

MONDAY, 29 MAY – ABSTRACTS & BIOS

SESSION ONE 8:45-10:15

M1A – Committee for Professional Concerns (CPC) I: Enrollments in Graduate Programs – Vic 204

Organizer and Chair: Melissa Dalglish (SickKids Research Institute/Toronto)

Speakers: Aimée Morrison (Waterloo), Graham Jensen (Dalhousie), Ross Bullen (OCAD), Melissa Dalglish (SickKids/Toronto)

Session abstract: “Enrollments in Graduate Programs” will ask how we can balance institutional demands to recruit more graduate students with the reality that overly high enrollments in Ph.D. programs have produced the current academic job market where our graduate students are being trained largely for precarious academic work and/or for jobs outside of the professoriate. What is the tipping point between too large and too small a cohort of graduate students?

Bios:

Aimée Morrison - I wanted to be a computer scientist until I was the only girl in all my high school courses. So I pursued my second love, English, working my way around to computers again eventually, working in humanities labs at York and Alberta, and on funded electronic text publications at Guelph and at Alberta. My work focuses on popular reception and remediation of computer technologies, as well as on design for digital media. Now I teach literature, digital humanities, history and theory of media, and multimedia practice.

Graham Jensen is a doctoral candidate at Dalhousie University with interests in modernism, Canadian literature, and the digital humanities. He is a contributor to the forthcoming Routledge Encyclopedia of Modernism, and has published in *Canadian Poetry: Studies, Documents, Reviews, The Bull Calf Review*, and *Eludamos: Journal for Computer Game Culture*.

Ross Bullen teaches first-year English, children’s literature, American literature, and science fiction at OCAD University in Toronto. He is the Contract Academic Faculty Caucus representative for ACCUTE, and is writing a book on “white elephants” in American literature.

Melissa Dalglish runs the Research Training Centre in the Research Institute at the Hospital for Sick Children, where she provides research, career, and professional development support to 1,200 life science graduate students and postdocs affiliated with the University of Toronto. She holds a PhD in English from York University, and her research focuses on the development of poetic and academic communities in Toronto after World War II, and on the life and work of poet and professor Jay Macpherson.

M1B – The Canadian War in Afghanistan: Narrative Perspectives, Research Directions – Vic 301

Organizer and Chair: Michael Zeitlin (UBC)

Benjamin Hertwig (UBC), “Home and Whole, So to Speak”

Abstract: “I am home and whole, so to speak,” writes former soldier Kevin Powers. But Powers, like many contemporary war writers, focusses on home in an unprecedented way. My study interrogates George Packer’s claim that “the new war literature is intensely interested in the return home” through the examination of representative texts from North American writers such as Phil Klay, Christie Blatchford, Kevin Powers and Suzanne Steele. Military homecoming is a crisis of gender relations and social structures. The four stages of homecoming narratives—transit/decompression, arrival/shock, reintegration/disappointment, everyday life/traumatic memory—reveal anxiety about gender and the state of the post-war home.

Bio: Benjamin Hertwig is a former Infantry soldier and current PhD student. His writing has appeared on NPR, in the New York Times, Word Riot, the Literary Review of Canada, and Pleiades—among others. His first book of poems, *Slow War*, is coming out with McGill-Queen’s in 2017.

Michael Streit (UBC), “The Use(fulness) of Ignorance: Aporia and 'Non-Knowing' in Graeme Smith's *The Dogs Are Eating Them Now & Talking To The Taliban*”

Abstract: Throughout his book *The Dogs Are Eating Them Now*, Graeme Smith repeats just how little he and the others with whom he comes in contact know about the Taliban and its deeper conflicts. Interviews with masked insurgents in *Talking To The Taliban* reveal a parallel ignorance: many interviewed insurgents know neither where Canada is nor who leads its troops. Rather than viewing these instances of 'non-knowing' as insufficient journalism, this paper reveals the uses of ignorance in war and its journalism by drawing upon rhetorical, sociological, and philosophical theory to contextualize Smith's work within the polyphony of Afghanistan war reporting.

Bio: Michael Streit received his Bachelor's degree in English literature from UBC in 2012. Currently he's pursuing a Master's degree at the same university where he is writing on Don DeLillo. Between degrees, he worked in a used book store, taught English, wrote a novel, and studied Persian classical music.

M1C – Buy Now, Pay Later: Debt, Credit and Collapse – Vic 304

Chair: Geordie Miller (Dalhousie)

Tom Ue (Toronto-Scarborough), “Debt Forgiveness in A Christmas Carol”

Abstract: Early on in *A Christmas Carol* (1843), Dickens establishes two ways of thinking about Christmas. In both cases, money figures prominently. Where Scrooge sees Christmas as “a time for paying bills without money,” his nephew Fred finds it “a good time; a kind, forgiving, charitable, pleasant time” when one is spurred to “think of people below them as if they really were fellow-passengers to the grave.” Taking Christmas as a focus, I attend to Dickens’ and his contemporary Jeremy Bentham’s conversation about debt forgiveness and explore what Scrooge’s conversion means in the light of these debates. This paper’s conclusion explores how Bentham and Dickens anticipated some of our own economic worries, and examines the solutions that they propose, respectively, in their legal writing and their fiction.

Bio: Tom Ue was educated at Linacre College, University of Oxford, and at University College London, where he has worked from 2011 to 2016. Ue is the Frederick Banting Postdoctoral Fellow in the Department of English at the University of Toronto Scarborough and an Honorary Research Fellow at University College London.

Simon Rolston (Langara), “‘Expenses Be Damned’: *Fear and Loathing in Las Vegas* and the Dawn of American Consumer Credit Culture”

Abstract: Although capitalism has been largely overlooked and consumer credit has gone entirely unnoticed in studies of *Fear and Loathing*, I argue that consumer credit capital is a key feature of the story, characters, aesthetics, history, and production of the book. *Fear and Loathing* is a consumer credit narrative, premised on a logic of buying now and paying later. By analyzing the role of consumer credit in *Fear and Loathing*, I suggest a new reading of Thompson’s most famous work, but also, perhaps, a new hermeneutic for post-seventies American literature, which often grapples with the consumer credit system since credit plays a surprisingly influential role in American culture.

Bios: My area of expertise is twentieth-century American literature, with a focus on life writing, cultural studies, and multi-ethnic literature. Currently a lecturer at Langara College, I have experience teaching in Canada, the US, and the UK. My work has been published in *American Studies*, *Critical Survey*, *MELUS*, and *Canadian Literature*, and I am currently working on a book project, *The Defiant Ones: Masculinity, Race, and the Ex-Convict in Twentieth-Century American Literature*.

Michael Fontain (Dalhousie), “Losers, Bankers, and Schemers: Figures of Failure and the Collapse of the Celtic Tiger in Paul Murray’s *The Mark and the Void*”

Abstract: This paper takes up a significant contemporary crisis in Ireland, the collapse of the Celtic Tiger following the 2008 economic downturn and fuelled by the banking crisis, and examines the ways in which Paul Murray deploys the figure of the loser in his novel *The Mark and the Void* to explore the social ramifications of this

collapse. Using Murray's *The Mark and the Void* as a representative example, the paper argues that contemporary Irish fiction is interested in the figure of the loser because of the suitability of this figure in exploring the legacies of complete socio-economic collapse, in attempting to make sense of what happened to initiate this collapse, and in condemning those responsible for this massive public failure.

Bio: Michael Fontaine is a Ph.D. candidate in the Department of English at Dalhousie University. Though his research interests include all areas of Irish studies, he is particularly interested in the intersections of literature and history in 20th- and 21st-century Ireland and Northern Ireland. His dissertation focuses on the ways in which contemporary Irish novelists deploy the figure of the "loser" in their depictions of Ireland's recent social, economic, and cultural crises.

Karen Macfarlane (Mount Saint Vincent), "Investment Property: Neoliberal Gothic and American Horror Story"

Abstract: My argument in this paper is that the tenets of neoliberalism that focus on privatization and on an unfettered free market have their Gothic manifestation in the representation of the relationship between the house, its owners, and peculiarly twenty-first century American anxieties of ownership in three seasons of *American Horror Story*: "Murder House" (2011), "Coven" (2013-14) and "Roanoke" (2016). These seasons of the series focus on the (grand) houses at their centres as spaces that are haunted by the spectre of the American Dream.

Bio: Karen Macfarlane is Associate Professor in the department of English at Mount Saint Vincent University in Halifax Nova Scotia. Her most recent publications have been on Lady Gaga, the Queer Icon and the Monster ("Monstrous House of Gaga"), textuality, empire and the monster "Here Be Monsters" in *Text Matters* (2016) and the reanimated Mummy in *Fin de Siècle British Adventure Fiction* ("Mummy Knows Best..." *Horror Studies*). She has an article forthcoming in *Gothic Studies* on the Creepy Little Girl. Her current research focuses on monsters in popular culture at the turn of the 19th and 20th centuries.

M1D – Abject Objections: Things and Objects in Literary Criticism

– Vic 504

Organizers and Chairs: Nemanja Protic (York) and Sean Braune (York)

Peter Schwenger (Western), "How Shall We Write About Objects?"

Bio: Peter Schwenger is Professor Emeritus, Mount St. Vincent University, and Resident Fellow of the Theory Centre, University of Western Ontario. His recent books include *The Tears of Things: Melancholy and Physical Objects* (2006) and *At the Borders of Sleep: On Liminal Literature* (2012), both from the University of Minnesota Press.

Abstract: Object Oriented Ontology is just beginning to ask how literature, and literary criticism, can illuminate what it is like to be an object. So far, answers by Graham Harman, Timothy Morton, and Grant Hamilton have been less than satisfying. This paper recommends a phenomenology centered in the unique properties of an object's body; and a literary practice that imagines the consequent perceptions of that body.

Matthew Godfrey (York), "The Abject Ontology of Speculative Fiction"

Bio: Matthew Godfrey is a PhD student in English literature at York University. His areas of study include the intersections of mysticism and myth in modern literature and critical theory, as well as the non-human turn and the question of the animal in speculative literature.

Abstract: This paper examines speculative literature as a potentially productive source of the abject for OOO—a literature which "disturbs identity, system, order" by representing human and nonhuman objects that participate in the "in-between, the ambiguous, the composite" (Kristeva Powers of Horror). I want to combine the theories of such object-oriented-ontologists as Timothy Morton, Steven Shaviro, and Catherine Malabou to map out a way that a Protean form of materialism works as an abject ontology within speculative philosophy. An elven, spiritish, object-oriented-metemontology is a speculative realism that privileges the metamorphic component of being and of objects.

Sid Cunningham (York), "Call it 'Gary': Perception, Ontology, and the Ethics of Definitional Exclusivity"

Bio: Sid Cunningham is a PhD student in York University's English Department. His work focuses on the intersection of critical theory and transgender literature, and the history of literary accounts of altered gender perception.

Abstract: Object-oriented ontology's account of metaphor and analogy can help us understand newly divergent and potentially conflicting definitions of words as ontologically distinct yet equally valid or real. I demonstrate how this applies in the context of

vegan 'simulations' of conventionally non-vegan food, and briefly explore what it means to balance scientific and legal ways of knowing against other ways of relating to cheese, before moving into a discussion of defining gendered body parts. I argue that we may better comprehend a range of possibilities of gender perception or attribution by conceptualizing them as varied ontological pathways between bodies.

Katherine Connell (OCAD), "Objects in Human Drag: The Queerness of Object-Oriented Ontology"

Bio: Katherine Connell holds an M.A. from OCAD University in Contemporary Art, Design and New Media Art Histories. She writes in the areas of object-oriented ontology and queer theory, a topic on which she is currently writing a book. She teaches at The Glenn Gould School and at OCAD University.

Abstract: This paper explores the intersections between queer theory and object-oriented ontologies (OOOs) through examining three case studies of objects in human drag: (1) hats, purses and shoes; (2) mannequins; and (3) dildos. I argue that queer theory and OOOs are necessarily connected in that both offer philosophical strategies of resistance to hegemonic structures imposed by binary gender categories, compulsory heterosexuality and compulsory anthropocentrism. By applying Judith Butler's theories of drag to the objects of my case studies, I look at how, similar to the means through which drag performances destabilize a "heterosexual claim to originality," these objects undermine the anthropocentric claim to originality that OOOs aim to subvert.

M1E – World-dwelling: Local Cultures, Communities, Ecologies

– Vic 505

Chairs: Justyna Poray-Wybranowska (York) and Rachel Levine (Toronto)

Nora Foster Stovel (Alberta), "All people that on earth do dwell": Advocating Equality and Empathy in the Essays of Margaret Laurence"

Abstract: Margaret Laurence, arguably Canada's most revered writer, is most renowned for her *Manawaka Saga*, but her fifty uncollected essays—largely unknown because heretofore largely unavailable—that Nora Foster Stovel is editing for "*Recognition and Revelation*": *Margaret Laurence's Essays*, reveal a political advocate for the equality and dignity of all people and for stewardship of the planet through ecology and nuclear disarmament. Two ideologies influenced Laurence: the Social Gospel—the New Commandment, "Thou shalt love thy neighbour as thyself," advocating community—and North Winnipeg's "Old Left," advocating social justice. Laurence advocates tolerance of racial, national, and religious diversity and champions indigenous peoples everywhere—be they Scottish crofters, postcolonial Africans, or Prairie Métis—plus women around the world, as demonstrated in "Ivory Tower or Grassroots?: The Novelist as Socio-Political Being." These essays reveal Laurence in a new light, illuminating her famous fiction.

Bio: Nora Foster Stovel is a University of Alberta Professor Emerita. She publishes on Jane Austen, D.H. Lawrence, Margaret Drabble, Carol Shields, and Margaret Laurence, including *Divining Margaret Laurence*. She is composing *Carol Shields's Vision and Voice and Women with Wings: The Romantic Ballerina*. She is editing *Margaret Laurence's Essays, Carol Shields's Poetry and The Creation of iGiselle*.

Deborah Bowen (Redeemer), "The Abject Power of Metaphoric Translation"

Abstract: Don McKay argues that poetry "comes about because language is not able to represent raw experience, yet it must," and that poetry is a response to an "extra-linguistic condition" which it "translates with difficulty." Metaphor, which by definition declares that it is not what it says, is a state of language in abject humility, pointing beyond itself to the "wilderness" of a world unaccommodated to the human mind. Looking specifically at contemporary poetry in SW Ontario, I aim to show how metaphor has a key role to play in awakening humans to the wilderness even in familiar things.

Bio: Deborah Bowen is chair of English at Redeemer University College and author of *Stories of the Middle Space: Postmodern Realisms Face to Face with the World* (McGill-Queen's, 2010), as well as various articles on contemporary fiction and poetry. She is presently considering articulations of environmental hope in contemporary Ontarian poetry.

Sanita Fejzic (Carleton), "Rita Wong's Eco-poetics as 'Textual Truth-telling' and 'Care of the Self'"

Abstract: This paper considers the structure of Rita Wong's environmental politics through the Foucauldian concepts of parrhesia (truth-telling) and epimeleia heautou (care of the self). By engaging in truth telling and the care of the self, Wong's poetry enters into relation with a community of readers on ethical grounds. Conceptualizing an ethics of subjectivity wherein the ethical subject is always already in a process of relation to itself and others, Wong destabilizes purely humanist boundaries of self, voice and identity thus fostering an ethics of responsibility in which the environment is an integral aspect of a porous, decentralized and dynamic self.

Bio: Sanita Fejzić is an English Literature scholar at Carleton University specializing in ethics and aesthetics. She has received a SSHRC grant for her Master's thesis, "The Role of the Writer in the Ultramodern Context." Also a literary author, Fejzić first book, *Psychomachia*, was launched by Toronto-based Quattro Press in 2016.

Clare Wall (York), "Ecological Posthuman Fiction: Reimagining Environmental Interactions"

Abstract: This paper examines contemporary critical posthuman fiction as modeling new ways of approaching human relationships to the environment. Focusing on the posthuman characters and interactions modeled in Margaret Atwood's Maddaddam Trilogy and Paolo Bacigalupi's *Windup Girl*, it is argued that they not only deconstruct anthropocentric uses of technology and environmental consumption patterns, but offer means of rethinking human-environmental relations by repositioning human beings within an enmeshed network, rather than being considered as separate to nature.

Bio: Clare Wall is a fourth year PhD student studying contemporary posthumanism at York University in Toronto, Canada. Her thesis focuses on the interrelation between posthumans, their environment and technology. Her article "Here Be Monsters: Posthuman Adaptation and Subjectivity in Peter Watts' Starfish" appears in the *Canadian Fantastic in Focus* anthology.

M1F – Capital and Innovation: Experimental Poetics in Canada and the Limits of Critique

– SLC 449

Organizers and Chairs: Max Karpinski (Toronto) and Kyle Kinaschuk (Toronto)

Eric Schmaltz (York), "'th revolushun will have to start tomorrow / everythings too fuckd up today': Assessing the Failure of the Canadian Language Revolution"

Abstract: "Where did the future go?" ask Nick Srnicek and Alex Williams in *Inventing the Future* (2015). The twentieth century saw such "a vast assortment of emancipatory visions gathered" they say, yet "[t]he glimmers of a better future are trampled and forgotten." This narrative poignantly resonates with the surge of optimism and subsequent disavowal that surfaced in the radical Canadian poetry of the 1960s known as the Language Revolution. This paper recalibrates notions of failure and triumph in the context of radical poetics and reassesses the a/effective magnitude poetic ruptures and resistances can have for their intended audience and proceeding generations.

Bio: Eric Schmaltz is a PhD Candidate in the Graduate Program in English at York University. His critical work focuses on experimental and radical poetics in Canada. He is also a writer and poet with chapbooks of visual poetry out from above/ground and No Press. Eric lives and works in Toronto.

Ryan Fitzpatrick (Simon Fraser) "An Experiment Inside an Experiment: Christian Bök's *Xenotext*, Rita Wong's *Undercurrent*, and the Ethics of Encounter"

Abstract: In this paper, I will read Christian Bök's still-in-progress *The Xenotext* alongside Rita Wong's activist work in her books *Forage* and *Undercurrent* to interrogate the ways that experiment is shaped by the dominant relations of an assemblage. Both Bök and Wong conceptualize their work in relation to a kind of experiment – Bök as experimenter and Wong as experimented upon. Taken together, Bök's and Wong's work clashes through their ethical positions as they propose drastically different ethical paths for poetry in a field of reshuffling encounters, taking opposed positions on what it means to produce new forms of relation.

Bio: Ryan Fitzpatrick is a poet and critic living in Vancouver. He is a PhD candidate in English at Simon Fraser University where he works on Canadian poetry after the spatial turn. He is the author of two books of poetry: *Fortified Castles* (Talonbooks 2014) and *Fake Math* (Snare 2007). With Jonathan Ball, he co-edited *Why Poetry Sucks: An Anthology of Humorous Canadian Experimental Poetry* (Insomniac 2014). With Deanna Fong and Janey Dodd, he worked on the Fred Wah Digital Archive (fredwah.ca).

Andrew McEwan (Brock) "Stuck Poetics: Post-Recession Positions of Depression in Canadian Poetry"

Abstract: This paper considers the theoretical benefits of an ambivalent reading of "depression" within Canadian poetics in the ongoing neoliberal moment. It does so through Cvetkovic's notion of the productive possibilities of emotional depression as a common and public experience which may create space for "new forms of sociality." This paper argues that the poetics of stuckness and depression may be productively read with an ambivalence to the supposedly distinct meanings of the term "depression". Periodizing innovative Canadian poetry in a post-2008 climate of seemingly ongoing stuck crisis informs a reading of innovative poetic practice counter to hegemonic narratives of experimental newness.

Bio: Andrew McEwan is a PhD student in Interdisciplinary Humanities at Brock University, where he researches and writes on mental disability in postmodern and contemporary poetics. He is also the author of the poetry books *repeater*, a finalist for the Lampert award, and *If Pressed* (forthcoming 2017).

M1G – 9:00-10:30: Christianity and Literature Study Group (CLSG) 5: Joint Panel with the Canadian Society for Renaissance Studies (CSRS): Word and Spirit – HEI 101

Organizer: Irene Grace Bom (Queen's), Chair: Trevor Cook (Trent)

Ken Jacobsen (Memorial), "All her invention on thine Altar lay": Augustine's Theology of the Spirit and Herbert's Aesthetics"

Abstract: In Augustine's *De Trinitate*, the Holy Spirit, defined as both will and charity, is the agent of conversion and all creative, transformational activity in human beings (V.4.17). This paper will argue for the influence of Augustinian pneumatology in George Herbert's *The Temple* through a close reading of "Love (I)" "Love (II)" and "Love (III)". In this sequence, the figures of Immortal Love, Immortal Heat, and Love (the host) are personifications of the Holy Spirit, who is characterized as the unacknowledged source of poetic invention, itself figured as the gift of sight.

Bio: Ken Jacobsen is an associate professor of English at Grenfell Campus, Memorial University, where he teaches Shakespeare, dramatic literature. His areas of research include early modern theatre, religion, and rhetoric, as well as the intersections between philosophy and literature, and literary biography and fiction.

Arlette Zinck (King's), "Allos & Agoreuein: The Protestant 'Other Speaking' of the Spirit in John Bunyan's *The Pilgrim's Progress*"

Abstract: Allegory, from the Greek *allos*, "other", and *agoreuein*, "to speak in public," is linked to orality. It is reworked by Bunyan's Protestant imagination to teach readers to become vessels of the spirit and speakers of The Word. This paper will explore how Bunyan uses specific tropes that invert the direction of the allegory in order to move the narrative into readers in order to make meaning of his text. Paradoxically, Bunyan's literary representation of the hyper-individualized and isolated modern self also locates that self in the deeply interconnected biblical world. Bunyan's very Protestant allegory becomes the means by which the biblical intertext is ingested and processed in order that it might then be spoken into community.

Bio: Arlette Zinck is Associate Professor of English and Dean of the Faculty of Arts at The King's University, Edmonton. Areas of research include 17th century literature, especially non-conformity and the work of John Bunyan. Recent publications include a forthcoming chapter entitled "Bunyan's Narrative Theology: Perspectives on Piety and Radicalism in the 1680's" for *The Oxford Handbook to John Bunyan*. Ed. Michael Davies. Oxford University Press. She is currently writing about Bunyan's allegory.

Irene Grace Bom (Queen's), "The Word of God is Light and Fire': Analogy and Miracles in Calvin and the English Reformers"

Abstract: Reformers promoted "plain speech" to match God's increasingly plain revelation of himself. Yet by denying that modern believers can claim promises of healing, reformers undermined claims of God's sincerity as well as that of humans. In John Calvin's *Institutes*, a spiritualizing of doctrine generated a use of rhetorical tropes to confirm faith. Yet a distrust of the human will led Calvin, Thomas Wilson, and Thomas Cranmer to suppress human speech and writing even as they promoted linguistic study and the singing of Psalms. By contrast, the New Testament identifies faith with the articulation of desires and with miracles.

Bio: Irene Grace Bom is completing a doctoral dissertation in the Department of English at Queen's University. The dissertation is entitled "Living Word: the Holy Spirit in 16th-century Protestant Discourses."

M1H – Board Sponsored Panel: Transatlantic Panel with British Society for Literature and Science (BSLS): Collective Knowledge: Museums, Scientific Inquiry, and Literature (Open to the Public) – Vic 104

Organizers and Chairs: John Holmes (Birmingham), Janine Rogers (Mount Allison), and Sophie Thomas (Ryerson)

Speakers: Ailsa Barry (Vice President, Experience and Engagement, Canadian Museum of Nature), Mark Engstrom (Deputy Director, Collections & Research, Royal Ontario Museum), Rebecca Dolgoy (SSHRC Postdoctoral Fellow in Cultural Memory, Ottawa), and Marc André Fortin (Assistant Professor, English Literature and Comparative Literature, Sherbrooke)

Video of Part 1 of this transatlantic panel (held in Bristol, April 2017) is available on the ACCUTE website (search: BSLS video or visit <https://accute.ca/2017/04/28/collective-knowledge-museums-scientific-inquiry-and-literature-video/>)

Session Abstract: This panel at ACCUTE will be part of a trans-Atlantic, 2-panel event that will partner a panel at the British Society of Literature and Science (BSLS) in Bristol in April 2017. The first panel event will be a 4-person panel (John Holmes, Janine Rogers, Sophie Thomas & Verity Burke) at the BSLS, which will present short talks on methodological questions for research projects that intersect literary/textual analysis with museum studies, material studies, and the intellectual histories of science. The four papers will be posted online (on Vimeo or a similar site). Each paper will then be assigned a respondent in a roundtable panel at the ACCUTE annual conference in May 2017. The ACCUTE respondents will view the BSLS presentations online, and these recordings will also be available for ACCUTE audience members to watch before the ACCUTE event.

The 4 paper presenters at the BSLS will explain their research projects and the ways in which their work engages, challenges, and is challenged by, methodologies that combine historical, literary, artistic, anthropological and architectural practices. These 4 papers include a wide range of historical frameworks, and consider theories and methods from literary, scientific, artistic and material practices.

The ACCUTE event is intended to be a wide-ranging, informal discussion with a high degree of audience participation. The respondents to these papers at the ACCUTE conference will be both academic and museum personnel: their role will be to select discussion points from the 4 research presentations that they can argue against, expand upon or supplement from their own areas of expertise. (Since their presentations are responses to the recorded BSLS papers given in April, we will not have titles for these responses.) After that, the floor will be opened to the audience for an extended discussion period. Using the linked panels, supported by web technology, we hope to generate dialogue across research communities, disciplines, and countries.

SESSION TWO 10:30-12:00

M2A – Contact Academic Faculty (CAF) I: Professional Duties without a Profession

– Vic 204

Organizers: Ross Bullen (OCAD) and Geordie Miller (Dalhousie), Chair: Ross Bullen (OCAD)

Ruth Bradley-St-Cyr (Ottawa), "Scaling the Ivory Tower"

Abstract: For part-time professors, finding ways to be useful and get paid at the university is a challenge. Lack of status and respect begins with the way we are hired and perpetuates the glass wall between us and our full time colleagues. Climbing the ivory tower from within is impossible, so like ivy, we find every fertile chink in the stone walls — teaching, union activity, professional development, committees, small grants — and climb our way up the ivory tower, our own way — on the outside, in the sunshine.

Bio: Dr. Ruth Bradley-St-Cyr is a long-time writer, editor, and publisher, a part-time professor at the University of Ottawa, and an independent researcher of Canadian publishing history. She is the Tremaine Fellow (Bibliographical Society of Canada) for 2016 and the McWatters Visiting Fellow (Queen's University Archives) this year.

Joshua Lambier (Western), "The Citizen Scholar: Reimagining the Place of Service in the Humanities"

Abstract: n/a

Bio: Joshua Lambier is a PhD candidate in English at Western. He has published essays in *European Romantic Review*, *Romantic Circles*, *Literature Compass*, and *Spheres of Action: Speech and Performance in Romantic Culture* (2009). He is the Founding Director of the *Public Humanities at Western* and Artistic Director of *Words Festival*.

Lucia Lorenzi (Independent Scholar), "At What Cost?: On Being Professionally Precarious and Precariously Professional"

Abstract: At What Cost? On Being Professionally Precarious and Precariously Professional From having to submit the large teaching dossiers often requested by hiring committees for sessional positions, to the impossibility of finding time to complete academic work on the side while hustling to pay the bills in alt-ac or non-ac positions, academics often risk either working precariously within the academy, or risking an exclusion from the academy if they are forced to pursue other employment. In the face of uncertainty, how do we maintain hope? What community formations provide alternatives to full-time, stable academic work, and how do we maintain solidarity across the lines of professional precarity?

Bio: Lucia Lorenzi is a graduate of the English doctoral program at the University of British Columbia. Her research focuses on representations of sexual violence in literature and other media, with a particular interest in silence, affect, and perpetrator narratives.

Geordie Miller (Dalhousie), "Crooked Institution / Straight As"

Abstract: Contingent academic labourers are empathetic graders, as far as I can generalize from the shift in my own grading practices over the past decade. Insofar as my empathy is synonymous with generous grading, it is a strategy for navigating a slack labour market. But empathetic grading is a considerably more complex phenomenon. My paper will consider how empathetic grading responds to the various nefarious ways that students suffer as post-secondary institutions continue to bend to the will of capital. It will also explore the related question of what good grades are good for amidst the long—and ongoing—economic downturn.

Bio: Geordie Miller is a Contract Academic Faculty member at Dalhousie, where he completed his PhD in 2015. He has organized and participated in panels devoted to the topic of academic precarity and labour exploitation at various conferences, including the American Comparative Literature Association and the Canadian Association of American Studies.

M2B – Hearing Voices

– Vic 206

Chair: Kelly Doyle (Kwantlen)

Daniel Martin (MacEwan), "Gothic Dysfluencies"

Abstract: This paper analyzes the University College London's Archive of Stuttered Speech in order to develop a broader theorization of Gothic dysfluencies. While the Gothic mode has always been preoccupied by uncanny voices, dysfluent voices introduce a problem in critical uses of the Freudian uncanny. As instances of what Michel de Certeau calls "the noise of otherness," stuttering and stammering voices produce Gothic vocal effects that confuse distinctions between uncanny and abject experiences. They thus also challenge the categories and critical terms that Gothic scholars tend to privilege.

Bio: Daniel Martin is an assistant professor in the English department at MacEwan University in Edmonton, AB. He has published essays and book chapters in the *Canadian Journal of Disability Studies*, *Victorian Review*, *Victorian Literature and Culture*, and the *Blackwell Companion to Sensation Fiction*. His current book project is entitled *The Stammerer's Complaint: An Archaeology of Victorian Dysfluency*.

Angie (Min Ah) Park (Victoria), "Multi-sensory Time Travel in Dickens's *A Christmas Carol*"

Abstract: By the ghosts' intervention, Scrooge travels through "the Past, the Present, and the Future" during a single night in Charles Dickens's *A Christmas Carol* (1843). While progressively achieving his moral reclamation, Scrooge gains exposure to a multitude of visual and aural scenes from his childhood to his deathbed. The novella depicts the protagonist's adventures across time and space both visually and verbally through the interplay between the letterpress and illustrations. My essay traces the

limits and transitions between multiple temporalities in *A Carol* by examining the illustrations in tandem with the represented soundscapes in Dickens's letterpress.

Bio: Angie Park is a second-year Master's student in the Department of English, University of Victoria. Angie is interested in nineteenth-century studies and will be defending her Master's essay on sounds and musicality in *A Christmas Carol* (1843) in December, 2016.

Taylor Kraayenbrink (Western), "Diary of the Puritan-American Gothic: Masturbation, Wet Dreams, and the Sacramental Symbolism of Evil"

Abstract: Puritan communion in New England is based on a model of exterior symbolic absence that prompts anxious personal introspection searching for the location of divine spirit. But the result of Puritan preparation for communion is the repeated discovery of personal evil, an original characteristic of the American Gothic tradition. My paper emphasizes the important role of Puritan piety's sacramental discovery of personal evil in the formation of American Gothic personality, and proposes a complication to the standard description of New England Puritan practical soteriology as a linear chronological process, instead suggesting that Puritan "preparationism" is a cyclical movement defined by the sacramental discovery of depravity.

Bio: I am a PhD candidate in English at Western University. The focus of my dissertation is on the Puritans in early modern New England. My primary interest in this field is on New England Puritanism as an origin point for both American secularity and American fundamentalism.

Courtney Church (Western), "'Oh, Winnie': Winnie's Voice as Thing in Samuel Beckett's *Happy Days*"

Abstract: This paper examines Winnie's voice as 'thing' in Samuel Beckett's *Happy Days*. Drawing on Bill Brown's *Things* and Mladen Dolar's *A Voice and Nothing More*, I argue that Winnie's utterance is a 'thing,' an object that is empirical yet resists location in space and time. As object, Winnie's body is latent and entombed within the mound; as thing, her body produces the voice, the excess of her otherwise restricted situation. Arguing Winnie is an embodied and uttering thing I build upon current criticism's emphasis on staging practices while re-situating the thing in the act of performance.

Bio: Courtney Church is a PhD student at the University of Western Ontario. Her doctoral research focuses on stage properties and Thing Theory in twentieth-century British drama with particular emphasis on Samuel Beckett, Tom Stoppard, and Sarah Kane.

M2C – The Arts and Science of War

– Vic 301

Chair: Niyosha Keyzad (Toronto)

Lindsey Banco (Saskatchewan) "Graphic Oppenheimer: Visualizing the Manhattan Project in Comic Books"

Abstract: This paper examines several graphic texts and comic books dealing with the history of the Manhattan Project. It focuses on representations of Manhattan Project leader J. Robert Oppenheimer to explore how these texts engage with the problems and limits of representing scientific knowledge in the nuclear age.

Bio: Lindsey Michael Banco is the author of two books: *Travel and Drugs in Twentieth-Century Literature* (Routledge, 2009) and *The Meanings of J. Robert Oppenheimer* (University of Iowa Press, 2016). He is an associate professor of English at the University of Saskatchewan.

Mandy Rowsell (Memorial), "Deconstructing the Hypermasculine Soldier in Post-9/11 American Fiction: An Examination of Ben Fountain's *Billy Lynn's Long Halftime Walk*"

Abstract: In the aftermath of the 9/11 terrorist attacks, a significant portion of American mainstream media advocated for what journalist Susan Faludi describes as "redomesticated femininity and reconstituted Cold Warrior manhood." The archetypal hero of 9/11 was portrayed by newspapers and magazines as embodying a particular conception of hegemonic hypermasculinity in an effort to reassure Americans that their country remained all-powerful. However, a contradictory response in literature eventually appeared in the following decade, and Ben Fountain's award-winning novel, *Billy Lynn's Long Halftime Walk* (2012), shows how such limiting gendered identities are necessarily performative and potentially harmful. Fountain's text deconstructs

the concept of the hypermasculine soldier, instead drawing attention to the way that the media controls the discourse surrounding both gender and war in contemporary America.

Bio: I am currently in the fourth year of the Doctoral Program at Memorial University of Newfoundland. My SSHRC-funded research in contemporary Newfoundland fiction focuses on gender identity, specifically the destabilization of traditional masculine roles within the island's literature.

Evelyn Deshane (Waterloo), "Blonde Beauties and GIs: Transgender Surgery's Military Root"

Abstract: In 1952, Christine Jorgenson boarded a plane to Denmark as an EX-GI and came home to the US as a blonde beauty. As one of the first well-known trans people, Jorgenson and her story became emblematic of what the West would come to know as the transgender narrative. This story often documents a traumatic past of not fitting in, followed by a surgical narrative of rebirth in a new gendered identity. As trans scholar Jay Prosser notes, these are "archetypal" (101) homecoming narratives, where through the modern technology of surgery, the trans person can finally come home to their body. What is often not discussed in these narratives, however, is the hidden military history and nationalistic rhetoric that runs parallel. In my presentation I extend Jasbir Puar's idea of homonationalism to include this quintessential transgender narrative as expressed through Jorgenson's story, and carried through to modern-day trans people such as Caitlyn Jenner.

Bio: Evelyn Deshane has appeared in *Plenitude Magazine*, *Strange Horizons*, *The Rusty Toque*, and *Lackington's*. Their chapbook, *Mythology*, was released in 2015 with *The Steel Chisel*. Evelyn (pron. Eve-a-lyn) received an MA from Trent University and currently studying for PhD at Waterloo University. Visit them at: evedeshane.wordpress.com

M2D – Feminist and Queer Approaches to Religion

– Vic 304

Organizers and Chairs: Graham Jensen (Dalhousie) and Brandi Estey-Burt (Dalhousie)

Christopher Kocela (Georgia State), "Buddhist Feminism and the Emptiness of Gender in Thomas Pynchon's *Vineland*"

Abstract: This paper argues that Thomas Pynchon's 1990 novel *Vineland*, set in California in 1984, dramatizes arguments advanced by Buddhist feminists in response to the widely-publicized sex scandals in American Buddhist institutions of the mid-1980s. Through the depiction of its two central and contrasting female characters, *Vineland* reveals the fundamental emptiness of gender and sexual difference while portraying individual karma and identity as the product of social ideology rather than universal moral law. In the process, *Vineland* exemplifies how postmodern literary representation can support progressive efforts to reinterpret patriarchal religious traditions in order to incorporate feminist and queer voices.

Bio: Christopher Kocela is Associate Professor of English at Georgia State University, where he teaches contemporary American literature and popular culture. He is the author of *Fetishism and Its Discontents in Post-1960 American Fiction* (2010) and has published articles in *Postmodern Culture*, *Genders*, *Comparative Literature and Culture*, and *LIT*.

Nicole Gerber (Dalhousie), "Radical and Inclusive Love in Thich Nhat Hanh's Buddhist Teachings"

Abstract: This paper will analyze the ways in which recent Buddhist writing by female memoirists works to decentralize androcentric and patriarchal ownership of Buddhism (as seen in Jack Kerouac's writing) so as to create space for feminist perspectives. Then I will use Hahn's writings to push the teachings further to show how Buddhism can open a dialogue for inclusivity for all through the practice of love. I will specifically look at Hahn's teachings on the brahmavihāras or The Four Immeasurables which include: loving kindness (maitri), compassion (karuna), joy (mudita), and equanimity (upeksha) to show how Buddhism has the potential for radical new approaches to love and relationships for all peoples – including those that are LBTQ++.

Bio: Nicole Gerber is a currently studying for her Master of Arts in English Literature at Dalhousie University. Her thesis will examine intimacy in letter writing from the Romantic period. She completed her Undergraduate Honours at University of Guelph with a major in English and minor in Art History, and then went on to complete a Post-Baccalaureate Visual Arts Certificate from Nova Scotia College of Art and Design in 2014.

Cheryl Hann (Dalhousie), "'Na Carezza al bel cors avinez': Using Religion to Regain Agency in the Medieval French Culture of *Fin'Amour*"

Abstract: Written by trobairitz [female troubadours] Alaisina Yselda and Na Carezza, the mid-twelfth century poem “Na Carezza al bel cors avinez” advocates marriage to God as a means of escaping the imposition of fin’amour sexual politics upon the female body. This paper explores how the culture of fin’amour—wherein young poet-knights seek the social and political favour of their Lord by sexualizing his wife in song—represents a kind of homosocial triangle. The poem rejects this structure, offering marriage to the Divine as a means of refusing one’s role as a conduit for the political, and acknowledging the feminine as a conduit for the divine.

Bio: Cheryl Hann is currently pursuing a PhD in English Literature at Dalhousie University. Her present research centers on the emergent field of Queer Studies within contemporary Holocaust scholarship, though she maintains an interest in queer, feminist and postcolonial studies at large.

M2E – Object Abjections: Things and Objects in Literary and Visual Texts

– Vic 504

Organizers and Chairs: Nemanja Protic (York) and Sean Braune (York)

Glenn Deer (UBC), “Strangely Familiar Things and Photographic Reproduction”

Abstract: This paper explores how photography has contributed to the contemporary afterlife of things and the possibilities of critical agency in an age of mass reproduction. What is the fate of things in an age of unprecedented serial reproduction, and what is the relationship of photography to such an excess of familiar things? I will explore the dynamics of "familiarity" and "strangeness" in the reproduction of things, especially through examples of the serial photography of Andy Warhol, Roy Kiyooka, and Vivian Maier.

Bio: Glenn Deer teaches Asian North American literature, Canadian Literature, Multi-Ethnic and Mixed Race Writing, Cultural Studies, and Theory in the English Department at the University of British Columbia, Vancouver. He is the author of *Postmodern Canadian Fiction and the Rhetoric of Authority* (McGill-Queen’s UP), and articles on race relations in the media, mapping urban Vancouver space in Asian Canadian writing, representations of culinary desire, and on Asian Canadian Photopoetics (in *Asian Diasporic Visual Cultures and the Americas* 2015).

M.L.A. Chernoff (York), “An Odd Twist: Irving Layton and the Ethics of Poetic Abjection”

Abstract: This paper examines moments in Irving Layton's writing where words become objects, implicating reader and poetic voice in abject I-Thou relationalities, as response to the ineffability of the Nazi Holocaust. In this “ethical” praxis, empathy is incessant retraumatization and melancholia is a necessary “mode of intimacy with strange objects that can't be digested by the subject” (Morton). The unpalatable interactivity of Layton’s general poetic economy, I argue, is found in its dependency upon the becoming-object of the word, which aims itself at the unsuspecting correlational subjectivity of both poet and reader in their hermeneutic desire for meaning.

Bio: M.L.A. Chernoff, Honours B.A. (University of Toronto), M.A. (York University), is a doctoral student in the Graduate Program in English at York University. Their dissertation will attempt to theorize a properly Jewish-Canadian poetic through psychoanalytic and object-oriented explorations of mourning and melancholia in Holocaust literatures from across the nation.

Karl Manis (Toronto), “Object and Encounter: Wordsworth’s Object-Oriented Poetic Subjectivity”

Abstract: Timothy Morton and Bruno Latour both argue that privileging the subject as ontologically distinct from the object imposes an artificial separation between the two. Indeed, Morton's version of OOO suggests that what we call “subject” is merely an emergent effect of the relationships amongst objects. This paper suggests that William Wordsworth's “Poems on the Naming of Places” configures an object-oriented subject. In Wordsworth's poetic encounters, subjectivity emerges from and inheres within the collision of numerous objects and temporalities. Neither abandoning the category of the subject nor elevating it ontologically, I argue that these poems instead indicate a reconceptualization of subjectivity as relational, emergent, and intrinsically heterogeneous.

Bio: Karl Manis is a first-year PhD student in the department of English at the University of Toronto. His intended dissertation will examine how postmodern literary formal techniques are adapted by contemporary novels to depict the relationship between embodied identity and material technologies.

Kyle Murdock (Toronto) “The Green Uncanny: Vegetal Encounters in Conrad’s *Heart of Darkness*”

Abstract: This paper reads Joseph Conrad’s *Heart of Darkness* as an exploration of inhuman agency that troubles Cartesian mind/body dualism. Close attention to Conrad’s stylistic inversions of the human/inhuman binary—in the form of gothic tropes and visual uncertainty—reveals an anti-colonial politic that arises from a consideration of inhuman agency. This argument challenges Chinua Achebe’s humanist critique of the novel, reading the synecdoche which Achebe identifies as dehumanizing as a reworking of the human/inhuman binary itself, whereby which humans and plants alike are registered as agential beings able to organize into communities that wilfully resist colonial exploitation.

Bio: Kyle Murdock is a doctoral candidate in English at the University of Toronto. His research interests include ecocriticism, modernist literature, and early animated film.

M2F – A Place into Parts: Disaster, Decolonization and Eco-Critique in the Pacific Northwest – Vic 505

Organizers and Chairs: Christina Turner (Toronto) and Evangeline Holtz (Toronto)

Lauren McGuire-Wood (UBC), “Japan is coming to us”: Discouraging Ecocosmopolitanism when Memorializing Place-specific Disasters in Ruth Ozeki’s *A Tale for the Time Being* and John Bolton’s *Debris*”

Abstract: Following the devastating 2011 tsunami in Japan, the connective nature of the Pacific Ocean brought Japanese debris to British Columbia’s coastline. This debris became the subject of Ruth Ozeki’s novel and John Bolton’s short film. These narratives also initiate a conversation about what else came over: nuclear radiation, invasive species, and garbage. Through a framework of rhetorical and ecocritical theories, this paper will challenge the way these works memorialize the victims of the tsunami, and their categorization of BC as ‘safe’ relative to Japan. It will debate whether an ecocosmopolitan approach is an appropriate response to such natural disasters.

Bio: Lauren is a graduate student at the University of British Columbia studying English Literature and Education. Her areas of focus are Canadian literature, post-colonial and Indigenous literatures, rhetorical theory, and narratives involving carceral systems. Upon finishing her MA, Lauren hopes to become a high school English teacher.

Olivia Pellegrino (Toronto), “Eco-Apocalypse and the Regenerative Possibilities of Stories in *The Back of the Turtle*”

Abstract: In this paper, I read Thomas King’s *The Back of the Turtle* as an attempt to imagine the regenerative possibilities constituent to art, literary and otherwise, in the age of the Anthropocene and ecological disaster. I argue that King’s engagement with the oral tradition and the visual arts is connected to the complex geographies written into his novel and, furthermore, that these engagements are a means of deconstructing humanist hierarchies and building a relationship between the human and other-than-human that is communal, thereby demonstrating the transcorporeality between species.

Bio: Olivia Pellegrino is a second-year PhD student in English at the University of Toronto. Her research focuses on representations of environmental degradation and extinction in twentieth and twenty-first-century Canadian literature. Olivia also works on literature that depicts natural disaster and the increasingly complex designation of ‘environmental refugee’ in the age of rapid climate change.

M2G – The Call of the Wild: Animals, Ethics, Erotics

– Vic 508

Chair: Eleanor Ty (Laurier)

Andre Furlani (Concordia), “Elizabeth Bishop’s Animals”

Abstract: Elizabeth Bishop adhered to Darwin’s anti-anthropomorphism and to a concomitant biological continuism that nevertheless observes an abyss between human and animal. In her work animals are not expedient vehicles of transcendent truths but arresting intimations, finally ineffable, of immanent meanings – meanings, crucially, which include the specific animals rather than impose meaning on them; meanings that finally alter conceptions of the human. She extends mindedness to the animal and correspondingly delegitimizes human domination, inviting an ethics that identifies animal otherness within the human itself and shows that the animal is inseparable from the world and thus from any meaningful experience of being in the world.

Bio: Andre Furlani, Professor and Chair of the English Department, Concordia University, is the author of *Beckett after Wittgenstein* and *Guy Davenport: Postmodern and After*. Recent essays have appeared in *PMLA*, *Modernism/modernity*, and *Philosophy and Literature*. Forthcoming is a chapter in *The Oxford History of the Classical Reception in English Literature*.

David Huebert (Western), "The Dark Side of Dog Love: Human-Canine Exceptionalism on Jack London's Great White Male Frontier"

Abstract: Though many recent critics have celebrated the liberating potential of literary representations of human-animal love and desire, this essay examines the more sinister possibilities of such eros and urges researchers to proceed with caution here. Through a reading of Jack London's 1903 novella *The Call of the Wild*, I show how interspecies erotics can serve as a vehicle for racial, colonial, and gender hegemony. Heeding Zakiyyah Iman Jackson's call for increased attention to "categories of race, colonialism, and slavery" in animal studies and posthumanism, this presentation stresses the conjoined racial and sexual problematics looming in this story of human-dog love.

Bio: David Huebert is a SSHRC Canada Graduate Scholar and a doctoral candidate at Western University, researching interspecies erotics in post-1900 American literature. His research has appeared in *English Studies in Canada*, *Canadian Review of American Studies*, *South Asian Review*, and *Transgender Studies Quarterly*.

Rachel Levine (Toronto) & Justyna Poray-Wybranowska (York), "Speciating Climate Change, Revising the Future"

Abstract: The biopolitical management of animal life under climate change shapes and is shaped by media stories, conservation rhetoric, and literary fiction. Wild animals recur as icons of the reach and scope of climate crisis. Paradoxically, those animals directly implicated in climate change through factory farming are given relatively minimal consideration. This paper looks at how processes of animal valuation operate through visibility and invisibility. We suggest that climate change is producing new conditions for humans to experience animals as familiar, and that it is the maintenance of this new familiarity that entrenches species distinction and controls both concern and indifference.

Bio: Rachel is completing her Doctorate in Social Anthropology at the University of Toronto, and is concurrently enrolled in a collaborative doctoral program in Environmental Studies at the University's School of the Environment. Her primary research follows human-pet relationships in circumstances of poverty and homelessness in downtown Toronto. Justyna Poray-Wybranowska is a doctoral student in the English Department of York University. Her background is in postcolonial literature and animal studies. Her doctoral research project examines the way representations of climate change in contemporary in literature, film, and digital culture impact human-nonhuman relations.

Dylan Bateman (Alberta), "Sex in the City: Hybridity and Human/Nonhuman Sex in Three Imaginative Canadian Texts"

Abstract: My paper analyzes Beatriz Hausner's 2012 poetry collection *Enter the Raccoon* and Stephen Marche's 2016 short story "The Shomer and the Boreal Owl," arguing that the two stories literalize the Anthropocene, the bonding of human to earth, through humans having sex with non-human beings. I discuss how this bonding erases creatures, literally in Marche's story (the owl dies following sex) and figuratively in Hausner's (the non-human's eroticization stems in part from its human and machine aspects). Posthuman figures are presented in some ways as alternative; instead of claiming nature through sex, the posthuman integrates human and non-human identities

Bio: Dylan Bateman is a Master's student at the University of Alberta. He is hoping to begin a PhD program next year, with a dissertation that focuses on 21st -century Noah's Ark narratives, analyzing how they retell the Biblical story to reflect feminist concerns and ecological shifts caused by global warming.

M2H – Teaching for Millennials: The 21st Century English Lit Classroom

Organizer and Chair: Andre Cormier (Fanshawe) – SLC 449

Brenna Clarke Gray (Douglas) "From Twitter SJW to English Professor: Idle No More, Black Lives Matter, and the Literature Classroom"

Abstract: This paper reflects on anti-racist and activist teaching practice in the first-year literature classroom and the use of contemporary social justice movements as a locus for understanding contemporary literature. By interweaving learning theory

with practical experience – and an honest discussion of moments of failure – this paper seeks to encourage a conversation about how (and whether) our classrooms can/should become sites of cultural resistance, activism, and challenge within the neo-liberal context of the post-secondary institution.

Bio: Brenna Clarke Gray holds a PhD in Canadian Literature from the University of New Brunswick. She is faculty in the English department at Douglas College, where she also serves as the Associate of Arts Coordinator. Recent publications include work on contemporary Canadian comics and representations of Canada in American comics.

Claire Hurley (Kent) “The Sociability of the Seminar Room: Breaking Down Socio-Economic Boundaries”

Abstract: This session will consider how we might tailor our teaching of English to encourage students from all socio-economic backgrounds. I propose that a key lens to consider these challenges is through the sociability of the seminar. An oftentimes-overlooked aspect of teaching, strong and positive sociability in the classroom can create a level playing field for discussions, where all students can participate democratically. The session will offer a combination of pedagogical theory, and workshop style practical activities, to help to foster sense of solidarity and community amongst students.

Bio: Claire Hurley is finishing a PhD on US avant-garde poetry. She has been teaching for 10 years, both in secondary and higher education, and works for a widening participation charity. She currently teaches at the University of Kent, Queen Mary and Goldsmiths University, across a range of modules from ‘English in Practice’, to ‘Writings Skills’.

LUNCH MEETINGS 12:15-1:30

ML1 – Contract Academic Faculty (CAF) Lunch (all contract academic faculty welcome!)

– Vic 204

ML2 – Christianity and Literature Study Group (CLSG) 6: Plenary: Roger Kojecký (Director, Christian Literary Studies Group, Oxford, UK), “Endism in Narrative: Tradition and Modern Talent”

– Vic 508

Chair: Deborah Bowen (Redeemer)

Abstract: Narrative is an important feature of literature, and in narratives endings usually weigh heavily with interpretation and in the reader’s response. Beginnings and endings imply the passage of time, and narratives take different views of time and for varying reasons. There are for example cyclical and linear models. The illustrated lecture considers aspects of literary theory and some pronouncements of Augustine, Dante and Milton before discussing work by three modern writers, T.S. Eliot, Graham Greene (*The End of the Affair*) and Richard Ford (*The Lay of the Land*).

Bio: Dr. Roger Kojecký’s *T S Eliot’s Social Criticism*, based on his Oxford D Phil work, describes Eliot’s attempts to engage as a Christian man of letters with social issues. The book was revised for the Amazon Kindle format in 2014. He is among the contributors to the *Oxford Dictionary of National Biography* and the *Dictionary of Biblical Imagery* (IVP). He is the Director of the UK Christian Literary Studies Group, whose conferences are held in Oxford, and Editor of *The Glass*. With Andrew Tate he co-edited *Visions and Revisions: The Word and the Text*, published by the UK CLSG in 2013 with Cambridge Scholars Publishing. He has lectured recently at universities in Krakow, Olomouc, Beijing and Xi’an.

SESSION THREE 1:45-3:15

M3A –Joint Contract Academic Faculty (CAF) / Graduate Student Caucus (GSC) Roundtable: From Student to Sessional: Preparing for Precarity

– Vic 204

Organizers and Chairs: Ross Bullen (OCAD) and Kala Hirtle (Dalhousie)

Speakers: Brent Ryan Bellamy (Memorial), Ross Bullen (OCAD), Kala Hirtle (Dalhousie), Nahmi Lee (Western), Dancy Mason (McGill), Leif Schenstead-Harris (Concordia), Thomas Stuart (Western), and Eileen Wennekers (Western/OCAD)

Session Abstract: This round table will bring together Contract Academic Faculty and graduate students to discuss issues surrounding precarious academic labour. For most graduate students entering the academic job market, precarious labour – as

a sessional or CLTA – will be the only kind of academic work available. Although the conventional narrative of the academic job search (sessional → CLTA/postdoc → tenure-track position) holds that this will only be a temporary or transitional phase, the lived experience of many CAF suggests otherwise. What can graduate students do to prepare for precarity? What are the alternatives? What do CAF wish they had known as graduate students before they entered the academic job market? This panel will address these and other questions, as graduate students and CAF come together to discuss the numerous challenges – and occasional rewards – of precarious work in postsecondary education.

Bios:

Brent Ryan Bellamy is a SSHRC Postdoctoral Fellow at Memorial University of Newfoundland where he is working on a book titled *Remainders of the American Century: Post-Apocalyptic Novels in the Age of US Decline*.

Ross Bullen teaches first-year English, children's literature, American literature, and science fiction at OCAD University in Toronto. He is the Contract Academic Faculty Caucus representative for ACCUTE, and is writing a book on "white elephants" in American literature

Kala Hirtle is a doctoral candidate in English at Dalhousie University. Her dissertation builds on her interest in medical humanities and is tentatively titled "Altered States of Consciousness: Gender, Nineteenth-Century Medical Discourse and Gothic Literature." Her most recent publication can be found in *African American Review*. Her teaching interests include Popular Culture and Writing for Kinesiology.

Nahmi Lee is a PhD candidate at the University of Western Ontario. Her dissertation centers on Victorian fiction, photographs, and scrapbooks with a specific focus on practices of amateur curation.

Dancy Mason is a PhD Candidate in English literature at McGill University. Her work focuses on intersections of modernism and posthumanism, particularly in the poetry of Marianne Moore, H.D., and Mina Loy. Her article "I am a wire simply: Morse Code and H.D.'s Asphodel" was recently published in *Configurations*. Her teaching experience has focused more broadly on the twentieth century, in both poetry and prose.

Leif Schenstead-Harris has taught as an instructor or a teaching assistant at four universities and two colleges from 2009 to 2017. In his dark days, he does it all for the teaching evaluations; in happier times, he works under the illusion of meaning and toward a pedagogical promise of radical change. Academia has only rarely paid his rent. He holds an MA (Dal '10) and a PhD (UWO '15). He is currently pursuing an MPPPA at Concordia University.

Thomas Stuart is a doctoral candidate from the University of Western Ontario. His dissertation focuses on gothic and detective genres as they developed in tandem over the course of the nineteenth century. His other projects are primarily focused on thing theory and on queer temporality.

Mary Eileen Wennekers is occasional sessional faculty at OCAD University in the Faculty of Liberal Arts and Sciences. She is a doctoral candidate in the Department of English, University of Western Ontario, and researches visual perception and subjectivity in the context of modernity, symbolic exchange, and the capitalist mode of production. Her dissertation is titled *Reconstructing the Mind's Eye: Narrative Point of View and the Subject, 1886 - 1915*.

M3B – Ethics and Aesthetics in the Anthropocene: Writing the Environment II

– Vic 206

Organizers and Chairs: Olivia Pellegrino (Toronto) and Nicole Birch-Bayley (Toronto)

Kimberley Sigouin (Carleton), "Dispersed Are We: Art and the Anthropocene in Virginia Woolf"

Abstract: I argue that ecocritical theorizations on the Anthropocene illuminate the construction and reconstruction of historical narratives that reject enclosed narrative forms that preserve complacent understandings of passive environments subordinated to and shaped by the will of a superior human species. Using Virginia Woolf's diaries and *Between the Acts* as case studies, I show how Woolf's experimental writing anticipates material ecocritics' conceptions of "storied matter" and the "trans-corporeal" body. The ambitious task of the artist, according to Woolf, is to accentuate the many and perpetually transforming points of view ranging from human to non-human agents.

Bio: Kim Sigouin is a fifth year PhD candidate in English at Carleton University. Her dissertation investigates the relationship between experimental writing, bodies, and ecology in the works of Gertrude Stein, H.D., and Virginia Woolf. Specifically, she examines how these authors expose the ecological implications of language and anticipate current ecocritical debates.

Glenn Willmott (Queen’s), “Reading for Ecology: Can We Be Taught to Care?”

Abstract: Environmentalists often want to cultivate sympathies for nonhuman lives and their life worlds. Philosopher Martha Nussbaum suggests that to do so, the empathy created by wonder and by literature, especially their intersection, will be crucial. But if wonder has a critical and ethical value, then what form does that take in literary experience? Does fabricated wonder have ideological limits or risks? With Lord Byron’s *The Island* (1823) as illustration, this paper builds on current theories of wonder regarding ecology and critically explores the political promise of its situation in literature.

Bio: Glenn Willmott is Professor of English at Queen’s University. He is the author of *Modern Animalism: Habitats of Scarcity and Wealth in Comics and Literature* and other writings on ecologies/economies in modernism, and the poetics of comics. He is working on *Reading for Wonder: Empathy, Ecology, Ethics, Enchantment*.

Peter Schwenger (Western), “Eco-Asemics: The Handwriting of the Natural World”

Abstract: Asemic writing is defined as “anything that looks like writing but is unreadable.” Eco-aseemics moves this into the natural world, finding equivalents of writing in bark patterns, worm traces, and twisted tendrils. This practice raises certain theoretical problems: how intentionality is related to meaning, and also the dangers of projection—that if you seek for signs that look like writing in the natural world, you will always find what you seek. A way out of this ethical dilemma comes from the dual movement of eco-aseemics: natural objects are seen to communicate, but not to us, and not in our terms.

Bio: Peter Schwenger is Professor Emeritus, Mount St. Vincent University, and Resident Fellow of the Theory Centre, University of Western Ontario. His recent books include *The Tears of Things: Melancholy and Physical Objects* (2006) and *At the Borders of Sleep: On Liminal Literature* (2012), both from the University of Minnesota Press.

M3C – War and Cultural Memory

– Vic 301

Chair: Joseph LaBine (Ottawa)

Alicia Robinet (Western), “‘The seal set on our nationhood’: Canadian Poetry on the South African War”

Abstract: This paper will question the singularity of the First World War in Canada’s cultural memory by turning to Canadian literature on the South African War (1899-1902). Drawing upon a speech by William George Beers (1901) and F. G. Scott’s “On the Return of Our Troops” (1900) and “From Canada” (1900), this paper reveals how Canadian literature on the South African War suggests that Canada’s military activity is concomitant with its national identity.

Bio: Alicia Robinet is a PhD candidate in the Department of English and Writing at Western University.

Irene Mangoutas (Queen’s), “‘[T]hat living palimpsest’: The Great War and Landscape Memory in *Downton Abbey*”

Abstract: The intersection between landscape, warfare, and memory is a common preoccupation in fiction about the Great War, whose aftereffects are indelible scars on the land’s surface. This essay discusses the resonances of War on English and French landscapes, taking as its case study Fellowes’s *Downton Abbey*, a series deeply concerned with War’s aftermath: on landed estates of the gentry; on the pastoralism of Yorkshire; on English landscape as portal into idealized Arcadia. Key to this analysis is the land as living landscape—a landscape that remembers—both in the devastated landscapes of the Front and the idealized landscape of England.

Bio: A. Irene Mangoutas is a doctoral candidate in English at Queen’s University in Kingston, Ontario. Her dissertation addresses processes of nostalgia, memory, and commemoration in modernist and contemporary fiction and film about the Great War, and its intersections with children’s literature; the long nineteenth-century; neo-Victorian fiction; and the fantastic.

M3D – Time and Identity in Alice Munro

– Vic 302

Chair: Kevin Shaw (Western)

Kasia Van Schaik (McGill), “Crisis Ordinarity: Towards a Theory of the Bad Vacation in the Short Stories of Alice Munro and Lorrie Moore”

Abstract: This paper examines the ways in which contemporary short story writers Alice Munro and Lorrie Moore use the short form to address anxieties experienced by women around normative fantasies of the “good life” (Berlant). I argue that may seem like minor apprenticeship forms (the short story), and insignificant complaints (the bad vacation), can expose a wide range of feminist concerns, such as late-capitalist constructions of femininity, the persistence of gender inequality in labour and leisure practices, and the everyday experience of systemic misogyny.

Bio: Kasia Juno van Schaik is a writer and a PhD student at McGill University. Her work has appeared in *The Rumpus*, *Maisonneuve Magazine*, *The Best Canadian Poetry Anthology* (2015), *GUTS: Canadian Feminist Magazine*, and *The Puritan*. She was long-listed for the CBC short story award (2016). Kasia lives in Montreal.

John Nyman (Western), “‘A transformation behind your back’: Destructive Plasticity in Alice Munro’s *Too Much Happiness*”

Abstract: This paper argues that Alice Munro’s 2009 collection *Too Much Happiness* and Catherine Malabou’s theoretical writings converge on their presentation of a type of human individual constituted by what Malabou calls “destructive plasticity”—that is, an individual who becomes who she is only by destroying, forgetting, or erasing who she once was. As Munro’s protagonist Roy discovers in “Wood,” the overall experience of our identities and communities would be premised on “[a] transformation behind your back,” one which owes little to the classical sovereignty of the ego and everything to the material plasticity of life, memory, and the brain.

Bio: John Nyman is a PhD Candidate at Western University’s Centre for the Study of Theory and Criticism. His research centres on the concept and practice of “writing under erasure” in continental philosophy (Heidegger, Derrida) and postmodern and contemporary experimental poetry.

Laura Davis (Red Deer), “Time in Alice Munro’s *Lives of Girls and Women*”

Abstract: This paper examines the notion of time in Alice Munro’s 1971 work, *Lives of Girls and Women*, arguing that the author challenges time as singular and homogenous. Drawing upon recent scholarship on time studies, such as Paul Huebener’s *Timing Canada* (2015) and Joel Burges and Amy J. Elias’s *Time: A Vocabulary of the Present* (2016), I bring a new perspective to Munro scholarship. I argue that her work complicates time in order to contest the trajectory of the literary tradition, the chronological expectations of coming-of-age, and the progress of imperialism and settler-invader claims to Canadian land and space.

Bio: Laura K. Davis teaches Canadian literature at Red Deer College, Alberta. She holds a PhD from the University of Alberta, has published a textbook on essay writing with Pearson, and has forthcoming books with Wilfrid Laurier University Press and the University of Alberta Press.

M3E – Voicing Trauma and Violence

– Vic 304

Chair: Vikki Visvis (Toronto)

Margaret Steffler (Trent), “Body, Race and Place as Ecosystem: Reena Virk and *Poems for Girlhood*”

Abstract: This paper discusses Soraya Peerbaye’s *Tell: Poems For a Girlhood* (2015), a necessarily fragmented account of the 1997 murder of Reena Virk gathered from trial transcripts and the poet’s notes from the 2004 and 2005 trials, as a narrative emerging from environmental degradation and colonization. Through the bruised girlhood bodies of Peerbaye and Virk, the poems speak of racism that refuses to be named. The placement of the autopsied body within the biological region, archaeological layers, colonial structures and Songhees First Nation culture locates Reena Virk in a place that knows racism—and the refusal to name it—all too well.

Bio: Margaret Steffler is an Associate Professor in the Department of English Literature at Trent University. Her areas of

research include narratives of girlhood in Canadian and global contexts, Canadian women's fiction and life writing. Her edition of P.K. Page's *Mexican Journal* (Porcupine's Quill) was published in 2015.

Lucia Lorenzi (Independent Scholar), "Between Manifesto and Autobiography: Genre and/as Gender Violence in Elliot Rodger's 'My Twisted World'"

Abstract: Like many documents produced by perpetrators of gendered violence, Isla Vista killer Elliot Rodger's 141-page document—entitled "My Twisted World: The Story of Elliot Rodger"—was classified by the media, as many other perpetrator writings have been, as a "manifesto." Yet, Rodger categorized his own work as an autobiography, aligning his work with a literary tradition that often seeks to give voice to victims, rather than perpetrators, of violence. Given the recent technological and theoretical turns that have increased access to and interest in perpetrator narratives, I engage Rodger's writing to ask how genre classifications create different types of readings, and what role genre has in our understandings of gender violence.

Bio: Dr. Lucia Lorenzi is an independent scholar based in Vancouver, B.C. Her scholarly interests focus on the representations of sexual violence in Canadian and Indigenous literatures, as well as representations of sexual violence in autobiography and digital media. In addition to her research, she works in the anti-violence field as a writer and activist, with a specific focus on campus sexual assault.

Lara Okihiro (Toronto), "'When Traumatic Displacement Doesn't Seem so Bad': Malabou's Idea of the 'New Wounded' in Hage's *Cockroach* and Itani's *Requiem*"

Abstract: Ravi Hage's *Cockroach* challenges the assumption that immigrants are happy and grateful for being in Canada. If a complex view of experiences of displacement helps us make space for and host new entrants, how do we make sense of such experiences that seem 'not so bad,' such as in Frances Itani's *Requiem*. Mobilizing Catherine Malabou's idea of the "new wounded," I consider the extent to which Bin undergoes a "metamorphosis" effacing his "previously existing identity." Does this view help us preserve a necessary sense of the trauma of his experience and acknowledge the plight of the forcibly displaced when the pain and pulse of the experience is not immediately apparent to us?

Bio: Lara Okihiro received her MA from the University of London and is a doctoral candidate in English at the University of Toronto. She researches things and gifts in contemporary Canadian literature, focusing on the relationship between people and material items in globalization and traumatic displacement (the Japanese Canadian Internment).

M3F – Board Sponsored Panel: Roundtable with Victorian Studies Association of Ontario (VSAO): The Future of Interdisciplinary Victorian Studies

– Vic 504

Organizer and Chair: Tina Choi (York)

Speakers: Suzanne Bailey (Trent), Leslie Howsam (Windsor), Lorraine Janzen Kooistra (Ryerson), David Latham (York), Barbara Leckie (Carleton), Hao Li (Toronto), Matthew Rowlinson (Western), and Alison Syme (Toronto)

Session Abstract: The roundtable hosted by the Victorian Studies Association of Ontario, on the subject interdisciplinary Victorian Studies, will feature three current and five previous members of the VSAO Executive. The panel will be moderated by Tina Young Choi, Associate Professor of English and a member of the graduate faculty in Science and Technology Studies at York University. Her research areas include Victorian literature and science, and the cultural history of the city.

Bios:

Suzanne Bailey is Professor of English at Trent University and author of *Cognitive Style and Perceptual Difference in Browning's Poetry* (2010); her current research interests encompass Victorian literature and science, and nineteenth-century photography

Leslie Howsam is University Professor of History at the University of Windsor. A noted scholar of the history of the book, she is the author of *Past into Print: The Publishing of History in Britain 1850-1950* (2009), and of a work-in-progress entitled, "Public History in Print Culture: England's Past in Victorian Periodicals."

Lorraine Janzen Kooistra is Professor of English and Co-Director of the Centre for Digital Humanities at Ryerson University, where she leads a number of digital research projects: she is the co-investigator for the Children's Literature Archive, and the principal investigator for Yellow Nineties Online, a study of aesthetic journals of the 1890s.

David Latham, a member of the graduate faculty in English at York University, is the editor of the *Journal of Pre-Raphaelite Studies*, and the co-editor of the ten-volume scholarly edition of *The Collected Works of Walter Pater for Oxford University Press*.

Barbara Leckie, Associate Professor of English and one of the founding members of the Climate Commons Working Group at Carleton University, is the author of *Open Houses: The Architectural Idea, Poverty, and Victorian Print Culture* (forthcoming); her research focuses on nineteenth-century literature, architecture, and the environment.

Hao Li is Associate Professor of English at the University of Toronto and the author of *Memory and History in George Eliot: Transfiguring the Past* (2000). Her research interests centre on Victorian philosophy and ethics as they relate to the period's literature.

Matthew Rowlinson, Professor and Chair of Graduate Studies in English at Western University, has published articles on the state of scholarship in Victorian studies, including a piece on interdisciplinarity for *Victorian Review* (2010). His publications also include work on literature and Darwinian science.

Alison Syme is Professor of Modern Art Studies and Chair of the Department of Visual Studies at University of Toronto, Mississauga. She is the author of works on representations of plant life in nineteenth-century art, and her current research examines Edward Burne-Jones and Victorian visual culture.

M3G – Joint Panel with the International Gothic Association (IGA): Gothic Objects

– Vic 505

Organizer and Chair: Karen Macfarlane (Mount Saint Vincent)

Susan Hroncek (Laurier), “A Museum of the Dead: Spectral Objects in MP Shiel’s *The Purple Cloud*”

Abstract: This paper examines how M. P. Shiel’s 1901 novel *The Purple Cloud* challenges the meaning of objects, the relationship between human and object, and the legacy of the Victorian age in its depiction of a London—indeed, a world—stripped of life and, thus, populated only by the everyday objects that at once defined, and were defined by, human existence. These objects appear to the novel’s narrator as ghostly reminders of their once-owners, and these objects, appearing to take on a life of their own, must be catalogued and, when that fails, destroyed to preserve human authority over objects.

Bio: Susan Hroncek received her PhD in English and Film Studies from Wilfrid Laurier University for her dissertation on depictions of chemistry and the occult in Victorian popular fiction. Her work has appeared in *Nineteenth Century Gender Studies*, and another article will appear this fall in the *Victorian Review*.

Thomas Stuart (Western), “Vanishing Point: *The Hound of the Baskervilles* and the Gothic Clue”

Abstract: There is something compellingly haunted in the idea of thingness, of uncooperative material otherness. Having once glimpsed the nature of the thing, we return to interacting with objects but we may be subject to the eerie realization that they will always be things. How, then, can we theorize the clue, a material item sitting paradoxically between two complete categories? Examining Doyle’s *Hound of the Baskervilles*, this paper considers the hereditary portrait of Baskerville as an example of the clue’s doubly haunted status. Moving between categories, the portrait accrues a doubled existence: a clue existing as both object and shadow.

Bio: Thomas Stuart is a doctoral candidate from the University of Western Ontario. His dissertation focuses on gothic and detective genres as they developed in tandem over the course of the nineteenth century. His other projects are primarily focused on thing theory and on queer temporality.

Lin Young (Queen’s), “The Chemical Spectre: Rethinking 19th Century Materiality through Ghost Fiction and Spiritualist Discourse”

Abstract: In the Victorian era, the spiritualist movement of mediums and séance-goers longed for the materialized ghostly body. Their ‘tokens’ of the dead reimagined the ghost as a creature of commodities and material substance, comprised of its own specific biological chemistry. This paper argues that, by examining the post-Darwinian writings of Victorian mediums and spirit photographers, we may identify a shift in discussions of the soul to incorporate both scientific and consumerist materiality into

dominant depictions of the ghostly body. In doing so, we can understand spiritualism as a meaningful interrogation of the limitations of both the spiritual and the material.

Bio: Lin Young is a third-year doctoral candidate at Queen's University. She studies ghost fiction through the lens of object studies. Her paper, "To Talk of Many Things: Chaotic Empathy and Taxidermy Anxiety in Alice's Adventure's in Wonderland," recently won the Hamilton Prize for Best Graduate Essay and is forthcoming from the *Victorian Review*.

M3H – Sexual Subversion in the Long 18th Century – Vic 508

Chair: Morgan Vanek (Calgary)

Craig Patterson (Humber), "Brave Admirals and Honourable Scars: Rochester's Debauchee and the *Miles Syphiliticus*"

Abstract: Rochester's "The Disabled Debauchee" has often been viewed as a kind of locus classicus for the understanding of Restoration aristocratic (bi)sexual excess. This paper will read the poem against the figure of the miles syphiliticus, the boastful rake rendered inactive by venereal infection. Seen in this light, the poem's speaker seems less unrepentant rake than someone painfully aware of the unsubstantial nature both of heroic action and of libertine excess.

Bio: Craig Patterson teaches in the Division of Liberal Arts and Sciences at Humber College. He has written about and continues to work on sex, crime, and disease in the eighteenth and twentieth centuries.

Willow White (McGill), "'I'm sacrificed! I am sold!': Commodification and the Female Body in Richardson's *Clarissa* and Otway's *Venice Preserved*"

Abstract: Building on the intertextual reference to Thomas Otway's *Venice Preserved* (1682) in Samuel Richardson's *Clarissa* (1748), this presentation will compare *Clarissa* to Otway's Aquilina. Of course, a comparison between Aquilina and *Clarissa* is not obvious, largely because *Clarissa* is defined by her virtue and Aquilina is a prostitute. However, Aquilina, like the aptly named Angellica Bianca in Aphra Behn's *The Rover* (1677), is a standard of moral strength and authentic emotion despite her jeopardized position and it is precisely these traits which echo *Clarissa*'s own situation.

Bio: Willow White is a PhD student at McGill University. Her dissertation considers comic women playwrights of the eighteenth century. Other research interests include women's writing and the Restoration theatre.

Nevena Martinovic (Queen's), "The Unidentifiable Aging Actress: Breeches Roles and the Erasure of the Female Gender"

Abstract: Eighteenth-century literature, anti-aging advertisements, and theatrical criticism describe a femininity that is imagined as quantitative and as requiring maintenance. The language of youth and feminine beauty is shadowed by the language of their potential loss. The sexuality of aging women was viewed as being without reproductive purpose and therefore threatening. My paper examines how in the context of actresses known for breeches roles there is a much broader erasure: age is not only seen as erasing female sexuality, but also female gender.

Bio: Nevena Martinovic is a third year doctoral candidate at Queen's University. Her research is interested in how memory affects performance reception in the 18th Century. Her dissertation aims to examine how the aging actress represents and responds to the latent loss that haunts her every appearance on the stage.

M3I – Postcolonial Labour

– SLC 449

Chair: Jordana Lobo-Pires (Toronto)

Amrita Mishra (University of Texas-Austin), "'She took lovers as a ship takes rough sea': Jahaji-bhain Belonging and Coolie-gal Sexuality in Rahul Bhattacharya's *The Sly Company of People Who Care*"

Abstract: Rahul Bhattacharya's 2011 novel *The Sly Company of People Who Care* imagines Caribbean horizontal ethnic solidarities, and celebrates the coolie woman's subjectivity, rescuing her from her simultaneous invisibility in Caribbean nation-building narratives, and hypervisibility in colonial discourse as sexually transgressive. This paper uses the novel to offer alternative modes of belonging for the coolie woman, generated by her choice to take on many lovers "as a ship takes rough

sea,” connected to her by their own crossings. By establishing kinship with lovers as “jahaji-bhain” (ship-sisters/brothers), subverted coolie sexuality then enables the sea or indenture ship to become sites of origin.

Bio: Amrita Mishra is a third year PhD student at the University of Texas at Austin, in the Department of English. Her research broadly focuses upon Caribbean and South Asian Anglophone fiction, global south transnational intersections, (geo)modernism, postcolonial theory, labour history and gender and queer studies.

Emily Halliwell (Toronto), “Darwin and the Naturalization of Wage Labour in Olive Schreiner's *The Story of an African Farm*”

Abstract: This paper explores the interconnections between Darwinian evolutionary theory and Marx's labour economy, focusing specifically on the way Darwin's theory of natural selection is used to rationalize capitalism in the Victorian period through discourses of labour. The paper will explore issues of productive labour in Olive Schreiner's late Victorian novel *The Story of an African Farm*. Though Schreiner intrinsically links the labour capacity of her characters to their Darwinian fitness, she also questions these binaries, by providing examples of productive non-wage labour that is ultimately defeated and unacknowledged in the world of colonial South Africa.

Bio: Emily Halliwell is a current doctoral candidate at the University of Toronto, and specializes in Victorian literature and theory. She has been a recipient of numerous awards and scholarships including The Trollope Prize awarded by the University of Kansas and has a recent peer reviewed article on Victorian literature.

David Kootnikoff (Alberta), “A Fine Balance: Capital Aesthetics in a Postcolonial Setting”

Abstract: This paper investigates the ways in which representations of postcolonial capitalism are manifested in popular literature. Employing Kalyan Sanyal's “wasteland” of the dispossessed (*Rethinking Capitalist Development: Primitive Accumulation, Governmentality and Post-colonial Capitalism* 58), I ask whether Rohinton Mistry's *A Fine Balance* addresses Karl Marx's “reserve army of labour” (Capital 781) to determine how capitalist relations might be subject to local factors such as India's caste system. I also ask how the novel's representations of such government policies as forced sterilization are rationalized in the name of beautification with reference to Immanuel Kant's aesthetic regime from his *Critique of Judgment*.

Bio: David Kootnikoff is a PhD candidate in the English and Film Studies Department at the University of Alberta. He holds a MFA in Creative Writing from UBC and a Masters in Journalism and Media Studies from HKU. He presented at ACCUTE 2015, and his research interests include aesthetics, universalism, and indigeneity.

M3J – 1:30-3:00: Joint Panel I with the Canadian Society for Digital Humanities: Canada's 2017 Copyright Review: Academics' Perspectives (Open to the Public) – KHW 61

Organizer and Chair: Mark A. McCutcheon (Athabasca)

Sileshi Hirko (Ottawa and Open AIR), “Reframing User's Right under Canadian Copyright Jurisprudence as a Human Right”

Abstract: The Canadian Supreme Court's explicit recognition of users' access to copyrighted content in its recent rulings as a user's right has been applauded by many to the dismay of copyright holders. Indeed, it is a major development in the Canadian copyright jurisprudence. Nevertheless, the balance so discovered is narrowly crafted to operate within the confines of the copyright system. This article argues that the ‘user's right’ still falls short of a human right status as is required by the international human right regime. Thus, it concludes that reframing it as such will offer the user's right a concrete legal basis.

Bio: I am a PhD candidate at University of Ottawa and research is on copyright and human right. I hold an LL.B from Haramaya University and an LL.M in IP and Competition Law from Munich Intellectual Property Law Center. My professional and research interests focus on IP and human right.

Lisa Macklem (Western), “Copyright's Role in Preserving and Ensuring Access to Culture: The Way Forward”

Abstract: Canada's 2017 review of the Copyright Act must resist pressure to increase the duration of copyright, increase digital rights management provisions, or weaken Fair Dealing. Access to cultural works is a human rights issue. Copyright must balance protection for both economic and creative interests. It is important for the Copyright Act to function in concert with other regulations and incentives to ensure access to and protection of culture in the digital environment. Such access can provide the best way to foster innovation and continued economic and societal growth.

Bio: Lisa Macklem is a PhD Candidate in Law at the University of Western Ontario. She holds an American LLM in Entertainment and Media Law and a JD from Western with a concentration in IP and IT. She was a scholarship fellow at CIGI, the Centre for International Governance Innovation for the 2015/2016 session and is a member of the OBA, CBA, ABA, and BHBA.

Meera Nair (NAIT), “Copyright Review 2017 – a Plea to the Academics”

Abstract: Copyright owners and their representatives repeatedly argue that stronger copyright laws are necessary in order for writers to practice their craft. This paper presents an argument for a moderate regime of copyright, drawing insight from the activities and environs of Margaret Atwood, Charles Dickens, and Ved Mehta. In the process, three misused concepts are explored: indigenous writers, public domain, and the purpose of copyright. It is this author’s contention that these concepts are bandied about with unduly narrow interpretation, to the detriment of a better understanding of the creative process and the role played by the system of copyright therein.

Bio: Meera Nair holds a Ph.D. in communication, with focus on domestic and international systems of copyright. Currently the Copyright Officer for the Northern Alberta Institute of Technology, she has extensive understanding of Canada’s development of exceptions to copyright. In her own capacity, Meera writes about copyright-related matters at FairDuty, (<https://fairduty.wordpress.com/>).

SESSION FOUR 3:30-5:00

M4A – ACCUTE Annual General Meeting (AGM) – Oakham Lounge 223

EVENING

5:00-6:30 – ACCUTE Celebration of Research – Oakham Lounge 223

Sponsored by Broadview Press, Coach House Press, and Ryerson English

5:00-6:30 – Christianity and Literature Study Group (CLSG) 7: Romantic and Victorian Sensibilities – Vic 508

Chair: Michael di Santo (Algoma)

Natasha Duquette (Tyndale), “Science and Theology in Ann Radcliffe’s *Romance of the Forest*”

Abstract: In *The Romance of the Forest* (1792), Ann Radcliffe represents her heroine Adeline finding solace in discussions of science and theology with the pastor La Luc. Clearly advocating for women’s education, Radcliffe depicts La Luc teaching Adeline and his daughter Clara the “rudiments of astronomy.” My paper will consider these sessions as venues within which Radcliffe works through eighteenth-century debates regarding natural religion. Interestingly, Radcliffe makes more room for women’s voices in such debates, and she also allows for greater integration of aesthetics, imagination, and theological wonder into scientific pursuits.

Bio: Natasha Duquette is Associate Professor of English at Tyndale University College. She has edited *Sublimer Aspects: Interfaces between Literature, Aesthetics, and Theology* (Cambridge Scholars, 2007) and *Jane Austen and the Arts* (Lehigh UP, 2013). Her monograph *Veiled Intent: Dissenting Women’s Aesthetic Approach to Biblical Interpretation* (Pickwick) was published in 2016.

David Bentley (Western), “Sensuous Regions of the Spirit: Dante Gabriel Rossetti’s Religious Illustrations in Moxon’s Tennyson”

Abstract: Dante Gabriel Rossetti’s decision to “allegorize on . . . [his] own hook” in his illustrations for Edward Moxon’s edition of Tennyson’s *Poems* (1857) resulted in illustrations for “The Palace of Art” (*St. Cicely*) and “Mariana in the South” that are remarkable not only for their departures from the text, but also for their concatenation of the religious and the erotic. In its exploration of the implications of this concatenation, the paper will examine the presence in the illustrations of Dante’s *Vita*

Nuova and Dürer's *Life of the Virgin* and *The Small Passion* series, and raise the question of whether the illustrations violate a tacit contract between an illustrator and an author.

Bio: D.M.R. Bentley is a Distinguished University Professor and the Carl F. Klinck Professor in Canadian Literature at Western University. He has published widely in the fields of Canadian literature and culture and Victorian literature and art, and on the importance of the Arts and Humanities in Canadian society. His recent publications include "Dante Gabriel Rossetti" in *The Encyclopedia of Victorian Literature*, ed. Dino Franco Felluga, et al, "The Poetry of the Canoe: William Douw Lighthall's *Songs of the Great Dominion*" in *Anthologizing Canadian Literature: Theoretical and Cultural Perspectives*, ed. Robert Lecker, and *Scribe: Archibald Lampman and Episkopon. A Facsimile Edition*.

Dominick Grace (Western), "Death Without God in Anthony Trollope's *The Fixed Period*"

Abstract: Despite its focus on death, religion seems almost entirely absent from Anthony Trollope's *The Fixed Period*. The novel's conceit is that John Neverbend has developed a scheme to ease human suffering: everyone will be euthanized at the age of sixty-eight. Neverbend has substituted a materialist, utilitarian doctrine for a religious one, as the novel makes clear, but Neverbend fails to understand that utilitarianism is not enough for most people to come to terms with death. The novel subtly critiques the extent to which the loss of religious values—the loss of God—leads to the abandonment of viable social principles.

Bio: Dominick Grace is the author of *The Science Fiction of Phyllis Gotlieb* (McFarland), and coeditor of *Dave Sim: Conversations*, *Chester Brown: Conversations*, and *Seth: Conversations* with Eric Hoffman. He has published numerous articles on topics ranging from medieval literature to contemporary popular culture.

7:00-9:00 – CLSG Annual Dinner – Donatello's, 37 Elm Street

8:00-11:00 – ACCUTE Dance Party – Jazz Bistro, 251 Victoria Street

Doors open for dinner at 6 pm; dancing begins at 8 pm!