**Research Statement**

My special interest is in intercultural approaches to contemporary Québec and French literature and cultures. A main area of my research in this context is perceptions of German-language cultures in contemporary Québec literature and culture, an area that, until recently, had not received significant scholarly attention. Following long-term archival work at the *Bibliothèque et Archives nationales du Québec*, where I had access to significant eye-witness accounts and diaries of French Canadian civilians who lived in Europe during the Second World War which express a range of perceptions of Nazi Germany, I published one of my first articles. I gave a talk on this research at an international conference at the Universität des Saarlandes, where I had the opportunity to develop professional relationships with a number of colleagues working there. These research collaborations led to the co-organization of an international workshop in September 2017 at the Canadian Centre for German and European Studies at the Université de Montréal (“Les représentations fictionnelles de l’Allemagne post-1945 au Québec: formes littéraires et enjeux sociaux”) and of a one-day international conference at the Universität des Saarlandes in June 2018 (“Les fictions de l’histoire”). Most contributions to these workshops were published in 2019 in the peer-reviewed trilingual journal *Eurostudia. Transatlantic Journal for European Studies* edited by Hans-Jürgen Lüsebrink, Robert Dion and myself: “Les fictions de l’histoire. Configurations germano-canadiennes et transculturelles,” https://www.erudit.org/en/journals/euro/2011-v7-n1-2-euro04209/1067279ar/.

Working in the broad field of intercultural studies, one of my main goals is to develop models that can prevent making essentialist distinctions between cultures, which still occur surprisingly frequently in intercultural literary criticism. To this end, I refrain from strictly thematic approaches, preferring the study of phenomenathat are always inherent in interdiscursive and intermedial networks. Cross-cultural intertextuality is also at the core of my research, especially in relation to French-German cultural and literary contacts. From my very first peer-reviewed article on the appropriation of German Romantic authors in a 1995 Québec novel, to the second to last one, examining the appropriation of Balzac’s *Illusions Perdues* in the recent graphic novel *Verlorene Illusionen —* a rewriting of the history of the media in West and East Germany inspired by Balzac’s satire of nineteenth-century Parisian literary and journalistic circles *—* I have always been interested in the ways intertextual references replicate both positive and conflictual relations between cultures.

I believe that the study of authentic forms of cross-cultural intertextuality should be linked to a methodological and theoretical viewpoint that deliberately takes their cross-cultural nature into account. In fact, even today, many comparatists still use the same theoretical tools for analyzing a parody of *King Lear* by a British contemporary author and for studying the appropriation of the same play by a Russian or Vietnamese contemporary author. In my first book, I deliberately take a contrary, more novel approach, proposing a systematic review of some of the fundamental contemporary Anglophone and Francophone theories of parody and pastiche to measure their individual merits and weaknesses for the study of cross-cultural appropriations. On the basis of a corpus encompassing seven Québec writers (novelists, poets, and short-story writers) who have appropriated the works of the major German-language authors Thomas Bernhard and Peter Handke, my book recommends the concept of “affiliation” as an essential tool to describe the experience of Francophone contemporary writers who move away from their own literary tradition and long-established influences to turn to distantliterary traditions.

In May 2021, I will present a comprehensive summary of my work on the perceptions of German-language cultures and literatures in Québec as a keynote speaker at the annual ACFAS congress (virtual, Université de Sherbrooke/Université Bishop’s). I have presented chapters of my dissertation at several international conferences, such as the congress of the *International Comparative Literature Association* and the *Annual Conference of the Association for Canadian Studies in German-Speaking Countries.* I have also published research related to my doctoral studies in three book chapters, and in the peer-reviewed journals *Voix et images* and *Littératures*.

As a postdoctoral fellow at the University of Michigan, I have expanded my interests to the representation of situations of cross-cultural communication and the uses of ethnic and national stereotypes in recent graphic novels and comics published in Québec, France, and Germany. Focusing on cartoonists such as Guy Delisle, Marjane Satrapi, Helmut Wietz, and Paula Bulling, I pay special attention to the relation between stereotypes and the organization of dialogues, or the conventions defining how dialogue progresses. Within the field of cross-cultural communication theories, I apply interactional approaches that often rely on linguistic analysis methods; these approaches presume that in situations of cross-cultural communication, the parties involved behave differently than they would in situations of intracultural communication. I base my work on the principle that parties constantly adapt their behavior to these situations in accordance with their interlocutors’ reactions or responses. I am therefore particularly interested in the representation of pauses, misunderstandings, attribution statements and patterns, and changes in tone, movements and colors, that may be associated with different uses of the comics medium. I have presented my work on this topic at the PAMLA convention in San Diego (November 2019), and again as an invited speaker in Johannes von Moltke’s graduate seminar “Cinema and Migration: How to Look at Refugees” (University of Michigan, December 2019). My work has also been published in recent issues of the peer-reviewed journals *Seminar: A Journal of Germanic Studies* (Vol. 56, Nos. 3–4, November 2020) and *Eurostudia. Transatlantic Journal for European Studies* (Vol. 13, Nos. 1–2, 2018–2019).

Over the next few years, I plan to pursue my study of intercultural fictional works, particularly narratives of migration in contemporary Québec literature, by reflecting on their relationship to specific literary genres. Indeed, narratives of migration are often the result of biographical relationship trajectories or of traveling experiences that may lead to the use of specific genres. Recently, I have been studying contemporary intercultural literature as it is linked to “coming of age” narratives, and I have published an article in the peer-reviewed journal *Zeitschrift für Kanada-Studien* (Vol. 70, February 2020) on contemporary Québec “coming of age” or *Bildung* narratives that evoke learning German and contain acts of cross-linguistic remembrance. In the context of migrant literature, the “coming of age” narrative was employed by authors who were fleeing wars and seeking asylum, as well by those whose immigration journey was a choice. Focusing on the “coming of age” genre will enable me to consider a diversity of migration narratives and to examine a wide range of aesthetic strategies present in French-language migration literature.

As a graduate student, I have received funding for my work from the Social Sciences and Humanities Research Council of Canada, both at the master’s and the Ph.D. levels through the Joseph-Armand Bombardier Canada Scholarship program, which, particularly at the Ph.D. level, is an award of excellence: at the Université de Montréal, my *alma mater*, only 5.8% of applicants received this scholarship in the same year as I did. At the postdoctoral level, I have received a fellowship from the “Fonds de recherche du Québec – Société et culture,” which has allowed me to pursue my research at the University of Michigan. I was awarded an A+ rating from them, and was ranked third in my category in Québec in 2018–2019 for my “expertise” (“*compétence*”), “research project” (“*projet de recherche*”) and “host environment” (“*milieu d’accueil*”), all described as “exceptional.” I was also been responsible for a successful grant application to the DAAD (German Academic Exchange Service) for a project entitled “Fictionalizing Post-1945 Germany in Québec. Literary Forms and Social Issues.” In 2017–2018, I was the principal investigator in this project, together with Robert Dion and Hans-Jürgen Lüsebrink.

All these activities reflect my wide range of academic interests and involvement, and demonstrate my ability to work on a number of projects in several areas of research at the highest levels that contribute to the field and that are accorded professional recognition.