**Research Statement**

I am particularly interested in intercultural approaches to modern and contemporary Québec and French literatures and cultures. One of my main areas of research is perceptions of German-language cultures in contemporary Québec literature and culture, an area that remained, until recently, relatively uncharted territory as an object of scholarly research; one of my first articles was the result of long-term archival work at *Bibliothèque et Archives nationales du Québec*, which provided access to significant texts by French Canadian civilians who were living in Europe during the Second World War and who put in writing, through eye-witness accounts and diaries, various forms of perception of Nazi Germany. In the context of this research project, I presented a talk at an international conference at the Universität des Saarlandes and had the opportunity to develop professional relationships with various colleagues working at this institution. 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 an issue of 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”, available at https://www.erudit.org/en/journals/euro/2011-v7-n1-2-euro04209/1067279ar/.

One of my main motivations as a young scholar working in the broad field of intercultural studies is to develop models that are helpful in avoiding essentialist distinctions between cultures, which remain more frequent than one might expect in intercultural literary criticism. In order to overcome such distinctions, I abstain from strictly thematic approaches, to which I prefer the study of *phenomena* that are always inscribed in interdiscursive and intermedial networks. Cross-cultural intertextuality is also at the core of my research, especially as it relates to French-German cultural and literary contacts. From my very first peer-reviewed article, which focuses on the appropriation of German Romantic authors in a 1995 Québec novel, to the second to last one, which studies 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 reproduce both positive and conflictual relations between cultures. I believe that the study of genuine forms of cross-cultural intertextuality should be linked to a methodological and theoretical point of view that deliberately takes into account their cross-cultural nature; to this day, and perhaps surprisingly, many comparatists would still use the same theoretical tools for the analysis of a parody of *King Lear* by a British contemporary author and for the study of the appropriation of the same play by a Russian or Vietnamese contemporary author. In my first book, I deliberately take the opposite stance, proposing a systematic review of some of the fundamental contemporary Anglophone and Francophone theories of parody and pastiche to measure their 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 major German-language authors Thomas Bernhard and Peter Handke, my book puts forward the concept of “affiliation” as an essential tool to describe the undertaking 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 yearly 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 or Paula Bulling, I pay special attention to the relation between stereotypes and the organization of dialogs, or the conventions defining how the conversation progresses. Within the field of cross-cultural communication theories, I use interactional approaches that often rely on methods of linguistic analysis; these approaches are based on the assumption that, in situations of cross-cultural communication, parties involved in the dialog behave differently from how they would in situations of intracultural communication. My approaches also start from the principle that, in such situations, partners constantly adapt their behavior to the situation in question 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 resources of the medium of comics. On this topic, I have presented my work 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 a recent issue of the peer-reviewed journals *Seminar: A Journal of Germanic Studies* (Vol. 56, No. 3–4, November 2020) and *Eurostudia. Transatlantic Journal for European Studies* (Vol. 13, No. 1–2, 2018-2019).

In the next years, I plan to pursue my study of intercultural fictional works, and particularly of narratives of migration in contemporary Québec literature, by reflecting on their relation to specific literary genres; indeed, narratives of migration are often the result of biographical relationship trajectories or of traveling experiences that may lead to investment in specific genres. Recently, I have been most interested in contemporary intercultural literature as it is linked to “coming of age” narratives, and I have also 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 the learning of German and contain acts of cross-linguistic remembrance. In the context of migrant literature, the “coming of age” narrative was invested by authors who were fleeing wars and seeking asylum, but also by those whose immigration journey was rather a choice. Focusing on the “coming of age” genre will allow 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, and both times through the Joseph-Armand Bombardier Canada Scholarship program, which is, particularly at the Ph.D. level, 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 allowed me to pursue my research at the University of Michigan; from this funding agency, I obtained an A+ rating and was ranked third in my category in Québec for 2018-2019, my “expertise” (“*compétence*”), “research project” (“*projet de recherche*”) and “host environment” (“*milieu d’accueil*”) all being described as “exceptional”. I have 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.