communication. She has been a member of CEACS for a year and is currently involved in updating the Association's Translation Project Database. She is working on her PhD which will focus on Canadian drama.

Jasna Vidinić, Aleksandra Nuč Blažič, Sara Orthaber

University of Maribor

Slovenia

Simplifying Environmental Terminology for Climate Action

Climate change poses a significant challenge worldwide, demanding collective action and informed decision-making. Recent research conducted in Canada highlighted a concerning trend: while 92% of Canadians acknowledge their duty to protect the environment, a significant portion (52%) feel lost in navigating environmental terminology (Maple Leaf, 2022). Terms like *carbon neutrality* and *regenerative agriculture* remain ambiguous to many, hindering effective engagement in sustainability efforts. Drawing parallels, Slovenia faces similar challenges in fostering environmental literacy and promoting sustainable practices. The project Zelen.kom (2024), led by the University of Maribor, aims to bridge this gap by communicating the necessity and benefits of sustainable development and green transition.

In response to the identified knowledge gap, this study proposes a collaborative approach to demystifying environmental terminology and enhancing public understanding of climate-related concepts. Drawing from methodologies such as the compilation of the most searched terms on climate change in both countries, we aim to identify key areas of confusion and develop a glossary tailored to the needs of Canadians and Slovenians alike. By simplifying complex environmental terminology and providing accessible definitions, we seek to empower individuals to engage meaningfully in climate action and contribute to a more sustainable future, thus inspiring collective efforts towards a greener planet.

References:

Maple Leaf (2022). New Research Shows Almost Half of Canadians are Confused by Environmental Terminology.

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Jasna Vidinić is a student of Translation and Interpreting Studies at the Faculty of Arts, University of Maribor.

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Eva Voldřichová Beránková

Charles University
Czech Republic

Les peuples de Tiohtià:ke (Montréal). Pour une nouvelle littérature citadine

Malgré une présence plus que millénaire des Premières Nations sur l'île de Montréal, les milieux politiques et intellectuels canadiens semblent ne « découvrir » que récemment le poids de l'expérience autochtone dans les représentations littéraires et culturelles de la métropole québécoise. En 2017, François Girard réalise *Hochelaga, terre des âmes*, un film de fiction historique qui lie le destin du village iroquoien éponyme à celui du Québec contemporain. La même année, les armoiries et le drapeau de la Ville de Montréal se trouvent complétés par un symbole autochtone, le pin blanc qui représente la paix, l'harmonie et la concorde. Parallèlement, toute une nouvelle littérature rédigée par les Premières Nations et ancrée à Montréal voit le jour dans les dix dernières années. De Michel Jean (1960) à Julie D. Kurtness (1981), les auteurs autochtones ne chantent plus le paysage canadien, ainsi que la vie traditionnelle des chasseurs amérindiens, mais braquent leurs objectifs sur le « ventre » de Montréal pour témoigner de la vie de tous ces Cris, Atikamekw, Anishinabe, Innus, Inuit, Mikmaks et Mohawks qui représentent 1 % de la population de la métropole, mais 10 % de ses SDF. Notre contribution sera consacrée à l'analyse de ce genre émergent qui est le roman citadin autochtone.

Eva Voldřichová Beránková est professeure titulaire de littératures francophones et, depuis mars 2023, Vice-Rectrice de l'Université Charles (Prague) chargée des Relations Internationales. Elle est l'auteure de deux monographies individuelles (*La Face cachée, dostoïevskienne, d'Albert Camus ; Faisons l'homme à notre image : Pygmalion, le Golem et l'automate comme trois versions du mythe de la création artificielle*) et l'éditrice de huit monographies collectives. Elle a à son actif plus d'une centaine d'articles dans des revues impactées. Ses recherches actuelles portent sur les rapports entre la littérature et la philosophie (réception de G. W. F. Hegel en France), sur l'intermédialité

européenne, ainsi que sur le roman québécois contemporain. Dans les années 2018-2023, elle a codirigé un projet européen intitulé *Créativité et adaptabilité comme conditions du succès de l'Europe dans un monde interconnecté*. En ce moment, Eva Voldřichová Beránková travaille au sein d'un autre grand projet international qui porte le titre *Au-delà de la sécurité : le rôle des conflits dans le renforcement de la résilience*. Ce type de recherche (CoRe) se trouve financé par le *Top Research Call* du programme opérationnel Jean Amos Comenius qui vise à soutenir d'excellentes initiatives interdisciplinaires ayant pour but d'apporter des résultats applicables à l'ensemble de la société européenne.

Yvonne Völkl, Elisabeth Hobisch, Julia Obermayr

Graz University of Technology
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Créativité en confinement : Émergence de nouvelles pratiques littéraires et artistiques pendant la pandémie

Les mesures de confinement mises en place au printemps 2020 pour endiguer la pandémie de Covid-19 ont eu de graves répercussions sur la scène artistique, avec la fermeture des théâtres et des cinémas, l'annulation des concerts et des lectures d'auteurs ainsi que l'interruption des productions cinématographiques et télévisuelles. Malgré ces obstacles, la créativité littéraire et cinématographique s'est maintenue. Les productions littéraires et cinématographiques du milieu de la crise du Covid-19 – les soi-disants 'Corona Fictions' – se caractérisent avant tout par les changements abrupts de la vie quotidienne dus aux mesures sanitaires et aux nouvelles politiques et pratiques corporelles qui les accompagnent. En outre, de nouvelles formes de production et d'expression ont également vu le jour en raison de la distanciation physique imposée.

En s'appuyant sur des exemples du milieu artistique québécois et franco-canadien, la présente communication examine l'impact culturel des mesures sanitaires. Elle vise notamment à montrer comment le paysage littéraire et cinématographique du Québec et du Canada francophone a été modifié (au moins temporairement) par les changements rapides de la vie quotidienne au niveau de la production, du contenu et de la forme.

(Research Group *Pandemic Fictions**. 2020. "From Pandemic to Corona Fictions: Narratives in Times of Crises." *PhiN-Beiheft* 24: 321-44. <http://web.fu-berlin.de/phिन/beiheft24/b24t21.pdf>. [*Y. Völkl, A. Göschl, E. Hobisch, J. Obermayr]).

Yvonne Völkl, Elisabeth Hobisch et Julia Obermayr sont des chercheuses en études littéraires, culturelles et des médias dans le domaine des études romanes. Depuis 2021, elles ont effectué le projet "Corona Fictions. On Viral Narratives in Times of Pandemics" subventionnée par le fonds de recherche autrichien (FWF, project numéro: P 34571, DOI: 10.55776/P34571). Dans le cadre de ce projet, elles ont donné de nombreuses conférences et publié l'ouvrage collectif *Pandemic Protagonists. Viral (Re)Actions in Pandemic and Corona Fictions* (transcript, 2023) ainsi que plusieurs articles liés à ce sujet.

Kerry-Jane Wallart

University of Orléans
France

En/unfolding Places: Creation as Knowledge in *A Map to the Door of no Return and Zong!*

This paper investigates the epistemic dislocations and relocations operated by two poetic texts of the Canadian Caribbean diaspora. In *A Map to the Door of no Return* (2001), Dionne Brand reflects upon layers of cartographies in order to excavate pockets of buried meaning and future imagination, underneath the hegemonic representations of European atlases. As for *Zong!* (2008), by M. NourbeSe Philip, it opens passages into folds of secreted meaning as it re-thinks performance as a series of tangible discoveries, and ultimately the only access possible to a 'real' which has been engulfed. I will look at the text but also a range of performances staged by Philip herself over the years. The theoretical framework for this research piece will be constituted by Gilles Deleuze's work on the fold (*Le Pli*, 1988) and Sara Ahmed's *Queer Phenomenology: Orientations, Objects, Others* (2006). My hypothesis is that detours through personal maps and creative re-orientations mediate access to decolonized knowledge, in the works of these two prominent members of the Canadian Caribbean community.

Kerry-Jane Wallart is Professor of Black Atlantic Studies and postcolonial literatures at the University of Orléans. Her research focuses on performance, gender, agency, diaspora and the hybridity of forms in contemporary anglophone literature, with a focus on Caribbean literature. She has co-edited two volumes on Jean Rhys (*Transnational Jean Rhys*, in 2020, Bloomsbury and *Writing Precariously*, in 2023, Routledge) and a volume on Jamaica Kincaid (*Jamaica Kincaid as Crafter and Grafter*, Wagadu, 2018), as well as a number of journal

issues. She is the editor of *Commonwealth Essays and Studies* and the head of the Research Unit REMELICE.

Éva Zsizsmann

Hungarian University of Agriculture and Life Sciences
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Outcasts and Archives: New Directions in Tamas Dobozy's Short Fiction

Writing history, recording memories takes several forms, Dobozy seems to suggest, and his narratives encourage us to look behind the institutionally sanctioned variants, taking a glimpse at the weird and inexplicable side. The stories in his latest collection, *Ghost Geographies* (2021) do not follow the Chekhovian pattern (short stories as a slice of life), but offer a mixture of various other forms: essay, travelogue, or memoir. The characters inhabiting the texts are mostly Hungarian-Canadians, living in an in-between world, haunted by memories of the Second World War and communism. Most of them are immigrants, who seem to follow a trajectory of decline and fall.

Dobozy is masterful in offering psychological explanations, exploring the human side of historical events. The sarcastic, ironic tone, the wisdom of disillusionment is coupled to the effort of understanding human behaviour, the nuances of character. My paper aims to throw light on the narrative techniques of these texts which contain conflicting views and voices, while straddling the line between short story and essay, fiction and non-fiction.

Plurivocality is a recurrent feature of these short stories. References to archives, official records, photos, videos, multiple characters' confessions replace a unified, first-person narration. Dobozy plays with agency and sources of information in his stories. He makes the reader wonder about the verisimilitude or plausibility of narratives.

Éva Zsizsmann completed the *English and American Literatures and Cultures PhD Programme* of the University of Szeged, Hungary. Her field of research covers Postcolonial studies, and Canadian literature as well as place and memory in contemporary Canadian fiction, with a special focus on Alice Munro's short stories. In 2012 and 2013 she was a doctoral research fellow at the Wirth Institute, University of Alberta, Edmonton, Canada. She currently teaches ESP and translation at MATE (Hungarian University of Agriculture and Life Sciences) and the Károli Gáspár University of the Reformed Church, both in Budapest.

Dalibor Žíla

Masaryk University
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L'image de la fin du monde à travers trois écofictions québécoises

Grands cataclysmes, réchauffement climatique, pollution des océans et de la planète, disparition de espèces, inondations, etc. sont les sources de notre angoisse climatique des dernières décennies engendrant notre peur de la fin du monde, tel qu'on le connaît aujourd'hui. Les trois écofictions québécoises que nous avons choisies pour notre contribution, nous proposent l'image d'un monde d'après le réchauffement climatique et la disparition de la vie maritime, la cas du roman *Aquariums* sorti de la plume de J. D. Kurtness (1981), de notre planète frappée par des pluies diluviennes, la hausse des eaux et la disparition des espèces comme nous le décrit la fiction *Le fil du vivant* écrit par Elsa Pépin (1978) ou l'histoire d'un hiver qui ne se termine pas, fabulé dans l'œuvre *Hivernages* de Maude Deschênes-Pradet. C'est à travers ces trois roman que nous analyserons l'image de la terre qui est en danger, de l'homme dont la survie est menacée et d'un monde postapocalyptique d'une perspective écocritique en n'oubliant étudier les spécificités québécoises, voire canadiennes, de ces trois œuvres. Notamment, pour les nommer, la question de la survie, l'hivernité, l'établissement des petites communautés laissées à leur propre sort et l'image de la nature.

Dalibor Žíla, doctorant en lettres romanes à la Faculté des Lettres de l'Université Masaryk de Brno (République tchèque). Je me spécialise en littérature québécoise. Ma thèse de doctorat porte sur l'Imaginaire de la fin du monde dans le roman québécois contemporain (sous la direction du prof. Petr Kyloušek).

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