



**ENVIRONMENTAL
HUMANITIES CENTER**
CAPPADOCIA UNIVERSITY

**Second International
Environmental Humanities
Conference:**

Critical Animal and Plant Studies

May 16-18, 2022



**CAPPADOCIA
UNIVERSITY**

Mustafapaşa Campus, 50420 Ürgüp / Nevşehir, Turkey

In-person & Online  **zoom**



*Second International Environmental Humanities
Conference:*

*Critical Animal and
Plant Studies*

CONFERENCE ABSTRACTS

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Cappadocia University

Mustafapaşa Campus / Ürgüp / Nevşehir

TURKEY

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Keynote Speakers



Paola Cavalieri

Paola Cavalieri is an independent researcher based in Milan, Italy. She is the founder and former editor of the international philosophy journal “Etica & Animali” and has published extensively on the topic of nonhuman ethics and politics. She is the author of *The Animal Question: Why Nonhuman Animals Deserve Human Rights* (OUP 2001) and of *The Death of the Animal: A Dialogue* (CUP 2009), as well as the editor of the collection of readings *Philosophy and the Politics of Animal Liberation* (Palgrave Macmillan 2016). She co-edited, with Peter Singer, the award-winning book *The Great Ape Project: Equality Beyond Humanity* (Fourth Estate, 1993), which gave rise to an international movement, and organized the 2010 Helsinki Conference which promulgated the world’s first Declaration of Rights for Cetaceans.

Simon C. Estok

Dr. Simon C. Estok is a full professor and Senior Research Fellow at Sungkyunkwan University (South Korea’s first and oldest university). He is editor of the A&HCI journal *Neohelicon* and is an elected member of *The European Academy of Sciences and Arts*. Estok teaches literary theory, ecocriticism, and Shakespearean literature. His award-winning book *Ecocriticism and Shakespeare: Reading Ecophobia* appeared in 2011 (reprinted 2014), and he is co-editor of five books: *Anthropocene Ecologies of Food* (Routledge, April 2022), *Mushroom Clouds: Ecological Approaches to Militarization and the Environment in East Asia* (Routledge, March 2021), *Landscape, Seascape, and the Eco-Spatial Imagination* (Routledge, 2016), *International Perspectives in Feminist Ecocriticism* (Routledge, 2013), and *East Asian Ecocriticisms* (Macmillan, 2013). His latest book is the much anticipated *The Ecophobia Hypothesis* (Routledge, 2018; reprinted with errata as paperback in 2020). It has been translated into Turkish (tr. M. Sibel Dinçel) and is currently being translated into Chinese and Korean. Estok has published extensively on ecocriticism and Shakespeare in such journals as *PMLA*, *Mosaic*, *Configurations*, *English Studies in Canada*, and others. He is currently working on a book about slime in the Western cultural and literary imagination.



Douglas Vakoch



Douglas Vakoch is the general editor of the book series [Critical Plant Studies](#), published by Lexington Books, as well as two other series that also include books in plant studies: [Ecocritical Theory and Practice](#) and [Environment and Society](#). He has edited over twenty books himself, including [Communication with Extraterrestrial Intelligence \(CETI\)](#) (2011), [Feminist Ecocriticism](#) (2012), [Archaeology, Anthropology, and Interstellar Communication](#) (2014), [Ecopsychology, Phenomenology, and the Environment](#) (2014), [The Drake Equation](#) (2015), [Transecology: Transgender Perspectives on Environment and Nature](#) (2020), [Ecofeminist Science Fiction](#) (2021), [Transgender India](#) (2022), and [The Routledge Handbook of Ecofeminism and Literature](#) (2022). Vakoch is [President of METI International](#), a San Francisco-based research organization whose namesake activity is Messaging Extraterrestrial Intelligence (METI)—sending powerful, intentional radio signals to nearby stars to elicit a response from possible technological civilizations. He is also [Director of Green Psychotherapy, PC](#), a private practice that helps clients with eco-anxiety. His work has been featured in such publications as *The New York Times*, *Nature*, and *Science*. You can contact him at dvakoch@meti.org or dvakoch@ciis.edu.

Panel 1 - Animal Studies & Literature (in-person)

A Study on Medieval Monsters and Monstrosity in the Light of Ecophobia

Ayşegül Erşil, Cappadocia University, Turkey

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With the irrepressible increase of the ecological crisis, the questioning of the connection between humans and nature - paralleling expeditious development of technology - has become more common and unavoidable than ever. This incipient shift in the perception of nature from reckless to curious has paved the way for the awareness that it is urgent to cease otherizing the non-human world and start reconsidering the bonds in between. While studying on the Middle Ages, regarding this otherization, I assert that the fear of non-human animals might be the main reason behind the creation and portrayal of the imaginary animals such as giants, dragons, and unicorns as “monstrous others” in the Medieval texts. Since fear and hatred are feelings mostly deriving from the ambiguity of and the hesitation from the unknown and inexplicable such as nature, animals, and religion; the monstrosity behind the presentation of those imaginary beasts can be claimed to result from those fear and hatred that Medieval people had. In this presentation, the figures of imaginary animals represented in the selected texts will be examined by concentrating on the motives that led to their otherized existence in medieval culture in the light of the concept “ecophobia”.

Keywords: ecophobia, medieval animals, monstrosity, otherization, animal studies.

Bio

As an English instructor and a graduate student of English Language and Literature department at Cappadocia University, I have specialized my studies on Animal Studies and Ecophobia. I got my bachelor’s degree in English Language and Literature department of Hacettepe University in 2018. Currently, I am writing my thesis on medieval monsters.

Liobams, Rakunks, and Strandbeests: Human-Animal Encounters in the Anthropocene

Chiara Lanza, School for Advanced Studies of Pavia, Italy

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Only literature and the arts can provide us with the sensitivity equipment which is necessary to stir our imaginations, to engage with and inhabit bodies that are other from us, claims Elizabeth Costello, a fictional character in J. M. Coetzee's 1999 book *The Lives of Animals*. Today more than ever, the way we think animals and our mutual relationship has become essential to reframe and re-establish a broken connection. Thanks to the arts and literature we become able to imagine different worlds and ways of dwelling together, ways which welcome anthropocenic, post-apocalyptic animals or beasts with plastic skeletons as fellow and rightful citizens of planet Earth. Margaret Atwood's genetically modified animals in her novel *The Year of the Flood* and Theo Jansen's new life forms, known as Strandbeests, constitute a case in point. If the former gives readers an example of how a future coexistence of human and non-human beings might look like, the latter enables the artist and the audience to understand existing nature by recreating its mechanisms. Examining such animalities and their place in fictional, as well as real, worlds could be an effective starting point to envisage a different, more ecological approach to other species.

Keywords: Margaret Atwood, Theo Jansen, speculative fiction, kinetic sculptures, anthropocenic animals.

Bio

Chiara Lanza is a first-year Ph.D. candidate in Sustainable Development and Climate Change at the school for advanced studies of Pavia, Italy. She received a master's degree in Modern Languages and Literatures at the University of Turin. Her current research project focuses on land and water pollution as represented in works of literature written by contemporary Anglophone and Francophone authors. The innovative aspect of her project lies in its interdisciplinary nature, as it connects literary studies with investigations into disciplines such as hydrology and agro-forestry. She is interested in ecocriticism, animal and plant ethics, and postcolonial and transnational studies.

[A]nother and A Wiser and Perhaps A More Mystical Concept of Animals

Stefano Maria Casella, IULM University, Italy

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“We need another and a wiser and perhaps a more mystical concept of animals [...] They are not brethren, they are not underlings; they are other nations, caught with ourselves in the net of life and time, fellow prisoners of the splendour and travail of the earth.” (The Outermost House: 24-25)

This thought summarizes the American writer and thinker Henry Beston’s “philosophy” (always “wiser”, and often “mystical”) about the relationship humans-animals, developed in his masterpiece *The Outermost House* (1928) and resumed in *Northern Farm* (1948) through intense personal experiences and so many resulting deep reflections, marked by empathic concern and deep sympathy, a Virgilian “pietas” and a Franciscan sense of universal community and communion.

Beston (1888-1968) is the inheritor of the American environmentalist tradition of the XIX c. (H.D. Thoreau, J. Muir, A. Leopold) and, in his turn, paves the way to the eco-environmental writers and thinkers of the XX c., Rachel Carson in primis. He is an undisputed forerunner of biocentrism, animalism, anti-speciesism and anti-anthropocentrism, characterized by a deep sensibility for the world of Nature in all its forms and phenomena, a great respect for all living beings, and a new perspective on their coexistence on this Earth.

Keywords: Henry Beston, animalism, biocentrism, anti-anthropocentrism, environmentalism, *The Outermost House*, *Northern Farm*

Bio

Stefano Maria Casella teaches English and American Literature (IULM University, Milan/Italy).

Publications: essays on T.S. Eliot; Ezra Pound; Modernism; comparative literature; environmental literature and eco-criticism with a ground-breaking triptych on Henry Beston’s poetics, philosophy, economics, spirituality. Speaker in various international Conferences (often on invitation).

Visiting Research Fellowships: Clare Hall College (Cambridge Univ.); Heythrop College (London Univ.); The Bogliasco Foundation (New York).

Membership: “Ezra Pound International Conference”, “International T.S. Eliot Society”; “IAWIS-AIERTI”; “AISNA”; “Power of the Word Conference”.

Invited peer reviewer (Oxford University Press); member “Fellowship Advisory Committee” (The Bogliasco Foundation); elected life member (Clare Hall College-Cambridge) and “Cambridge Alumni”.

(<https://www.iulm.it/en/iulm/ateneo/docenti-e-collaboratori/Casella-Stefano-Maria>)

Panel 2 - Plant Studies & Literature (online)

Tulipomania: The Agency of the Tulip Bulbs in Trading the Life of the Anthropocene Man

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The commodified objects of the modern capitalist societies ruled by the anthropocentric ideals, turned to be things in the eye of Bill Brown through their agential role in the entangled network of the universe. Back in 11 th century Persia and 13 th century Turkey, tulips were planted for their beauty and later they served symbolic values in Ottomon Empire. The displacement of this flower in the west, turned it from an object of beauty to a possession and later obsession. This obsession was the beginning point for the tulip bulbs to play their crucial role in the life of 17 th century Netherlanders. Deborah Moggach in *Tulip Fever* represents a slice of the life of the Dutch tulip bulb traders, when tulips pushed the symbolic boundaries of objectification and led a life of their own by displaying their strong agential role in giving life or death to the characters of the novel, or sketching a different life story for them. This research focuses on the force of the tulip bulbs in narrating the story against the will and plans of the human characters of the novel.

Keywords: thing theory, object, commodity, agency, Bill Brown.

Bio

Lale Massiha is an assistant professor of English Language and Literature in the university of Tabriz since 2012. She has published different papers on psychoanalysis, James Joyce, Comparative studies and Translation studies. Her current research interests cover post humanism, plant studies and thing theory.

Becoming Woman, Becoming Tree: Locating Arboreal Agency in Narratives of Trauma

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The pervasive use of botanical imagery in literary texts to depict human suffering and trauma has conventionally relied on the assumption that the vegetal is synonymous with a passive, unthinking and unfeeling mode of being, where the human is often 'reduced' to the status of a mute subject, a vegetable. In recent times, the emergence of novel critical approaches that reconsider vegetal ontology and agency has challenged such anthropocentric interpretations. Plant philosopher Michael Marder has noted how vegetal life has been relegated to the margins of Western philosophy and thought due to their supposed resemblance to inanimate objects and their simultaneous refusal to remain within the confines of thinghood. This paper intends to offer phytocritical reading of Indian author K.R Meera's novella *And Slowly Forgetting that Tree* (2015), originally written in Malayalam under the title *Aa Maratheyum Marannu Njan*. The narrative revolves around the affective manifestation of sexual trauma as experienced by the protagonist Radhika, a survivor of sexual assault, the memory of which continues to haunt her throughout her life in vegetal form- as the stench of a rotten tree or the sound of a trunk being axed down. I argue that the abundance of arboreal imagery in the text should be seen as an instance of phytopoetics, where vegetal life forms contribute to the production of literary texts and position themselves as agential beings that bear witness to their impact on human and animal worlds. More specifically, I argue that this text moves away from the more conventional practice of anthropomorphizing vegetal beings, instead opening up the possibility for the vegetative embodiment and entrapment of trauma which culminates in the woman's metaphorical metamorphosis into a tree. I will be drawing on the critical concepts put forward by Michael Marder, Joela Jacobs and Tzachi Zamir to investigate how arboreal life actively participates in the production and imagination of human trauma and grief.

Keywords: arboreal agency, trauma narratives, phytocriticism.

Bio

Varna Venugopal is a PhD student at the Department of Humanities and Social Sciences, Indian Institute of Technology, Madras, India. Her areas of interest are Ecocriticism and Critical Plant Studies. She has presented a paper titled "'A mangrove forest is a universe unto itself: Relocating Swarmy Arborealities in the Anthropocene'" as an international conference titled "Uprooting the Anthropocene" hosted virtually by The Oxford Research Centre in the Humanities in July 2021. She can be reached at varnavenugopal77@gmail.com

Panel 3 – Ecocriticism (online)

Writing Extinction in the Anthropocene: The Fiction of Maja Lunde and the Temporalities of Absence

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In the afterword of the volume *Extinction Studies. Stories of Time, Death, and Generations* (2017), Vinciane Despret states that “The world dies from each absence”, as each individual death, of human or non-human subjects, ultimately means “an end of the world” (Derrida). What does this mean in the context of our present day world when entire species are lost every day? The purpose of my presentation will be to discuss the themes of death, extinction, and absence in the context of two of Maja Lunde’s novels: *The History of Bees* (2015) and *The Last Wild Horses* (2019). Both these two novels revolve around extinction as an effect of human practices, from using bees merely as a honey-producing mechanism, where the insects are essentially deprived of their agency and individualism, and using takhi horses as entertainment and for profit. Lunde’s narratives explore what Deborah Bird Rose has called “the deathzone”, a liminal space where “death is imminent, but has not arrived yet” (Cary Wolfe). A key concept of my research will be that of “interwoven temporalities” (as explained by the editors in the “Introduction” of *Extinction Studies*): different forms of life have different speeds and different ways of experiencing time. I will try to analyse how, by understanding that human time is just one temporality among many others, Lunde’s narratives challenge human dominance and create bridges between species.

Keywords: extinction, animal studies, post-speciesism, anthropocene, ecocriticism.

Bio

Călina Moldovan is a MA student at the Babeş-Bolyai University in Cluj- Napoca, Romania, where she studies and writes about Norwegian literature and film. Her domains of interest include ecocriticism, animal studies, non-human and posthuman studies. She is currently working on her MA thesis about matter, materiality, and non-living, non- human actants in contemporary Norwegian fiction and cinema.

Rethinking Children's Literature

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What is considered magic can be simply esoteric, and what is considered esoteric can be simply part of nature. Animals apart in children's literature rarely interact. Thus we need to consider once again the importance of children's literature and its position relegated as simple literature. In fact, because what we have considered relegated should be now foregrounded as voices of plants and animals are ways to put forth the angst of the planet. This paper will brush over different texts of children's literature and bring a new perspective over the ecological import of those fiction. At the same time we shall be looking at Yann Martel's *Life of Pi* and the magical realism brought forth to the narrative. Using ecological and magical realism perspectives this presentation will ask the question as a whole: what is the mission of literature for the planet?

Keywords: ecology, narration, non-humans, magical realism.

Bio

Angela Ramsoondur is member of the Department of English Studies at the University of Mauritius. Her research areas are American Studies, Ecocriticism, Island Studies and Diaspora Studies. She presented papers as well in connection with popular culture, literature, and teaching and learning in higher education at different conferences. She has recently published with Shakespeare in Southern Africa (vol. 34, 2021).

How Did Romania's National Poet Become a Tree?

Ioana Clara Enescu, University of Bucharest, Romania

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Mihai Eminescu (1850-1889), Romania's National Poet, is one of the last Romantic poets in Europe. His works, in which nature is a major theme, are deeply rooted in a soil rich in German Romantic poetry, Hindu and German philosophy, and Romanian folklore. The poet creates a unique world in which he can dream, love, or meditate on the fate of humanity. His depiction of the natural beauty has shaped the entire modern Romanian literature, and echoes of his works are still audible in contemporary literature. In my paper, I will show that the poet's posterity is not only cultural, but it also has a very concrete, tree-like shape. Inspired by Sumana Roy's book, *How I became a tree* (2021), I will demonstrate that, in the Romanian collective imaginary, Eminescu's image overlaps that of a linden tree, which is thought to have been the poet's favorite, during his time spent in Iași, in his youth. Nowadays almost 600 years old, the tree is considered a national treasure, and is protected by law. Ironically enough, it has miraculously survived wrong anthropogenic interventions.

Keywords: Romanian romanticism, plant ethics, ecocriticism.

Bio

Ioana Clara Enescu is a PhD candidate at the University of Bucharest (Romania), in the field of Sinology. Her PhD thesis focuses on the ecocritical reading of contemporary Chinese literature. She is BA in Philology (Romanian and English in 2000, English and Chinese in 2018), from Transilvania University of Brașov (Romania), and she is MA in Communication and Language Sciences (2006), from Transilvania University of Brașov (Romania). She presented papers at international conferences in Bucharest, Romania (2018), Torun, Poland (2020), and Sofia, Bulgaria (2021). One of her papers, *Nature at the Borders, Borders of Nature. Jiang Rong, Guo Xuebo, Chi Zijian – a comparative analysis*, is currently being published by The Nicolaus Copernicus University Press, in Torun, in the collective book *Balancing Changes. Seventy Years of People's Republic of China*.

Panel 4 - Animal-Plant Studies & Literature (in-person)

Weedy Creatures: Weeds and Street Dogs in the Cracks of Modernist Literature

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Weeds, like dirt, are “matter out of place” (Mary Douglas). Weeds inhabit the boundaries between gardens and the wilderness. They are uninvited; they are invasive. They are enemies to harmony and order; as such, they may be killed with impunity. The global sales of toxic herbicides alone attests to humans’ murderous intent.

As species who inhabit the cracks—especially the cracks of sidewalks and streets—weeds are a familiar presence. So are the canines who, in parts of the world, inhabit a similar domain. Neither domesticated or wild, street dogs are as liminal and as unwanted as their floral counterparts. In an effort to “clean” the pavement, governments around the world remove these dogs, consigning them to shelters or killing them in programs of mass extermination.

Enter modernist writers, who look at these cracks and attend to both the in-between plants and in-between canines living in and on them. This presentation examines a sampling of their poetry and short fiction on “street” plants and street dogs. For weeds, I examine poems by Edna St. Vincent Millay, Theodore Roethke, and Robert Frost. For street dogs, I discuss short fiction by Sadeq Hedayat, Anita Desai, and Antonio di Benedetto. These twentieth-century authors resist the modernization that condemns marginal life to death and instead represent this life in its dynamism and vitality.

Keywords: weeds, street dogs, mass extermination, Anglophone modernist poetry and short fiction.

Bio

Jeanne Dubino is a professor of English, Global Studies, and Animal Studies at Appalachian State University, North Carolina. She has been a visiting assistant professor of literature and Women’s Studies at Bilkent University, Turkey; a Fulbright Scholar/Researcher at Egerton University, Kenya; Fulbright Specialist at Northeastern University, China; and visiting scholar at Ain Shams University, Egypt. She has taught courses in and written many articles on literature, cultural studies, writing and speech, women’s studies, and animal studies. She is a coeditor of *Representing the Modern Animal in Culture* (2014). She is currently working on a book on stray/street/free-ranging dogs in literature.

Animals, Plants and Partisans: A Natural Look at Italian Resistance Literature

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Between the anti-fascist partisan movement in Italy and many intellectuals' attention for nature, ties are close and interesting from a literary viewpoint. Italo Calvino, son of a biologist, spoke of spider nests in his debut novel *Il sentiero dei nidi di ragno* (*The Path to Spiders' Nests*, 1947). In this and following books as *La formica argentina* (*The Argentine Ant*, 1952) the contrast between democratic and fascist ideology (partisans generally living in the mountains and fascists occupying towns), between natural life and unnatural building speculation, between the hectic war years and the idyllic life in the woodlands is a recurrent theme in several authors such as Primo Levi and Mario Rigoni Stern, both amongst Calvino's closest literary friends, and others. We will examine the role and development of nature themes in works by these authors and follow the Italian nature writing in the post-war years to the successful novels of Paolo Cognetti who critically revisits the Italian mountain regions.

Nnedi Okorafor's Organic Fantasy: Vegetal and Animal Worldings in *Zahrah the Windseeker*

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In “Organic fantasy” (2009), Nigerian American writer Nnedi Okorafor explains that the madness encompassed in her YA fiction has “a method, purpose and realness.” It is not fantasy for fantasy’s sake, but rather something organic that “grows out of its own soil.” By refusing the traditional dichotomies of western genre conventions, Okorafor’s narratives respond to Donna Haraway’s postulate: “Stories for living in the Anthropocene demand a certain suspension of ontologies and epistemologies” (2017: M45).

In *Zahrah the Windseeker* (2005), the 13-year-old main character is a “dada” (with vines growing in her thick hair) and windseeker (a race endowed with the power of flight), who lives in Ooni Kingdom, where technology is botanical: computers germinate from CPU seeds, flowers are used as currency, and cars run on plant-produced electricity. When Zahrah’s best friend is bitten by a poisonous snake, she embarks on a perilous journey in the Forbidden Greeny Jungle to find an unfertilized elgort’s egg to save his life. With the only help of a glitchy digi-book, she familiarizes with talking gorillas and trees, a trickster speckled frog, giant scorpions and a two-headed tortoise...

Taking into account the “enduring hegemony of animality over plantlife” (Schoene 2021) and drawing on current plant discourses (Gagliano et al. 2017; Hall 2011; Laist 2013; Mancuso 2018 and 2020, Marder 2013), I intend to demonstrate how Okorafor’s novel engages with a humanArboreal perspective (Concilio and Fargione, 2021) in its intersection with the humanAnimal outlook to instantiate a radical reconfiguration of the vast more-than-human’s agential power that still eludes non-Afrocentric speculative narratives.

Keywords: Nnedi Okorafor; animal/plant literatures; critical plant studies; human arboreal perspectives; environmental humanities.

Bio

Daniela Fargione is associate professor of American Literatures at the University of Turin, Italy. She has been recipient of several scholarships and visiting fellowships (Bogliasco Foundation, 2018 and 2021; WeValueFood – EIT FOOD, 2019-2020; IASH (The Institute for Advanced Studies in the Humanities), University of Edinburgh, 2018; CEMS (Center for European and Mediterranean Studies), New York University, New York, 2016; FULBRIGHT Scholarship, University of Massachusetts, Amherst, MA, 1993–1999; USIA (United States Information Agency), University of Ohio, Athens, OH (1993). Her research interests include: environmental humanities (food, migrations, climate change); the interconnections of contemporary American literatures and the other arts (music and photography); theory and practice of literary translation.

Among her latest publications: *Contaminazioni ecologiche. Cibi, nature e culture* (Milano: Led Edizioni, 2015) co-edited with Serenella Iovino; *Antroposcenari. Storie, paesaggi, ecologie* (Bologna: Il Mulino, 2018) and *Trees in Literatures and the Arts. HumanArboreal Perspectives in the Anthropocene* (Lexington Books, 2021) co-edited with Carmen Concilio.

Panel 5 - Animal Studies & Literature (online)

Empathy without Anthropocentrism? Identifying (with) the Nonhuman in *The Vegetarian*

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Perceived as a tool to “rescue us from detachment, numbness and the objectification of others” (Aaltola 2018: 7.6), empathy is ubiquitous. Contemporary Animal Studies is inflected by empathy, exemplified by Lori Gruen’s “entangled empathy” (Gruen 2015), which frames cross-species entanglement as grounding ethical responsibility. Empathy, however, appears to be limited by sentience; it does not illuminate relations with creatures, such as insects, at the “edges of sentience” (Loo and Sellbach 2015: 80), nor ground a “vegetal ethics” (Marder 2012, 262) to inform human relations with plant life. Much of the scholarship on empathy is binary: one is either ‘for’ or provocatively “against” (Bloom 2017).

Drawing on the English translation of Han Kang’s novel, *The Vegetarian*, a text in which characters display either too little, or too much, empathy – with each other, with animals, with plants – this paper will endeavour to develop a more nuanced approach to empathy. Focusing particularly on the role of identification in empathy, it will ask: Can empathy escape narcissism and species-parochialism to reshape cross species relations? Can we imagine a form of “ontological empathy” (Marder 2012: 268) which effectively moves away from interiority and anthropocentrism?

Keywords: empathy, anthropocentrism, contemporary fiction.

Bio

Danielle Sands is Senior Lecturer in Comparative Literature and Culture at Royal Holloway, University of London. She is the author of *Animal Writing: Storytelling, Selfhood and the Limits of Empathy* (Edinburgh, 2019) and the editor of *Philosophy and the Human Paradox: Essays on Reason, Truth, and Identity* (Routledge 2020) and *Bioethics and the Posthumanities* (forthcoming Routledge 2022). She received a British Academy Rising Star Engagement Award for her project 'Posthumanities: Redefining Humanities for the Fourth Industrial Age,' and is currently Co-Investigator on the AHRC-funded network 'The Philosophical Life of Plants.' She co-edits the *Posthumanism in Practice* series for Bloomsbury Academic.

'For Rats Died in the Street; Men in Their Homes': The Pharmacology of the Human-Rat Relationship in Camus's *The Plague*

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Animals have always embodied the memory and trauma of troubled times in human history, proposed Ruth Heholt and Melissa Edmundson in their introductory note to *Gothic Animals* (8). The alienisation of animals in terms of their *non-human* essence results in their gothification, giving rise to what Heholt and Edmundson call “creature-terror”, one that makes the animal represent “cultural anxieties, fears, and abjected taboos” (7). For instance, rats are representative of the ravages of the Black Death, being the most culturally accepted symbol of the spread of bubonic plague. Even though scientifically proven otherwise, the rat has become one of the indelible *animal* constructions of fear, Other-ness and the *evil with-out*, signifying an external invasion, the harbinger of the *pharmakon* (poison) of unsanitariness into an otherwise healthy society, and the *pharmakos* (scapegoat) that must be purged rather than managed. The present paper aims to examine the conflicts within the human-rat relationship in the *plagued* geography of Albert Camus's Oran in *The Plague* (1947) through the lens of Jacques Derrida and Bernard Stiegler's theories on pharmacology, one where the *pest* symbolizes both the *pharmakon* and the *pharmakos* in a society riddled with the *pestilence* of cleansing the invasive Otherness.

Keywords: rat, bubonic plague, pharmakon, pharmakos, animal Other, non-human.

Bio

Pritikana Karmakar is a research scholar in the Department of Humanities and Social Sciences at the Indian Institute of Technology Roorkee, Roorkee, India. Her research focuses on the biopolitics of the trans-species imaginary and the interlocking oppressions at the intersections of ecological disasters and counteractive biotechnological progress with a special focus on epidemic narratives.

Prof. Nagendra Kumar is Professor in the Department of Humanities and Social Sciences at the Indian Institute of Technology Roorkee, Roorkee, India. He has been one of the earliest researchers in India to submit a PhD thesis on the fiction of Bharati Mukherjee. He has been the recipient of the Teachers Research Grant of the American Studies Research Center, Hyderabad (1996) and Outstanding Teacher Award of IIT Roorkee (2015). He is Fellow of the MELUS_MELOW, the Salzburg Seminar (Austria), and the International Shaw Society (Canada). He has travelled widely around the globe on academic and professional assignments. His teaching, research interests and publications cover Modern Literatures, Contemporary

Fiction and Critical Theories, Soft Skills, Cross-Cultural Communications and Technical Communications.

The Negation of Allegorical Residues of George Orwell's *Animal Farm*

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George Orwell's well-known dystopia *Animal Farm* (1945) is mostly regarded as an allegorical novel depicting a group of animals' dethroning their human owner and obtaining power over the control of the farm. Regarded as a satire, the text attacks the corrupt political and social institutions of the Soviet Union and unfolds the disillusionment of the Stalinist dream. In this paper, I aspire to give a critical posthumanist reading of the text by negating the allegorical residues of the text and by mainly dwelling on the erasure of human exceptionalism with the rise of non-human agency as explicit in the riot of the animals. As posthumanist critic Rosi Braidotti puts it, the animals working in the farm exemplify "a sort of zoo-proletariat, in a species hierarchy run by the humans" (*The Posthuman* 70). The animals in the farm are able to overthrow their human owners with the aim of creating an *affirmative transformation* in Braidotti's sense of the term. This paper argues that the text negates the anthropocentric practices of human settlers with the dethroning of human arrogance which lays bare non-human agency on the same grounds with human agency. Although towards the end of the novel the animals are represented as more humans than animals, this study suggests that human and animal intra-action problematizes the ontological stability of biological categories by manifesting the ineradicable relationship between human/ non-human. Thus, the text objectifies a belief in the interconnectedness of all on the planet on a flat ontology in Latourian sense of the term. In this vein, the riot of animals manifests the erasure of binary oppositions together with destabilization of human/animal boundaries by stressing the impossibility of drawing strict lines between them.

Keywords: zoo-proletariat, non-human agency, flat ontology, *Animal Farm*.

Bio

Mahinur Gözde Kasurka is a PhD candidate of English Literature in Middle East Technical University. At the same time, she works as an English teacher at İstanbul Technical University Vocational and Technical high school. Her research interests are British novel, literary theory, women and writing, dystopian fiction, psychology and literature, posthumanism. She has presented papers at several conferences such as IDEA 2021, Modernism and Postmodernism Studies Conference 2021, BAKEA 2021. She has attended Rosi Braidotti's summer school on "Posthuman Knowledge(s)".

Panel 6 - Plant Studies & Literature (in-person)

Tending to Wild: An Ecology of Design in the Miltonic Garden

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In the context of the re-evaluation of early modernity, John Milton's **Paradise Lost** (1667) is gaining ground as reference for a theoretical ecology that encompasses schemes ranging from post-humanism to eco-feminism and queer theory. This presentation will explore the poet's descriptions of Eden, understanding the garden as a human/nonhuman interface, and tracing through it the nascent ecological criticism and early modern landscape theory as overlapping layers mutually inscribed onto Milton's language. It proposes that the poetic text is to be read as a dramatized gardening treatise where the contradictions of landscape practice are negotiated and played out. Constantly oscillating between the three aspects of symbolic danger, idealized aesthetic, and generative tendency, the "wild" is introduced as a plot device that undermines the dramatic interactions between the various intelligent actors and the garden being acted upon. Eden becomes a virtual space that contingently resolves ambiguity, sliding through a design spectrum ranging from the carefully tended garden to the one tending to wild. The text's changing perspectives towards the landscape suggest the early formulation of a sympoietic framework, one that challenges faith in the creation of an absolute environment, ultimately emphasizing the vegetal world's social construction.

Keywords: garden, landscape, literature, early modern, ecology, Milton.

Bio

Christos Montsenigos is an architect and researcher with a Diploma in Architecture from the National Technical University of Athens. He holds an MSc degree from the "Research in Architecture: Architectural Design Space Culture" program, NTUA. His current research focuses on the conceptual and ideological construction of early modern landscape theory and practice, while proposing a genealogy of wild spaces, ranging from 17th and 18th century literature and garden history to 21st century conservation discourse. Currently a practicing architect, he has worked as a teaching assistant in undergraduate design studios in the NTUA and has participated in conferences and exhibitions.

Philip Freneau's Arboreal Poetics

Joshua Bartlett, Bilkent University, Turkey

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In this paper, I consider the “arboreal poetics” of American poet Philip Freneau (1752-1832). Although Freneau is often included in lists of early American “nature poets,” his work is less frequently considered from explicitly ecocritical perspectives. I’m especially interested in Freneau’s arboreal tendencies because, while many early Americans were accustomed to thinking about trees, his poetic attentions display unique interest in their particularity—identifying, cataloguing, and distinguishing between various types. The attention that this cataloguing—or “learning”—demands produces more than scientific knowledge about trees. Rather, it generates a set of affective exchanges with them as well. Trees “charm” Freneau—as I demonstrate in close readings of his poems “The Vernal Ague” (or “spring fever”) and “The Dying Elm,” among other texts—and this “charm,” as well as his willingness to risk “a touch of anthropomorphism” (to use Jane Bennett’s phrase), enables him to approach the “radical intimacy with other beings” that Timothy Morton identifies as central to the process of ecological thought itself.

Keywords: early America, 18th century, plants, trees, poetry.

Bio

Joshua Bartlett is an assistant professor in the Department of American Culture and Literature at Bilkent University. He researches, writes, and teaches in the areas of early and nineteenth-century American literature, poetry studies, and ecocriticism. His essay “Anne Bradstreet’s Ecological Thought” appeared in *Women’s Studies: An Interdisciplinary Journal* in 2014 and he received a 2018- 2019 Jay and Deborah Last Fellowship in American Visual Culture from the American Antiquarian Society. His book reviews have appeared in *American Indian Quarterly*; *Early American Literature*; *The Goose: A Journal of Arts, Environment, and Culture in Canada*; *The Journal of Literature and Science*; and *Ploughshares*.

Revelation in the Garden of Eden: The Millennial White Stallion in the Paintings of the First Garden

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The first ever and the most well-known garden in the Judeo-Christian cultural history is the Garden of Eden. As the setting of the beginnings of history, the creation of mankind, and the original sin, as well as being the home of the Tree of Life and the Tree of the Knowledge of Good and Evil, the garden “God planted ... in Eden away to the east” has been the subject of numerous paintings by European artists in the early modern period. Even though the Serpent is “the only representative of the animal realm that makes an appearance in the Garden Story . . . symboliz[ing] the animal kingdom and/or the ‘animal’ side of the human being” as Dmitri M. Slivniak puts it, the artistic representations of the Garden of Eden are replete with images of various animals. Some of these animals are domesticated ones familiar to Europeans for centuries and some others are “exotic” and “wild” animals with which the Europeans met for the first time during the exploration age. However, a survey of these early modern paintings reveals the centrality and/or recurrence of a white stallion, which was alternatively depicted as a dapple grey horse as well. Notwithstanding an easier explanation of such centrality of the white stallion in these paintings due to the place of the horse in early modern European society and culture, in this paper I will argue, with reference to Revelation 19:11-16 which explicitly refers to Jesus Christ mounted on “a white horse” to start a “paradise” on Earth for a thousand years, that the deliberate depiction of a white horse in the Garden of Eden may as well be an expression of the Christian Millennialist belief.

Keywords: Garden of Eden, religion in painting, horse paintings.

Bio

Sinan Akıllı is an assistant professor in the Department of English Language and Literature, vice-dean of the Faculty of Humanities, and director of the School of Graduate Studies and Research at Cappadocia University, Turkey. With Serpil Oppermann and Steven Hartman, he serves as coeditor of *Ecocene: Cappadocia Journal of Environmental Humanities*. He also edits the series in Environmental Humanities by Cappadocia University Press. Most recently, he has contributed to the edited volume *Equestrian Cultures: Horses, Human Society and the Discourse of Modernity* (University of Chicago Press, 2019), and coedited, with Serpil Oppermann, *Turkish Ecocriticism: From Neolithic to Contemporary Timescapes* (Lexington Books, 2020).

Panel 7 - Biotechnology, Labor, and Production of Time in Animal Industrial Complex (online)

Plants and Birds at the Grasp of Capitalist Biotechnology: the Entanglement of Hybrid Corn and Hybrid Chickens

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Hybrid vigor is a phenomenon achieved through the crossing of the two inbred lines of breeds that results in a hybrid superior to its parents. Hybridization and further genetic engineering for enhanced yield, quality, uniformity and insect resistance led to today's commercial corn that has become the most produced grain in the world, substantially used as feed within the animal-industrial complex. Commercial chicken industry has also utilized hybrid vigor in the breeding of chickens who are genetically selected for higher meat and egg yield, reduced production time, uniformity and attractiveness of their body parts. Hybrid vigor has enabled the intensification of the production of corn and chickens at the expense of their diversity, which is reduced to a few viable breeds/varieties patented and sold by global near-monopolies. The history of corn and chickens bred for capitalist agriculture is interconnected not only because of the techniques of genetic manipulation, but also by the fact that hybrid corn constitutes the largest proportion of the feed of chickens raised in confinement. This paper aims to account for the intersection of corn and chickens within the entangled history of commodification, control of vitalities, monocultivation and environmental pollution for the purposes of agribusiness.

Keywords: hybrid vigor, hybrid corn/maize, hybrid chickens, biotechnology, agribusiness.

Bio

Deniz Diler is a MA student in Sociology Department at Boğaziçi University. Her research explores the link between the capitalist poultry industry and zoonotic avian influenza in Turkey. Her work focuses on human-nonhuman animal relations, critical animal studies, industrial animal agriculture, zoonotic viruses and representation of nonhuman animals. She received her BA in sociology from Mimar Sinan Fine Arts University.

The Animal and the Human within the Circuits of the Contemporary Capitalist Production and Consumption: A Trans-Species Approach

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The Covid-19 pandemic highlighted the centrality of “the animal” and its exploitation to capitalism once again. The origin of the pandemic as well as the slaughterhouses continuing to work at the expense of the lives of humans and other animals even after it was scientifically proven that they constitute the hotbeds of SARS-CoV-2 are cases in point. Besides highlighting the centrality of the animal in capital accumulation and societal consumption, these experiences revealed the interconnectedness of the oppression of human workers and the exploitation and killing of animals within the same or interrelated social processes. Even though the entanglements and interconnectedness between human and non-human subjects attained a very particular attention in critical social sciences and STS during the recent years, a very limited fraction of these works focused primarily on the site of industrial production or trans-species class relations. This paper will carry out a theoretical discussion on trans-species class relations within capitalism by engaging with the existing literature on animal labor, Marxism, and animal liberation. I will further elaborate on the entanglement of animals, human laborers, and human consumers centered around the animal-industrial complex with a specific focus on the process of Covid-19 pandemic.

Keywords: critical animal studies, animal exploitation, animal liberation, marxism, trans-species political economy.

Bio

Doğukan Dere is a Ph.D. student in the Department of Sociology at Mimar Sinan Fine Arts University. His intended Ph.D. thesis will focus on wealth-generating animal labor under the capitalist mode of production and the possibilities of convergence between the liberation of human and non-human laborers. Previously, he obtained his B.A. and M.A. degrees respectively from the Department of Political Science & International Relations, and the Department of Sociology at Boğaziçi University. He has been reading, writing, translating, speaking on the exploitation and possible liberation of animals in recent years.

Nonhuman Animals and the Time of Production

Gizem Haspolat, Rice University, USA

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Nonhuman animals are characterized as beings that belong to the realm of nature as such, and thus they are considered as devoid of time. This characterization is founded on a production regime that both disregards the possibility that they might have a sense of time and erases their interest in (the passing of) time. The shortening of the lifespan in farmed animal production is one case that illustrates this double erasure. Another important result of this double erasure is the subsumption of the entirety of an animals' lifetime by capitalist production. Socialization, leisure time, aging, and many other forms of being in time are taken away from the nonhuman animals as they get confined within the capitalist productive time. In this paper, I will focus on two distinct examples from within Animal Industrial Complex (Noske 1989), salmon in fish farms and cattle in live animal trade, in order to discuss the particular ways in which nonhuman animals are left with no time outside production. The discussion on time spent in production is key not only for bringing the nonhuman animals back into the discussions on time but also for teasing out the metrics of value production in capitalist animal agriculture.

Keywords: industrial animal complex, production time, confinement, extraction.

Bio

Gizem Haspolat is a Ph.D. candidate in the Department of Anthropology at Rice University. Her current research explores live animal trade as a site that intensifies the translations between 'animal' and capital, through an investigation of Turkey's live cattle imports. Prior to this, she earned a BA and a MA from the Sociology Department at Bogazici University; her master's thesis focused on the care for the nonhuman by bringing histories of animals living on the streets of Istanbul together with the ethics and labor performed by volunteers to keep them alive.

Panel 8 - Plant Studies & Ethics (online)

Productive or Protective Forests: Deforestation and the Language of Plants in the Colonial Botanic Gardens of Jamaica

Heather Craddock, University of Roehampton, UK

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This paper will explore tensions between progress and forest conservation in nineteenth-century Jamaica, focusing primarily on the Miscellaneous Reports of the Royal Botanic Gardens, Kew, a collection of archival materials relating to economic botany in the British Empire. Applying plant studies and literary ecocritical approaches to these volumes, I will demonstrate that examining the language of plants can address the absences arising from the colonial origins of these materials. This builds on work in plant studies on the impact of language of control and exploitation in relation to plants, to consider whether ‘language foster[s] concern for flora and resistance to the exploitation of plants’ in the collection.

The nonhuman timescale of trees is incompatible with the annual progress required of colonial botanical institutions, but forests are nonetheless vital to the agricultural and economic success that these institutions are designed to support. As Kew continues to address the issue of deforestation in the contemporary context of climate change, I argue that revealing the hidden interactions between people and plants in colonial collections supports the shifts in relationships between humans and plants required today.

Keywords: forests; colonialism; Jamaica; archives; ecocriticism.

Bio

Heather Craddock is Techne-funded PhD student in the department of English Literature and Creative Writing at the University of Roehampton, in partnership with the Royal Botanic Gardens, Kew. Her project, ‘Kew’s Imperial Archive: Cataloguing Economic Botany in the Miscellaneous Reports, 1841-1928’, examines Kew’s colonial history through ecocritical and plant studies approaches. Her research explores the archival absences and relationships between humans and plants that can be found in the collection. She holds an MA in English Literature from Durham University and has research interests in the environmental humanities and food history, as well as deforestation and climate change in contemporary literature.

Fallout & Flowers

Madeleine Bavley, University of Utah, USA

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We spill over into the world and the world spills over into us.¹

— Robin Wall Kimmerer

Chamisa, *Ericameria nauseosa*, is a perennial shrub prevalent throughout the American West. Also prevalent throughout the American West is a nuclear past/present that includes uranium mining, nuclear weapons testing, and nuclear waste storage. One of these nuclear waste storage sites, SWMU 10-003(c) at Bayo Canyon, is an area abundant in chamisa. Soil samples collected there indicated that the shrubs atop the site contained in their circulatory systems a quantity of Strontium-90 upwards of 300,000 times that of a typical shrub. The capacity of plants to translocate radioactive contaminants to the soil surface “confounds belief in the containability of the nuclear age.”² It also causes significant concern to human health. The report detailing this data designated “deep-rooted perennial plant species” such as chamisa as “major offenders” of translocation.³ The language of the report was revealing. The relocation of responsibility from person to plant is problematic, though predictable, as regarding humans as separate from/superior to nature is routine in Western science. In *Braiding Sweetgrass*, Robin Wall Kimmerer asks, “What if Western scientists saw plants as their teachers rather than their subjects?”⁴ My research explores what chamisa can teach us about porosity, permeability, and being deeply rooted in place.

Bio

Madeleine Bavley is a researcher and creator residing in Salt Lake City, Utah. She is a recent graduate of the University of Utah’s Environmental Humanities Master’s Program. Her research-creation employs queer ecology methodologies to explore petroleum, pollution, and the potentials of pleasure as a mode of resistance and reimagining.

¹ Robin Wall Kimmerer. *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*, Milkweed Editions, 2013, pp. 103.

² Joseph Masco. “The Nuclear Borderlands: The Manhattan Project in Post–Cold War New Mexico,” Princeton University Press, 2020, pp. 33.

³ P.R. Fresquez, T.S. Foxx, and L. Naranjo. “Uptake of strontium by chamisa (*Chrysothamnus nauseosus*) shrub plants growing over a former liquid waste disposal site at Los Alamos National Laboratory,” 1996.

⁴ Robin Wall Kimmerer. *Braiding Sweetgrass*, pp. 417.

Zoophytography in the Amazon: Animals and Plants in Amazonian Cultural Productions

Patricia Vieira, Georgetown University, USA; University of Coimbra, Portugal

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Animals and plants feature prominently in cultural productions about the Amazon River Basin by Indigenous peoples, peasant, riverine and other communities. In this paper, I explore the concept of Amazonian *zoophytography* that results from the communion between the modes of articulation of fauna and flora and the human language of artistic expression. Zoophytography designates an encounter between the animals' and plants' inscription in the world and the traces of that imprint left in texts, cinema and artworks. In developing this concept, I ask, as a rejoinder to Gayatri Spivak's famous question about the subaltern, "can animals and plants speak?," and seek to establish the parameters of such a metaphorical utterance. In analyzing how Amazonian cultural productions lend a voice to animals and plants, *zoophytography* also redresses the epistemic violence of silencing Amazonian Indigenous peasant and riverine communities and their systems of belief by drawing on their cosmologies, which rely heavily on a view of non-humans as active agents that determine human lives.

Keywords: zoophytography, ecopoetry, ecocinema.

Bio:

Patrícia Vieira is Professor of Spanish and Portuguese at Georgetown University and Senior Researcher at the Centre for Social Studies (CES) of the University of Coimbra. Her fields of expertise are Latin American and Iberian Literature and Cinema, Utopian Studies and the Environmental Humanities. Her most recent book is *States of Grace: Utopia in Brazilian Culture* (SUNY UP, 2018). She is the recipient of a European Research Council Consolidator Grant to work on a project titled "ECO – Animals and Plants in Cultural Productions about the Amazon River Basin." For more information check: www.patriciavieira.net

Panel 9 – Art (in-person)

Upstream Color as Botanical-Animal Romanticism

Jean Marie Carey, Universitetet i Stavanger Arkeologisk Museum, Norway

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Upstream Color (2013) is concerned with the life cycle of a worm-like parasite that uses human beings, pigs, and orchids as hosts (**Fig. 1**). The film by Shane Carruth (1972-) features perceptions that both scramble and decode interspecies senses, such as a telepathic emotional transference between the main human characters, Kris and Jeff, and their namesake pigs. This extrasensory bond is an important narrative device as Kris's precise understanding of the symbiosis of flowers, worm, and pigs provides climactic resolution (**Fig 2**).

Motifs from *Upstream Color* (the blue flower, moving water, memories, nature, the longing for a lost connection with plants and animals) have great formal and thematic concordances with the German Romanticism, particularly with the poetry of Novalis (1772-1801) and with German Modernism, especially the luminescent animal and plant paintings of Franz Marc (1880-1916). A saturated palette (earthy and yellowish shades of brown, light grey, white, with blue for the orchids and the parasite, red for bodily invasive shots, and ochre for Kris, Jeff, and the pigs (**Figs. 1, 3-5**).

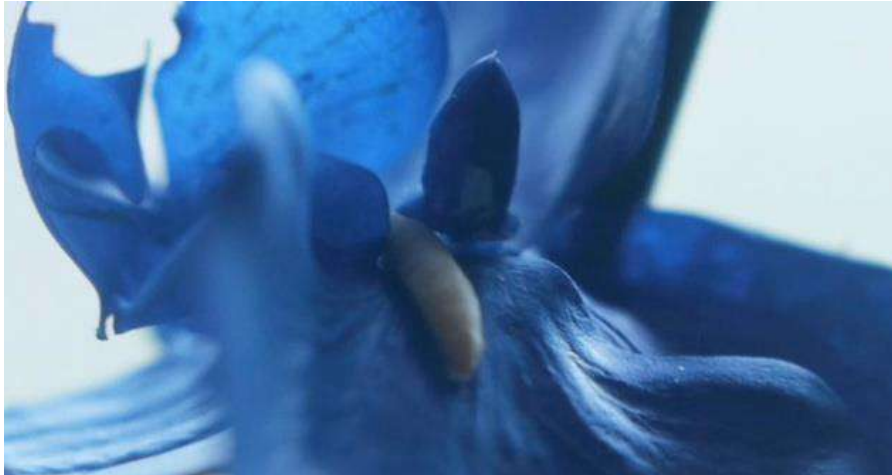
Kris and Jeff observe a murmuration of starlings, the birds undulating across the skies in inexplicable natural harmony as the couple realize that the fates and identities of people and animals are intertwined (**Fig. 6**).

My paper proposes to analyse *Upstream Color* as an example of the „Romanthropocene“, and to explain how interpreting the roles of plants, people, and animals is essential for understanding this important work.

Keywords: Romanthropocene, Animal Studies, Plant Studies, Film Studies, Germanistik, Colour Theory.

Bio

Jean Marie Carey is a postdoctoral researcher at the Universitetet i Stavanger Arkeologisk Museum in Stavanger, Norway, as the recipient of both U.S.-Norway Fulbright Foundation and Marie Skłodowska Curie Actions fellowships. Carey completed her PhD in Germanistik and Art History at the University of Otago in Dunedin, New Zealand in 2018.



(Fig. 1) The unidentified worm-like parasite, Upstream Color's McGuffin, ingests a blue orchid



(Fig. 2) Kris comforts and is comforted by a pig in the final shot of Upstream Color.





(Fig. 1, 3-5) Palettes corresponding with Romantic and Expressionist themes and symbols are used to characterise associative connections in Upstream Color.



(Fig. 6) Kris and Jeff have a moment of interspecies reckoning when they encounter a murmuration of starlings in Upstream Color.

Haunted Imaginaries - Tales of Weedy Vegetation

Irina-Anca Bobei, University of Bucharest, Romania

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How is nature visually constructed in the post-industrial era characterised by abandoned lots, precarious landscapes and vegetal ruins? In this article, I will explore visual narratives that take into account the place of the unwanted vegetation in the age of the Anthropocene, particularly the figure of the weed. Following Anna Tsing's observations about the potentiality of weeds to disturb the order imposed by humans unto nature, I think that unruly vegetation can help us unravel the more-than-human configurations that make up the identity of a place. Thus, I will discuss some historical events and artistic practices that question anthropocentric tendencies towards nature and urge us to start treating unwanted plants as companion species in a time of ecological crisis. I will begin with the story of *Opuntia stricta* and the colonial legacy that surrounds the eradication of the prickly pear from the Australian landscape in the 20th century. Then, to tackle issues regarding invasiveness, I will discuss the performative practices of Ellie Irons and Dagna Jakubowska regarding the stereotypes around the mobility of weedy species. To paraphrase T. S. Miller, when we do not ignore plants, we tend to transform them into monsters, and this is why I want to question the sometimes sinister anthropomorphism attached to the vegetal Other.

Keywords: weeds, invasive plants, anthropocene, visual culture, mobility.

Bio

Irina-Anca Bobei is a first-year PhD student at the Faculty of Letters, University of Bucharest, "Space, Image, Text, Territory" Doctoral School (SD-SITT/CESI), the department of cultural studies. Her research interests revolve around stereotypes attached to wild vegetation and horror plant's figure. Other research interests include non-human mobility theories, landscape theory, and ecohorror narratives. Besides a theoretical approach, she also analyses human-plant relationships and ecocritical themes through body movement, being part of a performance art group called Ludic Collective.

WolfFlow

Laura Denning, Independent Artist and Scholar, UK & Helen Billinghamurst, Independent Artist and Scholar, UK

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We propose a performance lecture, sharing two lines of enquiry that intersect at a remote village on Dartmoor, England. Both research paths are anchored to physical routes on the ground. The first traces the River Erme northwards from where it joins the sea, through ancient salt pans, towards to its heavily mined source on Dartmoor. The second route runs Northeast from Plymouth through sites of mineral extraction and ecological decimation; tracing ghosts of the last wolves on Dartmoor.

Artists Laura Denning and Helen Billinghamurst will work with the landscape surrounding Mustafapasa prior to the conference, bringing insights and understandings of a place haunted by extinct wolves to a place that still has a wolf population. We will share initial insights into the sensory, folkloric, geographic, historic and ecological weavings of these intersecting trails. Our collaborative performance lecture invites participants to move as a pack, we track down and share scraps of information and found fragments: scents, story, poem and ritual action.

The presented research will be supported by theorist and cultural geographer Doreen Massey, Sam George's study of werewolves, literature and landscape, Donna Haraway's work 'When Species Meet' (2007), and Patricia MacCormac's discussion of 'Deleuze and the demonological text' (2014).

Keywords: wolves, river, extraction, extinction, pack, ritual.

Bios

Dr. Helen Billinghamurst is a walking artist who makes drawings, paintings, poems and performance in response to site, exploring place-story as an agent in the landscape. She has been studying the 'wolf-lines' through zones of tungsten and china clay quarrying on South Dartmoor since 2013 when she began a series walks across the country for her doctoral research at the University of Plymouth, and has made several collaborative and solo works about the territory.

Dr. Laura Denning is a transdisciplinary artist, often using mark-making and walking as experimental methodologies. Since 2018 she has made work in response to the River Erme, South Devon, through a range of collaborations. Encircling polytemporal entanglements across

species and ecotones, her work aims to draw attention to connectedness across time (including night time) at this site.

Panel 10 - Animal-Plant Studies & Theory (online)

Urban Gardens and Animal Sanctuaries: Making Space for Multispecies Futures

Elizabeth Tavella, University of Chicago, USA

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Contemporary discourses on climate change, mass extinction, and systemic injustices tend to promote narratives of collapse and end-of-the-world scenarios, a sign of epistemic blindness to ways of existing beyond fatalistic futures. The dominance of apocalyptic thinking in current political debates concerning the climate crisis demonstrates a fixation on potential destruction, thus limiting the possibilities for radically changing the social structures and ideologies rooted in white supremacy, heteropatriarchy, corporate power, settler colonialism, and speciesism fueling this crisis. To overcome this sense of hopelessness, this presentation celebrates the potential for (re)emergence from ruins in liberatory spaces, namely animal sanctuaries and urban farms, that bring radical imagination to life and promote transformative socio-ecological change. By bridging the gap between artistic, activist, and academic expressions, this presentation proposes to reconceptualize social justice through an ecological lens that includes nonhuman animals and plants as worldbuilders and agents of change. Ultimately this presentation aims to offer solution-oriented approaches to the current global crises by exploring urban ecologies and creative conceptualizations of community building rooted in practices of care and multispecies kinship.

Keywords: multispecies justice, speculation, vegan studies, kinship, radical futures.

Bio

Elizabeth Tavella is a Postdoctoral Fellow in the Humanities affiliated with the Center for the Study of Gender and Sexuality at the University of Chicago. Elizabeth's work builds on critical animal studies, decolonial methods, and queer ecology to investigate interlinked systems of oppression and power hierarchies from an artistic and cultural perspective. Elizabeth has chapters forthcoming in two edited volumes dedicated to global ecologies and multispecies studies and is finalizing a monograph on spaces of animal confinement, from slaughterhouses to zoos and laboratories. Elizabeth serves on the editorial board of the *Journal for Critical Animal Studies* and is assistant editor of creative writing and art for the European journal *Ecozon@*.

Writing Species Stories When ‘Species’ is in Question

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This paper examines the possibility to reclaim the critical potential of ‘species’ as a concept. It does so by developing the intervention of a feminist environmental narrative inquiry. Arguing that the world as an indistinct mass is not something we can work with, this paper develops a specifically feminist use of ‘species’ as a tool for dissolving distinctions and hierarchies between categories, without losing sight of organisms in their ordinary specificities.

While the world is ongoingly becoming in a “dynamic process of intra-activity” (Barad 2007, 140), the notion of ‘species’ raises questions of how it comes to matter differently for every being. Moreover, it attends to how ‘we’ as humans are entangled and implicated in this. As such, these species stories can evoke an embodied sense of connection and responsibility to our more-than-human world.

Thus, this paper contends that the notion of ‘species’ in feminist environmental stories (Haraway 2003; 2008, Alaimo 2016, Van Dooren 2016) becomes detached from the discourse of taxonomy. Instead, it can be employed as an instrument that breaks down boundaries by uncovering a profound entanglement of all life on earth, while providing the means for a critical way of seeing, respecting, and responding to irreducible differences.

Alaimo, Stacy. *Exposed: environmental politics and pleasures in posthuman times*. Minneapolis: University of Minnesota Press, 2016.

Barad, Karen. *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Durham: Duke University Press, 2007.

Haraway, Donna. *The companion species manifesto: dogs, people, and significant otherness*. Chicago: Prickly Paradigm Press, 2003.

Haraway, Donna. *When species meet*. Minneapolis: University of Minnesota Press, 2008.

Van Dooren, Thom. “Multispecies Studies: Cultivating Arts of Attentiveness.” *Environmental Humanities* 8, no. 1 (2016): 1–23.

Keywords: ecocriticism, (minoritarian) ecology, relationality, entanglement, co-constitution, intra-action, species, multispecies, companion species, trans-corporeality, difference, ethics.

Bio

Ines James is a second-year Research MA student in Gender Studies at Utrecht University. She completed her BA (Honours) in Cultural Sciences at the University of Amsterdam. Her research works across the disciplines of cultural studies, gender studies, philosophy, critical animal studies, and the environmental humanities. Her main interests are in narrative theory, ecocriticism, new materialism, feminist epistemology, post-humanism, ecology, and questions of relationality and entanglement.

Decentering Human Superiority in Civilization

Jennifer Hedges, Kent State University, USA

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James Scott argues that fire is the first hominid tool, thus sparking the Anthropocene. Other scholars, such as Paul Crutzen and Eugene Storemer, for example, claim that the Anthropocene began with the steam engine while others claim it began with slavery, and so on. The basic premise remains among these differences, though, that the environment is dominated and controlled by human beings. I seek to counter this premise slightly by suggesting that it is only what is perceived since human beings in turn rely on that which is domesticated: a domestication loop. The primary tool used by humans to sustain the Anthropocene is domestication and looking closely at the way it functions reveals a decentering of the human/nonhuman dichotomy. This decentering, I argue, can be seen from within the study of plants, animals, and landscapes, focusing on the issue of anthropocentric language.

Keywords: domestication, Anthropocene, communication, (non)human.

Bio

Jennifer Hedges is a current PhD student at Kent State University in the Department of English Literature. Her primary research focuses on places, the Anthropocene, and ecocriticism. Importance is placed upon recognizing and exploring the ways in which humans and nonhumans communicate, specifically in America's Appalachian region. She believes that global problems can often best be alleviated through understanding local places. Her secondary research involves 20th century American literature with emphasis on the absurd, the grotesque, more-than-human entities, and trauma.

Panel 11 - Plant Studies & Culture (online)

Plants Are Movements: Towards An In Motion Understanding of Andean Vegetalities

Veronica S. Lema, CONICET & National University of Cordoba, Argentina

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This presentation will focus on plant species used in the Central South Andes as medicine, fumitory, smoker and ritual agents. Some of them (vilca: *Anadenanthera colubrina* var *cebil*; tabaco, khuru: *Nicotiana* spp, coca: *Erythroxylum coca*) are considered psychoactive by modern science, others are considered medicinal (kuti: *Prosopis strombullifera*) or poisonous (wayruros: seeds of *Erythrina* or *Ormosia*). In some cases they are used in ways that don't take advantage of their active ingredients, and in others are species or organs with no defined use by science. However, they are all important in andean cosmology and ontology since they act to promote different kinds of movements between parts, aspects, sides, stratum or folds of the landscape and the bodies. These movements imply: passage from the a social to the social side of the world and (female) bodies, circulation through different organs or ecological areas, turn or flip bad influences and return them to their origins, among others. This motional understanding of plants involves a reading of their forms and physiology as reflecting (or as an index of) their force. Plant forces are therefore a vital aspect of life in these societies of multiple sentient beings.

Keywords: Argentinean Northwest, medicine, psychoactives, kinetics.

Bio

Verónica S. Lema (PhD) is an anthropologist and archaeologist with experience in ethnobotany. She is a researcher in the National council of scientific and technological research (CONICET) from Argentina and works and teaches in the National University of Cordoba (UNC). She has been working since almost twenty years in the Argentinean Northwest (part of the Central-South Andes) investigating human-plant relationships from archaeological and ethnographical registers. She also has field experience in Bolivia and Perú. She has published several papers in national, regional and international scientific journals and co edited three books (one with an aboriginal community from Jujuy, Argentina).

“Victory Garden” During the Pandemic: Planetary Productivity as Comfort

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In the time of fear and uncertainty, pandemic gardening as a critical practice enables access to self-growing food and brings joyful experiences to people when combating discomfort and stress at home. Reflecting on the collaborative ethnographic project, “Finding Comfort/Discomfort Through Foodways,” (<https://comfortfoodwaysexhibit.wordpress.com>), by the Center of Food and Culture in Ohio, I focus on studying key themes that emerged through ethnographic narratives surrounding divergent gardening practices in relation to people’s surviving experiences. Furthermore, I discuss the recontextualization of comfort in revitalizing gardening practices at home during the pandemic and their interconnections with re-embodiment and the shared experience of humanness. In this paper, I regard food and foodways as mediators to reconnect our bodily experience and further promote peaceful conversations in celebrating all-human cultural diversity. In politics, the framework of Self vs. Others often becomes salient when we are disentangling various relationships among diverse communities. The notion of “planetary productivity,” as I observed during my fieldwork, is referred to as “our” land—this “ourness” rather than “otherness” as a public discourse potentially challenges the normative discussion on separating human groups and human vs. non-human.

Keywords: environmental humanities, coloniality, decolonization, foodways, critical theory, embodiment.

Bio

Minglei Zhang is a doctoral student and instructor of Environmental Communication and Gender Studies in the Department of Communication and Journalism, University of Maine. His research examines the media’s involvement in shaping cultural processes and practices across historical and contemporary contexts, focusing on cultural diversity and exclusion, the public sphere, and memory. He also writes more broadly on digital media and the interdisciplinary development of communication and media studies.

Tree Diversity and its Significance for Neglected Landscapes and Suburban Biodiversity

Jaden Lee, Independent Scholar, USA

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The drivers of tree diversity, which influence biodiversity, have a significant impact on how suburban lawns evolve for the better. This paper will explore this impact, and will also argue for the larger influence of biodiversity on neglected lawns through other research. Previous studies have extracted new applications for modifying existing urban environments. By analyzing existing research about tree diversity, this paper aims to underline the significance of this research and its effects on the currently evolving status of suburban landscapes and environments. By connecting research about the drivers of tree diversity and biodiversity, it is possible to see how the lack of drivers of tree diversity influences neglected landscapes in suburban regions.

Keywords: Tree Diversity, Biodiversity, Suburban landscapes, Ecology.

Bio

Jaden Lee is an independent scholar of environmental sciences and tree biodiversity in suburban regions. He is currently at work on a study of the impact of the drivers of tree diversity on the evolution of suburban landscapes.

Panel 12 - Plant Studies & Literature (in-person)

Digging Down into Nature: Tracing the Image of the ‘bog’ in Two Poems by Seamus Heaney

Dilek Öztürk-Yağcı, Istanbul Technical University, Turkey

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This paper aims to trace the image of the “bog” in two poems by Seamus Heaney, addressing its significance to the human and non-human worlds, as wetlands consisting of dead plant materials. Framed in an eco-critical web permeated with elements of water and earth, Heaney’s bog poems offer multiple layers of meaning subverting the nature-culture dichotomy and drawing attention to their symbiotic relationship. Such take on the bog-lands offers a revision of the image of bogs as places portraying death, darkness, and decay. Rooted in earth and being home to myriads of organisms, Heaney’s bogs, uncannily foster living and offer a way to bottomless, cyclical, eternal life, where human and non-human, living and non-living are all preserved. As I argue, the bogs, in this sense, become means for us to understand and reclaim our relationship to nature and realize the fact that in nature we live with a multitude of life forms around us that finally come to ‘preserve,’ ‘consecrate,’ and ‘eternalize’ us, which the present study endeavours to pinpoint through an analysis of the following poems, “Bogland” (1969) and the “Bog Oak” (1972).

Keywords: Seamus Heaney, bog poems, nature, environment, Bogland, Bog Oak.

Bio

Dr., Dilek Öztürk-Yağcı, graduated from the Department of English Language and Literature, Ankara University (2008). She completed her Master’s Degree in English Literature at Boğaziçi University (2012) with her thesis on narrative presence and the art of storytelling in Samuel Beckett’s drama. She received her Ph.D degree from the English Department of Middle East Technical University (2021) with her dissertation on the spatial dynamics of Brian Friel’s drama. She works as a lecturer at Istanbul Technical University, School of Foreign Languages. Her main interests are contemporary British and Irish drama, contemporary Irish novel, studies of space/place/landscape.

The Posthuman Multi(story)verse in *The Saga of the Swamp Thing*

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Alan Moore, in his graphic narrative *The Saga of the Swamp Thing*, imagines monstrous “plants whose hungry root systems are busily ingesting the mortal remains of Alec Holland ... they eat him ...and they become infected by a powerful consciousness that does not realise it is no longer alive! ... it builds itself a skeleton of wood ... and constructs muscles from supple plant fibre ... It was a plant that thought it was Alec Holland” (48-9). The swamp creature attests to the idea that “the world is a knot in motion” and “becoming is always becoming *with*” (Haraway 6, 244). By concentrating on that monstrous plant-human assemblage, this paper inquires into the posthuman multi(story)verse (PHMSV) in the narrative to draw attention to the interdependence of agencies in the construction of storyworlds. In this knotted multi(story)verse, the human is no longer at the origin or center, instead is the result of the entangled agencies in alternative storyworlds. The seemingly distant storyworlds of Alec Holland and the plants in the swamp merge with each other in the monstrous body of the swamp thing. In this sense, as a challenge to the anthropocentric assumption of the human as autonomous, independent and disembodied subject, the metamorphosed body of the creature discloses the co-existence of, and intra-activity among the various entities.

Keywords: Posthumanism, Posthuman Multi(story)verse, plant and animal studies, monsters.

Bio

Sevda Ayva is a PhD candidate and research assistant at Hacettepe University, Department of English Languages and Literatures since 2014. Her recent research interests are posthumanism, animal studies, disability studies, narratology, ecocriticism and graphic narratives.

Mushrooms in Marvin Bell's "The Book of the Dead Man (Fungi)"

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Besides displaying a fascinatingly rich diversity, fungi play a critical role in sustaining life on Earth. While some are intrigued by their appearance, others are interested in their psychoactive properties, their growth habits; whereas some simply enjoy their distinct taste. Although there has been a growing interest in mushrooms within the recent years, they still remain in the peripheries of human consideration. Fungi, along with "weeds," lichen, bryophytes and bog dwelling plants, can be considered as the vegetal/fungal "Other". An Eco-poetry which enables different ways of seeing and experiencing mushrooms is potent in making fungi more visible. Marvin Bell's poem, "The Book of the Dead Man (Fungi)," entangles mushrooms with different companion beings, and concepts ranging from morel hunting dog companions to the Hiroshima mushroom cloud, which prove generative of a vast and richly inter-connected, multi-species fungal network. The poem enables the divisional boundaries between life and death, thriving and decaying, between mushroom and non-mushroom to dissolve and demonstrates how different tributaries of knowing help create new metaphors, connections and patterns in multispecies story-telling between humans and fungi .

Keywords: Critical Plant Studies, Eco-poetry, Fungi, Marvin Bell.

Bio

Ayşenur Şahingöz works as an English instructor at Yıldız Technical University and is currently enrolled in the PhD programme in English Literature at Boğaziçi University. She completed her Master's thesis titled "The Cross-fertilization of the Botanical and the Literary" under the supervision of Associate Professor Kim Fortuny. Her research interests include Eco-poetry and the interaction of literature and science, with a specific interest in plant and fungi.

Panel 13 - Animal-Plant Studies & Literature (online)

Fluttering Wings and Dancing Daffodils: Becoming Animal, Becoming Plant, and the Encounters of Scattered Ecstasies in William Wordsworth's Poetry

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It is a common ecocritical account that William Wordsworth projected his subjectivity and emotion upon animal and vegetal beings in his poetry and thus deprived the nonhuman beings of their agentic enunciations. This paper endeavors to reinterpret Wordsworth's encounters with the bird and flowers in "The Green Linnet" and "The Daffodils" as affective events of becomings, in which the voice of the poet becomes a liminal inter-rhythm which blurs the subject-object boundary. In doing so, this paper seeks theoretical support from the affect theory along with the concepts of becoming and refrain developed by Gilles Deleuze and Felix Guattari in *A Thousand Plateaus* (1987). As the resounding of a rhythmic pattern which territorializes chaos with its expressive qualities, a refrain is a complexly intermingling field of encounters and resonance wherein bodily movements of the linnet and the daffodils become their own mode of expressions and agentic enunciations. Through analyzing Wordsworth's portrayal of the fuzzy movements of the animal and vegetal beings in the aforementioned poems, this paper argues that the two poems *are* the animal and vegetal refrains per se in which the poet is affectively attuned to the linnet's and daffodils' *worldings* with-in the symphonic milieus.

Keywords: William Wordsworth, Deleuze, Affect, Becoming-animal, Becoming-plant, Refrain.

Bio

Perkus Leung has completed the M.Phil. programme at the Department of English Language and Literature of Hong Kong Shue Yan University. He also received a M.A. in Interdisciplinary Cultural Studies from the same department. His M.Phil. thesis examines the intersection between William Wordsworth's poetry and the emergent affect theory through a Deleuzian lens. His research interests include ecocriticisms, Daoist and Deleuzian philosophies, and the affective reading of Romantic poetry.

Post/Non-human Entanglements in Jeff VanderMeer's *Borne*

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American weird fiction writer Jeff VanderMeer's *Borne* (2017) is a "biotech apocalypse" novel that takes place in the future in an unnamed city controlled by a giant, flying grizzly bear called Mord. The human character of the novel, Rachel, is a scavenger who collects biotech pieces and organisms created and left by the Company, a mysterious tech firm from the pre-apocalypse days. One day, she finds a sea anemone-like creature that is neither animal nor plant, and after naming it Borne, she takes it home. Borne can talk, think, change its appearance at will, and Rachel and her boyfriend, Wick, who is an ex-Company worker, are puzzled by Borne's distinct features that resemble no other organism ever existed. In the post-apocalyptic cityscape, the couple and Borne need to escape from Mord and survive. Considering the biotechnological and posthumanist dispositions of the book, Borne plays a crucial part in the narrative, not only as a narrative agency but also as a non-human entity that renders the relationship between humans and non-humans problematic and worthy of scrutiny. This study will look at how the novel questions anthropomorphic assumptions through Borne's hybrid characteristics, Mord's bestial agency and the concept of non-human intelligence. In the final analysis, Jeff VanderMeer's *Borne* highlights transspecies, becoming, and non-human ethics while revealing how precarious human – non-human relationships are.

Keywords: *Borne*, Mord, new weird, post/non-human, biotechnology.

Bio

Ceren Kuşdemir Özbilek is an instructor of English and a curriculum specialist in the School of Foreign Languages at Yaşar University. She graduated from Ege University, English Language and Literature Department with honours in 2013. She is a PhD candidate in the same department and currently writing her dissertation, funded by TÜBİTAK, on the politics of language and narrative form in James Joyce's novels. She has attended summer schools about Joyce as a scholar and has presented in various national and international conferences. She has also published reviews in *James Joyce Quarterly* and *Dublin James Joyce Journal*. Her academic interests include James Joyce, Irish literature, Marxist literary criticism, science fiction, ecocriticism and philosophy.

The Stray Ewe and the Fern Hollow: Elemental Care in Thomas Hardy's *Far from the Madding Crowd*

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Hardy's novels present perspicuity on the inter-penetrable existence between humans, animals, plants and the environment. In *Far from the Madding Crowd* (1874), Hardy explores the life of the shepherd Gabriel Oak. He is endowed with the talents to tell time through atmospheric phenomena, to understand physiological manifestation of emotions of humans and animals, and to respond accordingly. In presenting the trials of such a figure in the somewhat nostalgic presentation of agricultural conventions, Hardy allows us to see the possibility of redemption through a molecularly intensified awareness of our inherent connection with the sheep, the fern, the dogs, the bees, the horses, etc. Gabriel exhibits great dexterity of caring for sheep and crops, whereas Sergeant Troy shows great dexterity at sword exercise in the hollow of the fern, which is a primordial site of seduction steeped in the fern craze (from late 1830s to 1890s). Their skills at wielding different instruments and knowledge represent their different world views.

The young shepherd dog, after being fed with dead lamb's meat, works too eagerly to drive the flock of 200 ewes down the cliff. This fall dashes Gabriel's pastoral and romantic ambitions. At the end of the novel, Gabriel manages to claim Bathsheba Everdine's hand. In his tortuous process of re-ascent, we experience with them both how the elemental powers of the volatile agricultural and pastoral environment affect human behavior and subjectivity, such as the storm, the honey harvest, the sheep disease, the torrent from the church gargoyles' mouth, and so on.

In reading this morality play-like novel in a way that is informed by current development in environmental humanities, this paper seeks to situate the theoretical attention of critical animal and plant studies in the framework of agriculture as an example of our intimate relationship with the environment in order to bring to bear Hardy's forward insights on a recovery scheme that is elemental and intra-subjective. The result will lead us to reclaim a sense of situated belongingness within this turbulent environment of our own making.

Keywords: Hardy, fern craze, agriculture, intra-subjectivity.

Bio

Ya-feng Wu obtained her M. Phil (Oxford U) and Ph. D. (Glasgow U). She has worked as Professor at Department of Foreign Languages and Literatures, National Taiwan University since 2012. Her research interests include Romanticism, Gothic Fiction, Gothic Architecture, etc. Currently, she is working on Natural History and British Literature, and Long Nineteenth-century East and West Encounter, Critical Plant Studies, etc.

Panel 14 - Animal-Plant Studies & Culture (online)

Of Meat, Plant, and Soil: Multispecies Imaginations of Hong Kong

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This paper analyses a materialist politics of multispecies relations in three ecocritical texts from Hong Kong: Fruit Chan's movie *Hollywood Hong Kong* (2001), Dorothy Tse's short story "Bitter Melon" (2014), and Kwai-Cheung Lo's short story "田在市" ("Farm in the City" 2014). These three narratives express shared anxiety over mainland political control and capitalist development in Hong Kong that damage rural ecology and minority life. Reflecting on the porosity of the body in relation to recent scholarship in multispecies studies, I discuss how these texts evoke fleshy bodies – as meat, plant, and soil – to explore a zone of undecidability between human and nonhuman species and make visible the body's relational materiality that is always in excess of top-down political and economic codes. Chan's movie deploys the corporeal aesthetic of disjuncture, eroticism, and monstrosity to ponder over Hong Kong's unknown future, while Tse's story parallels state penetration and the sexual politics of flesh to shape the city-scape of Hong Kong into a bitter melon of toxic high-rises and haunting memories. Lo's story portrays organic farming and soil integrity to envision multispecies practices in which the body attunes to ecological embeddedness and holistic flourishing. These narratives, I suggest, not only tell multispecies stories of Hong Kong's changing locality, but also the ethical and political challenges and possibilities of actualising a more balanced ecosystem.

Keywords: multispecies, development, farming, corporeality, Hong Kong.

Bio

Dr Emily Yu Zong received her PhD from The University of Queensland, Australia and is currently an assistant professor at the Department of Humanities and Creative Writing, Hong Kong Baptist University. Her research interests include Asian diaspora literature and culture, ethnic ecocriticism, and multispecies storytelling. Her publications appear in *Critique*, *ARIEL*, *ISLE*, *LIT*, *Journal of Postcolonial Writing*, *Journal of Intercultural Studies*, *The Cambridge History of the Australian Novel*, among other venues.

Forests, Flowers, and Flames: Exploring the Potential of Commercial Beekeeping to Support Forest Stewardship in Tasmania

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Commercial honeybee cultivation in Tasmania poses opportunities to support stronger stewardship of forest ecosystems.

Ecologists have conducted a small number of studies to determine the negative impacts of exotic honeybees (*Apis mellifera* L.) on native Tasmanian ecosystems, which produced mixed results. However, researchers have not examined the potential for the honey industry to foster a role of forest stewardship.

In this study, we aim to identify opportunities for commercial beekeepers to incorporate forest stewardship practices in their work. We follow a Tasmanian beekeeper for three weeks during key honey flows and observe several examples of unwitting forest stewardship, which managers could leverage to enhance forest protection.

We identify commercial beekeepers as active advocates to preserve old growth forest, because of its supply of the endemic Leatherwood tree (*Eucryphia lucida*) - a species which contributes up to 70% of the state's honey production. In recent years, climate shifts have exacerbated the severity of bushfires and caused unprecedented burning in rainforest ecosystems, posing further threats to Leatherwood supply. We observe an example of a beekeeper inadvertently assisting with bushfire response, in which a disused forestry track maintained for apiary access enabled firefighters to intercept and extinguish a rainforest fire. We note apiarists possess a unique lens into seasonal ecosystem variations and shifts, with this information embedded in the honey collected by foraging honeybees.

These examples show the potential to improve forest protection through collaboration between beekeepers and forest managers.

Bios

Bonnie Gordon is a practicing landscape architect and researcher currently tutoring at the University of Melbourne. Bonnie's emergent research interests are focused on multispecies justice and its implications for design, just transition, and disaster resilience. Additional interests include design activism and more-than-human solidarity. The outcomes of her work have been presented at conferences in 2018 and 2019, with her research paper exploring flood infrastructure and ecosystem decline published in 2021. She was the 2018 recipient of the Steve Calhoun Travelling Scholarship to undertake research in design for coastal resilience. Bonnie holds degrees of Bachelor of Arts in Creative Writing from RMIT University (Australia), and Master of Landscape Architecture from the University of Melbourne (Australia).

Stanislav Roudavski is an artist, architect and researcher currently working as a Senior Lecturer in Digital Architectural Design at the University of Melbourne. In addition, he is a founding partner of the creative initiatives Elseware and ExLab, and the more-than-human research group Deep Design Lab. Stanislav's research interests include philosophy of ecology, technology, design and architecture; design fiction and conceptual designing; parametric and generative processes in architecture; emergence and self-organisation; complex geometries and digital fabrication; and practice-based research methodologies. The outcomes of his practice and research have been disseminated through multiple publications and international exhibitions including ACADIA, ISEA, FutureEverything and others.

Stanislav holds degrees of Master of Architecture / Master of Fine Arts from the Academy of Arts in St. Petersburg (Russia), Master of Science in Computer-Aided Architectural Design from the University of Strathclyde (UK) and Doctor of Philosophy from the University of Cambridge (UK).

Seeing across Difference, Different Ways of Seeing: A Multi-sited Photovoice Exploration of Human-nature Relationships

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Environmental advocacy photography has tended to rely on simplified and polarised emotions of either *fear* in polarised images of despoiled landscapes or *hope* in the form of pristine wilderness, both reproducing nature/culture divides which are becoming increasingly untenable in the Anthropocene era. Participatory photography, or photovoice has the potential to instead generate diverse locally-grounded images that open up the complexity of human-nature relations. This presentation draws upon photo-stories and lessons learnt from the doctoral action-research project *Portraits of Change*, which explored how photovoice can be adapted to create environmental images both amongst, and between, urban youth in Bangladesh, Australia and China. It uses a relational materialist approach to explore insights from the resulting images, illuminating perspectives on the relationship between visualisation and environmental behaviour, and exploring more-than-human perspectives on the concepts of agency, seeing, and reciprocal support within such behaviours.

Keywords: participatory photography, multi-site ethnography, youth, environmental behaviour change, design research, mixed methods.

Bio

Dr Michael Chew is a participatory action-researcher, photographer and environmentalist whose work explores creativity in social change. He draws from interdisciplinary perspectives with degrees in Participatory Design, Mathematical Physics, Social Theory, Art Photography and Social Ecology. He co-founded grassroots NGOs Friends of Kolkata, and Friends of Bangladesh to run international volunteer programmes and North-South solidarity work, and has run participatory storytelling projects across Asia. After completing a design-based action-research PhD in 2020 exploring how participatory photography can inspire youth environmental behaviour change across cities in Bangladesh, China and Australia, he currently undertaking a Rotary Peace Fellowship at Chulalongkorn University.

Panel 15 – Ecocriticism (in-person)

“The Rule of Names”: An Antidote to Biodiversity Crisis?

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At the edge of the sixth mass extinction, Anthropos continues the quest of “naming the other” with the promise that identifying all the species on Earth will be the main step of assuring their conservation. However, by self-positioning as the only name-giver, Anthropos has only sharpened the human-nonhuman dualism and restricted kinship to only Anthropos-kind. Here, we will argue through the posthumanist theory and systems thinking that Anthropos has forgotten that the true name of the nonhuman can actually exist, in the sense that their agency is not dependent on human perception and domination. Through the ecocritical and postcolonial reading of Ursula K. Le Guin’s short story “The Rule of Names” where she sets the rules of her *Earthsea* realm, we will illustrate that an alternative is possible: being a “name-listener”. In *Earthsea*, the condition of becoming a wizard is to learn the true name of every creature by carefully listening to them, transforming into them and making kin with them - even with the most cthulhu one. Le Guin’s rule of names and her inspiration from Lao Tzu can guide us to understand how becoming a posthuman (a wizard in Le Guin’s vocabulary) can be an antidote to biodiversity crisis.

Keywords: human-nonhuman dualism, Ursula K. Le Guin, Earthsea, ecocriticism, naming, posthumanism, agency.

Bios

Billur Bektaş is a Ph.D. candidate in ecology. She is studying the effect of climate change on alpine ecosystems through experimental ecology. She believes that solutions to the biodiversity crisis are to be found at the crossroads of ecology, environmental humanities and art. She writes at PENTACLE: Posthuman Entanglements of Culture, Literature, and Environment, the first Turkish website dedicated to posthumanities.

Irene Calderón-Sanou is a Ph.D. candidate in ecology. She is studying soil biodiversity networks through environmental DNA in the alpine ecosystems. She has a deep understanding of

plant biodiversity thanks to her botanical work in the French Alps, French Guiana and Costa Rica. She is fascinated by the interconnectedness of the above- and below-ground biodiversity.

Re-writing the Past[oral]: Nature and Mysticism in Süheylâ Artemel's Work

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I intend to excavate an article of comparative poetry (Henry Vaughan and Yunus Emre) while re-contextualizing it in ecological postmodern humanities. The paper offers a new mode of thinking in comparative mystical poetry analysis after a quarter century of the article's publication (1978) in a peer-reviewed journal.

I am of the opinion that ecocriticism and postmodernism are closely related and converge in more ways than the assumed oppositions. The fact that I chose to revive and be inspired by a neglected work of a valuable mentor is in itself a postmodern gesture and serves to draw together not only ecocriticism and postmodernism but also the West and the East of eco-spiritual poetry that can be reframed as pastoral and religious. Martin Vialon argues that Artemel “bridged convergences between Western and Eastern ideas of Pantheism” (2019, 350).

The selected works of Timothy Clark, Kate Rigby, and Serpil Opperman will guide my journey in this comparative analysis. I will reinterpret the article in the light of ecological postmodern thought based on relational ontologies and by focusing on agency. This reframing is perfectly compatible with Artemel's perspectives of Humanities and humanity.

Keywords: ecocriticism, postmodernism, comparative ecospiritual poetry.

Bio

Ozlem Ezer (author, academic, translator) obtained her degrees from Bogazici, METU, and York Universities in English Language and Literature, Women and Gender Studies, respectively. She received grants, scholarships, and invitations from universities and writers' residencies in Sweden, the Netherlands, Germany, Turkey, Canada and Northern Cyprus, among which are University of San Diego, UC Berkeley, and University of Victoria. The foci of her teaching, publications, writing workshops, oral history, and NGO work are women, displaced individuals, and literature.

Sitting in Trees, Cutting them Down: The Disconnect between Economic Reality and Eco-activism in Richard Powers' *The Overstory* and T.C. Boyle's *Friend of the Earth*

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In *The Overstory* and in *A Friend of the Earth*, characters occupy large redwoods so that they would not be felled, with the rationale that to those who wish to destroy these giant trees, human life matters more than plant life, and therefore a human body can protect a tree. The altercations between the loggers and the activists show a divide between the humans who feel a degree of oneness with the natural world and the humans who do not. *The Overstory* goes a step further, including trees as characters in the narrative structure, breaching the plan-human divide. It meaningfully engages with plant life in a way that *A Friend of the Earth* does not, however it too fails when it comes to extrapolating the idea of oneness with nature to aid in changing human behavior or discussing the wider picture, namely our economic and political reality. The current economic system is dictated by market imperatives and neoliberal ideology and not conducive to the wellbeing of humans, animals, or plants; novels need to take a step further and engage with these forces in addition to instilling a sense of care for the environment in the reader.

Keywords: Ecocriticism, neoliberalism, ideology, redwoods, plant studies.

Bio

Teja Šosterič, MA is a doctoral candidate at the Rachel Carson Center for Environment and Society (Ludwig Maximilian University of Munich). Her work at the RCC is centered on climate fiction novels and examines how neoliberal ideology shapes both the content and form of contemporary literary works that engage with the ecological crisis and its material reality. She aims to combine political sciences, history, and literary studies in an eco-Marxist approach to improve our understanding of human responses to the climate emergency.

Panel 16 - Plant Studies & Culture (online)

“Plants and Poaching”

Prudence Gibson, University of NSW, Sydney

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Plant specimens in herbaria reveal hidden stories about how plants are collected, who collects and names them and how past, present and future plant-human relationships might emerge. This presentation seeks to activate the Sydney Botanic Gardens Herbarium by focusing on issues of colonial collecting, classification and naming, on the independent agency of vegetal life, and on how art and counter-narratives can re-value plant archives and mediate difficult climate change, biodiversity and decolonising stories.

Human-plant relations remain embedded in power structures that do not support the vitality and value of the vegetal world. In fact, there are new activities that continue to cause violation and violence towards plant life. Drawing on non-mastery theories of Julietta Singh and Michael Taussig and my own work in critical feminist plant studies, this paper attends to the ongoing neo-colonial problem of plant poaching.

Keywords: Plant Studies, decolonising, non-mastery, plant poaching, bioprospecting.

Bio

Dr Prudence Gibson is author of the 2018 monograph, *The Plant Contract*, which is part of the Brill Critical Plant Studies series, edited by Michael Marder. She is an academic at the School of Art and Design, University of NSW, Sydney, and Lead Investigator of an Australian Research Council grant in partnership with Sydney’s Royal Botanic Gardens Herbarium. Her recent books are *Janet Laurence: The Pharmacy of Plants* (NewSouth Publishing 2015), *Covert Plants: Vegetal Consciousness and Agency in an Anthropocentric World*, Punctum 2018 and her forthcoming book, *The Herbarium and Me* will be published by NewSouth Publishing in March 2023. She co-writes and co-edits with fellow plant colleagues such as Monica Gagliano (Australia), Catriona Sandilands (Canada) and Sharon Willoughby (Kew Gardens, London).

Three Extinctions and Their Figures of Future Co-existence: A Paddy's Perspective In Mao Chenyu's *Becoming Father*

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Where to draw the social and biological lines of extinction and how may our answers affect future modes of co-existence for all beings? *Becoming Father* (2020), a video by Chinese artist and farmer Mao Chenyu, unfolds the questions from a tripartite perspective of paddies.

The endemic paddy in the cloistered Shennongjia forest has lost evolvability to the besieging industrial agriculture. The fate it shares with its indigenous conserver exemplifies an extinction of socioecological interactions that precedes physical deaths. Genetically engineered paddies are decoupling speciation – a mechanism crucial for plant biodiversity and flourishing – from sexual reproduction, symbolically announcing the extinction of fatherhood. Future paddies fed by biochemistry, seed coding, and automatized farming will fuse the living and the nonliving, precluding the end of biotic forms of existence.

I argue that, beyond tapping into the ethics of human-induced evolutionary acceleration by thinking of extinctions, *Becoming Father* turns the rhetoric of annihilation into speculative frameworks for future co-existence. My presentation explores this futurity through three figures Mao summons: the neo-shaman channelling the local with the Anthropocene, the interspecies kin assembling at the end of heteronormality and androcentrism, and the geomancer animating geological and spectral agencies in the nonliving and the afterlives of beings.

Keywords: Agriculture technology, transgenic rice, Anthropocene necropolitics, emerging indigeneities, future imaginaries, East Asian metaphysics.

Bio

LIU Mankun is a writer of contemporary art history and criticism. Her PhD research studies art practices that foreground the diverging geopolitics and conceptual multiplicity of indigeneity in East Asia. It attends to how cohabitants of local ecologies, including humans, other-than-human species, abiotic matters, and spiritual beings, shape together indigeneities and aesthetics beyond human politics.

Liu holds a Bachelor of Arts in Fine Arts from the Chinese University of Hong Kong and an Mphil in Visual Arts from the Academy of Visual Arts, Hong Kong Baptist University. She co-organized and presented at the conference “Art and Critical Ecologies: Multiscalar Engagements.”

More Than Just Metaphors: Discovering A Particular Role of Plants in The Gospels

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Plants are more present in the Gospels than animals. Their presence, although discrete, is important, intense and particular. Even if, first of all, they are used as metaphors illustrating the teaching of Jesus, the way they are presented goes far beyond the usual metaphorical action. Jesus' teaching is woven through beautiful images, or even stories, of plants (sprouting seeds, growing trees, enchanting flowers, whitening fields). They involve, appeal, delight, open new horizons, often creating a specific atmosphere, adding to intellectual discourse a sensual flavor and leading directly to a concrete, existential experience. Moreover, the plants in the Gospel quite often indicate and witness intimate, spiritual moments, decisive for someone's spiritual growth (Natanael under the fig tree, Zacchaeus on the sycamore tree, Jesus as the vine). All this means that their role in Jesus' teaching is not just technically metaphorical. They also somehow shape the relationship of his listeners to God and his Kingdom.

Bio

Bernard Łukasz Sawicki (Pontifical Athenaeum Sant'Anselmo, Faculty of Theology), a monk of Benedictine Abbey in Tyniec (Cracow, Poland), MA (theory of music, piano), Doctor of Sacred Theology, associated professor in the Faculty of Theology at the Pontifical Athenaeum Sant'Anselmo in Rome and visiting professor at the Pontifical Institute of Spiritual Theology Teresianum in Rome. The main fields of interest: the dialog between theology/spirituality and culture/art, monasticism, music, philosophy of art. Author of several books and around ninety articles.

Panel 17 - Animal Studies & Culture (online)

The Birth of Modern Zoo in the Ottoman Empire: Edvarado Montenegro's Animal Collection

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Ottoman sultans historically had animal collections (menageries) like other emperors. Wild animals such as lion, tiger, leopard and elephant were considered as symbols of the sultan's power, whereas some animals such as rabbits appeared in palace gardens to satisfy the hunting 'pleasures' or to improve the hunting skills of sultans and princes. These animal collections can actually be seen as predecessors of modern zoos. Indeed, animals in the palace gardens in the Ottoman Empire and many other countries formed the core of modern zoos. However, as the subject of this presentation, modern zoos which were created in the 19th century were different from imperial menageries in various ways. First of all, unlike historical menageries where the animals were brought out to public sphere when the emperor desired –which mostly served as a power display–, modern zoos were animal collections that were publicly exhibited and thus could readily be seen by ordinary people for a certain fee. In a sense, animals in modern zoos have become part of the capitalist world as visual commodities. The arrival of Edvarado Montenegro, a Spanish merchant, at the Ottoman capital in August 1892 together with thirty-six wild animals provides us a good example for following the early traces of commoditization of captive animals in late Ottoman Empire. Furthermore, Edvarado Montenegro's attempt to open up a modern zoo was an important example of such civil undertaking in the empire. Based on archival documents, this study aims to contribute to the recently developing field of environmental history in Ottoman historiography, as well as critical animal studies.

Keywords: Human-animal relationship in the late Ottoman Empire, modern zoo, captive animals, animal as spectacle.

Bio

Deniz Dölek- Sever is currently an assistant professor at the Department of History, Zonguldak Bülent Ecevit University. Previously, she worked as a research assistant at Middle East Technical University (METU) (2005-2015) and was a visiting researcher at Georgetown University, Washington DC (2012-2013). She received her Ph.D. degree in history at METU in 2015. Alongside several articles published in international academic journals, her book entitled *Istanbul's Great War* came out in 2018. Between 2020-2021, she carried out a postdoc

project titled “Environmental History from a Legal Perspective: Regulations on Animal Theft in the Late Ottoman Empire” at the Department of History, METU.

Plant and Animal Memorials: Discourses of Gendered Heroism in Plants and Animals

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In this paper, I intend to criticize that heroism is gendered in the ethical discourse of plant and animal memorials in two parts.

The first part shows the gendered meanings of ‘tree memorial’ and ‘animal memorial.’ An animal could render meritorious service to humanity whereas a tree could not, even if, from the ecological point of view, a tree participates in keeping ecological balance. For this reason, a tree memorial is a silent witness to human feats or a surviving heroine of historical time whereas an animal’s memorial is a direct monument to his own virtue and accomplishment.

The second part shows the gendering of heroic service between the active, visible role that is politically validated and the passive, invisible roles. In the 1939 killing of zoo animals by the Nazis in the Warsaw Zoo, Jan and Antonina Zabinski were extolled in the roster of Yad Vashem whereas the animals who were killed but whose vacated cages were used as hiding spaces for the Jews were not recognized.

Bio

Mira Reyes is a Ph.D. candidate and served as academic researcher in the University of Pardubice Centre for Ethics, Czech Republic. She is writing a thesis entitled “Otherwise than Anthropocentrism: Levinas Face-to-Face with the Animal.” She did her masters in philosophy at the Ateneo de Manila University. In the past, she was elected to the board of the Philosophical Association of the Philippines for three terms. She also received study scholarships from the University of Fribourg, Switzerland and from the Animal Studies Institute of the University of Illinois-Urbana Champaign.

Lunacy, Normalcy and Cleverness in an Animal Shelter

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My paper investigates local emic notions of lunacy, normalcy, and cleverness in a Southern-Hungarian animal shelter setting. I will argue that local notions on the mental qualities of animals can sometimes form the basis of human-animal relationships. I think that there is a continuum of animal thinking capacity from lunacy through normalcy to cleverness which informs the strategies of animal care. There is a traditional focus in animal shelter ethnography on emotions, for example, on the emotions and moral conflicts that animal shelter workers go through in doing animal euthanasia, or on the creation of animal personhood, especially on the ascription of an always good, a priori positive animal personhood. I will deviate from these important scholarly approaches, as the central theme of my paper will focus on animal cognition, and the importance of caretakers' idea of animal lunacy, normalcy, and cleverness in deconstructing, or maintaining and building social relationships with animals. In the final part of my paper, I will also examine how these categories are applied to other humans as well, to society in general, and the anthropologist himself.

Keywords: Animal cognition, animal shelter ethnography, domestication.

Bio

Zoltán Bartók is a graduate student of cultural anthropology at the University of Pécs, Faculty of Humanities and Social Sciences, Interdisciplinary Doctorate School. Since September 2021, he has been conducting anthropological fieldwork in a small animal shelter in Southern Hungary. His main research interest concerns the different perspectives animal caretakers and shelter volunteers have on animal emotionality, cognition, and personhood and the unique ways they enter into relationships with animals.

Panel 18 - Animal-Plant Studies & Culture (in-person)

Kin-centric Attunement, Earth Systems Science, and the Crime of Ecocide

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The ideological separation of human beings from other forms of life is not a natural or inevitable occurrence. In an essay on human narcissism, Freud, remarking on the devastating impact of Darwin on human exceptionalism, comments that indigenous people were never under any such delusion. Freud thereby notes a confluence that is only beginning to gain recognition—that indigenous knowledge and modern science can, together, illuminate the relational ontology of planetary life. Enrique Salmón (2000) terms the indigenous principle of mutuality “kincentricity,” and introduces the Rarámuri (Mexico) term *íwígara* to describe the “shared breath” of all life in its complexity and harmony; to negate the principle of kinship is to snuff out the breath of life. Earth Systems Science, for which the biosphere, hydrosphere, cryosphere, atmosphere, and lithosphere interpenetrate as a “single, self-regulating system,” also posits relationality as the basis of planetary life, and warn that anthropogenic stresses have thrown the Earth into a “no-analogue state” (Amsterdam Declaration, 2001). Both epistemologies view attunement to relationality, or kincentricity with animals, plants, and the ecosystems that sustain them, as essential to the continuity of life, and both deeply inform the recent (2021) definition of “ecocide” as a crime against peace. Such a potent coalition of complementary knowledge, I argue, can reconfigure the meaning of crime—and of protection—in an age of anthropogenic mass extinction.

Keywords: Ecocide, Indigenous knowledge, kincentricity, Earth Systems Science, Anthropocene, green criminology.

Bio

Wendy Wiseman is affiliate faculty at University of California Santa Barbara in Religious Studies and is currently editing a volume with Burak Kesgin titled *Bearing Witness: Animal Loss in the Anthropocene*. She writes on justice, the Anthropocene, and classical tragedy, and lives in Istanbul.

An Exploration of *The Book of Dede Korkut* from the Perspective of Critical Animal Studies

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Underpinning the exigency of raising awareness about the rights and liberation of animals, critical animal studies propounds innovational changes by interrogating the conventional dualistic ideologies which have legitimated the exploitation of animals by means of creating irreconcilable divisions between humans and animals. Developing an interdisciplinary approach to the issue of animals, critical animal studies is concerned with representation of animals in politics, science, culture, media, and literature as silenced and estranged objects of human interests. On that account, metaphoric and symbolic representation of animals in literature, diminishing the material existence of animals into abstract conceptualizations are stringently repudiated by critical animal studies which ascribes agency to animals and aims to decentralize human subject as the only privileged concern of literary sphere which is turned into an intersecting space of inter-species engagement.

Accordingly, *The Book of Dede Korkut*, a medieval Turkic epic, is a uniquely distinguished piece of Turkish literature, reflecting the evolution of Turkish cultural heritage that extends back to Turks' pre-Islamic shamanistic traditions in Central Asia. Depicting animals as self-conscious agential beings, *The Book of Dede Korkut* comprises a detailed account of Oghuz Turks' nomadic lifestyle which is deeply immersed in humans' intimate kinship ties with non-human animals as identical partners who share common cultural and ethical values. In this regard, an evaluation of *The Book of Dede Korkut* from the perspective of critical animal studies, which is the main purpose of this study, will provide a better insight into humans' spiritual connectedness to animals by bonds of affinity and companionship in the epic which presents a guiding model for the contemporary age of the Anthropocene in which the prioritized human concerns constitute the greatest threat to the proliferation of nonhuman species.

Keywords: Animals, Critical Animal Studies, *The Book of Dede Korkut*, Turkic epic.

Bio

She was graduated from English Language and Literature Department at Gaziantep University in 2000. She took her MA degree at Hacettepe University with her thesis titled as "The Ecocritical Study of Ted Hughes's Later Poetry". She completed her Doctoral Dissertation titled as "The Making of Afro-Caribbean Consciousness and Identity in the Poetry of Linton Kwesi Johnson, David Dabydeen and Fred D'Aguiar" at Hacettepe University in 2009. She worked at Hacettepe University as a research assistant between the years 2002-2010, and as an assistant professor at

Kirikkale University between 2010-2013. She pursues her academic studies as an independent researcher.

Border necroecologies: Animals, Plants, and Necropolitics of Environment

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During the so-called European migrant crisis, the Hungarian Defense Force in 2015 built a concertina razor wire barrier on borders with Serbia and Croatia. The barrier was constructed to be 4 meters tall with an outer fence made of three rows of razor wire and a second barrier behind it that was 3.5 meters tall. As soon as October 19 2015 there was news of animals being killed by the razor wire fence. The text “HORROR: The first victims of razor wire on the border with Hungary are – ANIMALS!” includes disturbing photographs taken at the site showing the bloodied bodies of deer caught in razor wire found at Luča, near the Croatian-Hungarian border. Five days later, news appeared in online Serbian media - “Hungarian wire on borders kills wild animals” – where we find out that the hunting ground of Kozara is a centuries old habitat of deer, jackals, wild boars, and foxes. While these reports show images of mutilated animal bodies and are exclusively concerned with large mammal species, one can assume that restriction of movement of these species also affects plants in the longer run, as most of these animals are also known to spread the plant seeds with their movement across the state borders. Although the main intention behind building the border barriers was to halt the movement of human bodies, the long razor wire barrier has necro-effects on nonhuman beings too. Necropolitical control of the refugees is just one aspect of a much broader necroecological shaping of the environment. Government via death and maiming is not reserved for humans – both human and nonhuman animals and plants are subjects of necropower and necroecological technologies.

Keywords: Necroecology, necropolitics, migrant crisis, Serbia, Hungary, border.

Bio

Andrija Filipović is Associate Professor of Philosophy and Art & Media Theory at the Faculty of Media and Communications in Belgrade. They are the author of *Ars ahumana: Anthropocene ontographies in the 21st century art and culture* (2021), *Conditio ahumana: Immanence and the ahuman in the Anthropocene* (2019), and monographs on Brian Massumi (2016) and Gilles Deleuze (2015). Their articles appeared in *Sexualities*, *The Comparatist*, *Contemporary Social Science*, *NORMA*, and a number of edited volumes. Their research interests include environmental humanities, queer theory, and contemporary continental philosophy. They are Executive Editor of *AM: Journal of Art and Media Studies*.

Panel 19 - Animal-Plant Studies & Literature (online)

Nonhuman Entanglements in Adam Roberts's *Bête* (2014) and *By Light Alone* (2012)

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Adam Roberts, a science fiction (sf) author and theorist, has argued that sf can “provide a symbolic grammar for articulating the perspectives of normally marginalized discourses [...] and alternative ideologies” (28). Theorists like Joan Gordon and Katherine E. Bishop have located this claim specifically within critical animal studies and critical plant studies respectively, arguing that animals and plants in sf can “transform our attitudes towards morality, politics, economics, and cultural life at large” (Bishop 4-5). This presentation will therefore argue that sf is the perfect staging ground for analyzing the sociopolitical impacts of nonhuman entanglements.

It will focus on two sf novels: Adam Roberts's own *Bête* (2014) and *By Light Alone* (2012). In the former, an implanted chip allows animals to speak, while in the latter, a technology called New Hair allows humans to photosynthesize. The hybridity of the human-like animals and plant-like humans in these novels tells a story not only about multispecies entanglements, but also illuminates the webs of power and privilege undergirding humans' social, political, and legal systems, both in the novels and in the real world. Through close readings, the presentation will argue that technological innovations cannot create just futures without an accompanying intersectional, multispecies ethics.

Keywords: critical plant studies, critical animal studies, Adam Roberts, science fiction, technological innovations, multispecies ethics.

Bio

Nora Castle is a PhD candidate in the Department of English and Comparative Literary Studies at the University of Warwick, UK. Her project focuses on food futures and environmental emergency in contemporary speculative fiction. Nora is on the editorial board of *Exchanges: The Interdisciplinary Research Journal*, and is co-editor of two upcoming special issues: ‘Animal Futurity’ (*Green Letters*, Jan/Feb 2022) and ‘Food Futures’ (*Science Fiction Studies*, July 2022). Her recent publications include a chapter on Sixth Extinction cannibalism novels (in *Interdisciplinary Essays on Cannibalism*, Routledge, 2021) and on food technology and intersectional ecofeminism (in *Technologies of Feminist SF*, Palgrave, forthcoming).

Ecocriticism as a Key in the Analysis of Flora and Fauna in Contemporary Scandinavian Fantasy

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My paper supports the idea that fantasy novels written for children and young adult people are crucial to give our growing generations the ecological expertise to face environmental challenges. It is then important to look at what views of nature are actually conveyed in them, involving a pure dissemination of knowledge about animal and plants. I chose to analyze the novel *Odinsbarn* (Odin's Child, 2013) by Siri Pettersen by giving meaning to what message lies in it with regard to nature, basing my analysis on ecocriticism and ecofeminism. In this fantasy novel nature is gradually transformed into an educator, until the gap between humans and nature becomes intangible and indistinct. Literature can certainly influence our behavior and our attitudes towards nature in real life; however, at the same time every cultural work is always the result of human actions and ideas. My analysis is therefore conducted following two imaginary axes in which cultural expressions can be discussed in relation to a vertical *continuum* that passes from a celebration to a problematization of nature, and to a horizontal *continuum* that goes from an anthropocentric to an ecocentric view, which emphasizes the intrinsic value of the interrelationships between humans and non-humans.

Keywords: YA novels, contemporary Scandinavian literature, ecocriticism, ecofeminism, flora and fauna.

Bio

Recent graduate in European and Extra-European Languages and Literatures at University of Milan. I am interested in environmental issues and the ongoing crisis of the planet, and in deepening all aspects of a possible link between humanities and ecological issues (mainly ecocriticism). I spent a period abroad funded by Western Norway University of Applied Sciences, taking part at the largest research project 'Nature in Children's Culture'. I was then the only student to take part, as a panelist, at the first workshop organized by the Ecocritical Network for Scandinavian Studies. My next goal is to apply for a doctoral position.

Cats, roaches, orchids: Sur(-)vival and Future Care in Ken Bugul's *Cacophonie*

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Ken Bugul's novel *Cacophonie* (2013) explores how to sur-vive—how to live and die well—in a damaged, but living world. This paper will offer literary analysis rooted in permaculture and ecofeminism and will focus on Bugul's literary craft of worlding, reworlding and unworlding in the company of significant others. The narrative of Bugul's human protagonist, Sali, is critically entangled with the narratives of a roach, a cat, and an orchid. My examination of this assemblage in *Cacophonie* will follow selected literary and extra-literary traces of these beings, seizing upon a serendipitous connection between Donna Haraway's string figures, commonly known as the game cat's cradle, and orchids. It will also consider how this assemblage is tied to trees, a companion species that is ever-present in the greater body of Bugul's work. It will ultimately argue that *Cacophonie* is a narrative of future care that honors the dead while creating the conditions for worlds to come.

Keywords: Assemblage, ecofeminism, survival, companion species, future care.

Bio

Jamie Herd defended her dissertation, *Writing to Nourish: An Ecofeminist and Permacultural Perspective on Works by Marie Ndiaye, Jamaica Kincaid and Ken Bugul*, in March 2022 at the University of Paris 8. Her research examines the connections between literature, agriculture and food from a feminist perspective. She affiliated with the research lab LEGS and is a proud member of the Feminist Readings Network. She is also a certified permaculturist, a teacher and translator who holds an M.A. in literary studies from UQAM.

Panel 20 - Animal-Plant Studies & Culture (online)

Entangled Ghosts of Meijndel: The Story of the Dutch Alcon Blue Butterfly

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This presentation explores the problem of the invisible loss of animal-plant collaborations by tracing the story of the Dutch Alcon Blue butterfly. Initially identified as an endemic species, this butterfly lived in coastal dunes (Meijndel) and was dependent on its host plant, the cross gentian, and an unidentified species of ant. Critiquing the documentation of the butterfly's extinction in 1979, I argue that the scientific discourse on this butterfly echoes an anthropocentric perspective which focusses on individual species for conservation rather than local species entanglements. Advocating the need to approach each species within its ecological context involving both plants and animals, I argue that the butterfly still roams the landscape as a 'ghost,' its absence tangible in severed collaborations.

The butterfly's extinction has recently been discredited, as it was discovered to have been an ecotype rather than subspecies of Alcon blue, rendering its disappearance scientifically meaningless. However, the story of the butterfly is still materially tangible in the landscape, with its pale blue wings reflected in the cross gentian's flowers. Urging attention to such reminders, I argue that the scientific terminology on extinction should not be taken for granted. For whether the Alcon Blue is globally extinct or not, the ecosystem of Meijndel remains impoverished by the disappearance of cross gentian, butterfly, and ant collaboration.

Keywords: extinction, animal-plant collaborations, conservation, Netherlands.

Bio

Rosanne van der Voet is a PhD candidate in Creative Writing at the University of Sheffield. Her research explores what kinds of stories and writing styles can make the environmental crisis of the oceans tangible, with a particular focus on the coast of South Holland. Against the theoretical background of material ecocriticism, she is developing a writing technique which aims to bring this field as situated phenomenology into practice. Her work can be found in journals such as *Book 2.0*, *The York Journal*, and the blog of Sheffield Animal Studies Research Centre.

“Down Came the Pumpkins Cajun Roof and All”: A Closer Reading of Plants in Narratives of Human-Elephant Conflict

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The term “human-elephant conflict” (HEC) presents the phenomenon as an oppositional encounter between two species. The framing of the encounter as “conflict” has been critiqued as a misnomer for both anthropomorphizing elephants as purposeful antagonists and for masking the broader socio-economic context that gives rise to the phenomenon. In this paper, I argue that the term also fails to recognize that HEC is a broader multi-species encounter that arises from human, elephant, and plant entanglements. Plant life is frequently mentioned in HEC narratives as measurable evidence of the economic cost of HEC and subsumed under the broad category of “crops”. Through close readings of HEC narratives from Sri Lanka, I examine the role of plant life in HEC, the implications of overlooking this ubiquitous presence in framing HEC and the ways in which plants contribute to the construction of elephants as simultaneously charismatic, endangered megafauna and destructive pests. Bringing plant life to the foreground enables a broader ecological vision and complicates the simplistic provision of purely technical solutions to HEC.

Keywords: Elephants, human-elephant conflict, plants, crop depredation, Sri Lanka.

Bio

Thakshala Tissera is a PhD candidate at the Department of English, University of Massachusetts Amherst. While broadly interested in the environmental humanities, animal studies and postcolonial studies, her doctoral research engages with narratives of Asian elephants and the implication of the species in socio-political and economic networks.

Rethinking transcendental style from Bresson to Schrader: ecological crisis and the (in)conspicuous nature of the nonhuman in *First Reformed* (2017)

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This paper considers Paul Schrader's film *First Reformed* (2017) in relation to ecological crisis and the nonhuman world. Throughout the film, Schrader incorporates what he calls "transcendental style" - developed in part from an engagement with the films of Robert Bresson - into the film's aesthetics in order to articulate non-anthropocentric considerations of the planet. Thinking alongside ecocritical scholars such as Timothy Morton and Michael Marder, I engage in a rethinking of Schrader's transcendental style in order to trace how *First Reformed* mediates a fraught relation between the transcendental and the immanent amidst twenty-first century America's response to the climate crisis and its effects on the "natural world". I consider the film's depiction of the materiality of nonhuman life, such as vegetal life, despite its seeming inconspicuousness when viewed against the ostensibly anthropocentric focus of transcendental style. I suggest that the film's aesthetics open up a space for the environment's sentience to come to the fore, in turn allowing us to enter into a dialogic relation with the film's communicatory strategies such that we might then attend to questions regarding our ecological relationality with the nonhuman world.

Keywords: climate crisis, film, ecocriticism, transcendence, nonhuman, anthropocentrism.

Bio

Karim is a PhD student at the University of Cambridge's Centre for Film and Screen. His doctoral research focuses primarily on questions of ecological relationality and the politics of community in the Anthropocene, as mediated in contemporary American and European film and television. He is particularly interested in drawing connections between film, neoliberal capitalism, ecologies, environmental crisis, animal studies, critical theory, and posthumanist and new materialist discourses.

Panel 21 - Panel on Veganism 1 (in-person)

Margaret Atwood's Dairyscape

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The fiction of Margaret Atwood has become something of a mainstay in literary animal studies and vegan studies in recent years. While largely dismissive of vegetarianism and veganism as responses to an environmentally imperilled world, Atwood's work has provided much food for thought for scholars interested in gender and animals, with her work frequently linking questions of female disempowerment to animal slaughter, meat-eating, and disordered eating. While much has been written on Atwood's interest in meat (see, for example, Jovian Parry, and Susan McHugh) and, more recently, on her use of egg-based metaphors (see Maria Christou), this paper considers the vast smorgasbord of dairy-based language that saturates her oeuvre. I argue that milk, cheese, and butter appear in Atwood's fiction with an almost comic absurdity, with dairy employed as a metaphor for, variously: female sexuality, female reproduction, bodily decay, male power, concerns about modern living and urbanisation, and a nostalgia for an imagined past pastoral idyll. Dairy further comes to coalesce as a seemingly meaningless descriptive signifier for everything from clothing to the weather. Such dairy metaphors--considered as a central representational web across over eighteen novels, written over a fifty-year period--creates an unstable constellation whereby dairy's endlessly proliferating representational functions sees it increasingly come to mean nothing at all. Cheese, milk, and butter come to function as seemingly empty signifiers ready to be drawn into all number of discussions. Beyond Carol J. Adams's assertion of the necessity of recovering the "absent referent" cows lost behind these dairy metaphors, I consider what we might gain from simply skimming the surface of Atwood's dairy language. Drawing on my prior theorisation of "vegan camp" I think about what we might gain from thinking about the surface descriptions of dairy, as an unstable referent around which human meaning coalesces.

Keywords: vegan studies; vegan theory; Margaret Atwood; contemporary fiction; dairy products; food studies.

Bio

Emelia Quinn (University of Amsterdam) recently completed her DPhil, titled *The Monstrous Vegan: Reading Veganism in Literature, 1818 to Present*, at the University of Oxford. A native of London, she taught at the University of Birmingham before coming to Amsterdam. Her interests in vegan theory, animal studies, queer theory and postcolonial literature are reflected in recent

publications in the *Journal of Commonwealth Literature and Society & Animals*, with further work forthcoming in *PMLA*. She co-edited the book *Thinking Veganism in Literature and Culture: Towards a Vegan Theory* (Palgrave Macmillan, 2018). Dr Quinn will be teaching established courses on academic writing and nineteenth-century literature. She will also have responsibility for two new courses that reflect the department's focus on English as a world language: Literature, Empire and the Postcolonial World and Contemporary World Literature.

Thinking it Together with Jonathan Swift's *A Modest Proposal* : Moral Value of Animals and Vegan Rhetoric

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Jonathan Swift published his superb satire *A Modest Proposal* in 1729 over the long-term political dissension between the Catholic Irish and the Protestant English. His definitely not modest proposal invited the English to consider having Irish babies as new fancy “meat” at their homes, which is eventually presented to be a solution for both sides. Since Swift believed that this was literally what the English had been already doing to the Irish as result of all the depriving policies, his grotesque offer thus meant to reflect their monstrous behavior and almost systematic cruelty. In this paper, I will take the walk with Swift's adept parody and recontextualize it within the discussion of the moral value of animals. At one level, Swift's text shocks the reader by treating “human baby meat” as other animals' meat and indicating that this is an end to the Irish overpopulation and their consequential suffering. This immediately echoes the abusive, cruel, and speciesist nonvegan practices of human beings against the animals and their claims about so-called cultural justifications for abusing animals. I will present the Swiftian mode as an earlier example to work with in order to build contemporary vegan rhetoric—mostly accused of its harsh attacks—around the idea that veganism has every right to take rather a poignant stance against the animal abusers and remind them of the moral imperative of becoming vegan.

Keywords: Veganism, vegan rhetoric, Jonathan Swift, *The Modest Proposal*.

Bio

Gülşah Göçmen is Assistant Professor in the Department of Western Languages and Literatures, Aksaray University, Turkey. Her Ph.D. centers on the modernist sense of place in the works of E. M. Forster, D. H. Lawrence, and Virginia Woolf. Among Göçmen's recent publications are a book chapter titled “Urban Ecologies/Urbanatures of İstanbul in Contemporary Turkish Novel” in *Turkish Ecocriticism From Neolithic to Contemporary Timescapes* (Lexington, 2021), and a co-authored article titled “Nostalgic (Re)visions of Englishness in Merchant Ivory's Adaptation of Kazuo Ishiguro's *The Remains of the Day*” (*Journal of Language, Literature and Culture*, 2021). She is an advisory board member of the Environmental Humanities Center at Cappadocia University. She is currently working on the Turkish translation of Carol J. Adams and Josephine Donovan's co-edited collection *Animals and Women: Feminist Theoretical Explanations* (Duke University Press, 1995).

“Betrayed by Food”: The Perception of Body as Flesh in Sara Suleri’s “Meatless Days”

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This paper aims to discuss Sara Suleri’s essay “Meatless Days” as an account of her recognition that consumption of meat is burying someone else’s body in yours. In this particular chapter, Suleri’s narrator goes through traumatic enlightenment as she realises that most of her meat consumption consists of a grim part of an animal’s body. She is appalled when she finds out that *kapura* is the reproductive organs, kidneys make pee, and shortly she finds it hard to explain how cow milk finds its way from the nipples of an animal to a bottle. Knowing the flavour of each part of the anatomy leads her to acknowledge the food/body relationship, and to label the previous components of her nutrition as “gastronomic wrongs.” The title of her work comes from the historical “meatless days” in Pakistan that denotes a government decree forbidding meat sale two days a week to ensure the sustainability of the meat industry. Suleri’s observation of this historical detail illustrates that the regulation had nothing to do with stopping animal cruelty even though fleetingly, rather it was a decision to ensure the supply of meat for carnivorous days. Suleri’s description of meaty days full of bloodshed on the streets and images of animal entrails clarifies her oppositional stance in matters of animal exploitation. Apart from the former postcolonial analyses, the work, with its exploration of a narrator that questions the ethics of animal consumption, lends itself to a vegan reading.

Keywords: Sara Suleri, “Meatless Days”, animal exploitation, ethics, vegan reading.

Bio

Özlem Özmen Akdoğan is Assistant Professor in the Department of Translation and Interpreting in English, Muğla Sıtkı Koçman University, Turkey. She completed her PhD in English at Hacettepe University on the twentieth-century re-writings of Shakespeare’s plays. Her recent work includes a co-authored article titled “Nostalgic (Re)visions of Englishness in Merchant Ivory’s Adaptation of Kazuo Ishiguro’s *The Remains of the Day*” (*Journal of Language, Literature and Culture*, 2021), another co-authored article titled “Animal Studies in Contemporary British Drama: The Divide Between Stef Smith’s Non-Human and *Human Animals*” (*International Journal of Human Studies*), and a book chapter titled “Repurposing Shakespeare’s Plays in Twenty-First Century Adaptations” published in *Translating Renaissance Experience* (Eds. Anja Müller-Wood, Tymon Adamczewski and Patrick Gill). Her fields of research include Shakespeare adaptations, political drama, feminist drama and animal studies.

Thinking Veganism with Heidegger: Veganism as a New Mode of Being

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Veganism has increasingly been recognized as a social justice movement that responds to and calls into question the staggering violence prevailing in the industrial farms where maximum production with minimum cost holds sway at the cost of the lives of innumerable nonhuman animals. The anthropocentric attitude that undergirds such factory farming industries equipped with modern technology have reduced animals entirely to their use value (i.e. food) for humans and thus systematically precluded them from appearing to be anything other than a mere source of sustenance. This reductive approach to animals, or nature in general, is a consequence of, what we might term after Heidegger, our technological mode of being which prevents us from seeing animals (especially those animals continually exploited and harvested in agribusinesses) as they are. Our technological being as the site where the world is revealed to us almost always views animals (and nature) in terms that primarily render them only instrumentally valuable. In this paper, I discuss veganism as a potential new mode of being that should impugn and supplant the deeply-seated technological one because I argue it has the capacity to not only cherish but also go well beyond the Heideggerian call to dwell poetically by encouraging us to dwell first and foremost ethically.

Keywords: veganism, Heidegger, being, dwelling, ethics.

Bio

Hakan Yılmaz is Assistant Professor in the Department of Western Languages and Literatures, Burdur Mehmet Akif Ersoy University, Turkey. He completed his Ph.D. in English at Hacettepe University, Turkey. In his dissertation, he studied the encounters between the self and others in the works of Virginia Woolf, Joseph Conrad, and Ford Madox Ford from a phenomenological perspective. His latest publications include “Climate Management and Structural Ignorance in Ray Hammond’s *Extinction*” (*Journal of Language and Literature Studies*, 2021) and “Human Exceptionalism, Precariousness, and Economy of Sameness in John Lanchester’s *The Wall*” (*International Journal of Philology and Translation Studies*, 2021). His fields of interest are modernist and contemporary fiction, phenomenology, ecocriticism, cultural studies, and gender studies. He is also co-managing editor of *Ecocene: Cappadocia Journal of Environmental Humanities* and an advisory board member of the Environmental Humanities Center at Cappadocia University.

Panel 22 - Plant Studies & Culture (in-person)

Plants, History, and Feminist Encounters in East-Central Europe

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This paper looks at the practices of vegetal storytelling as a feminist methodology, particularly useful to explore East-Central Europe as a place of (feminist) knowledge-production. Ideas presented in the paper grow out from the insightful work of critical plant scholars, including Catriona Sandilands, Robin Wall Kimmerer, and Banu Subramaniam. The paper argues that the field of the vegetal can serve as a helpful political and theory-making tool as long as it remains close to the ‘ground’ (meaning, being mindful of the material ground from which it emerges) and follows the materiality and historicity of a specific place or story. Following concrete examples of human/history/plants interactions, this paper seeks to illustrate how plant stories direct our attention to the unruly edges of discourse and of knowledge production, towards those ideas that do not grow in the full light, but rather in disturbed, peripheral, and transitory places. Defying the existing discursive geographies, plants point towards a different way of accountable storytelling, one which, it is suggested, demands that ‘transplanting’ and ‘propagating’ theories and concepts be done with necessary attention being paid to materially and geopolitically specific, rooted, and earthed contexts.

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Keywords: Eastern/Central Europe, storytelling, displacement, roots.

Bio

Olga Cielemecka is a Turku Institute for Advanced Studies Postdoctoral Fellow at the Department of Gender Studies, University of Turku, Finland. Her work lies in the fields of environmental humanities, feminist theory, and post-conventional philosophy. Most of her recent research explores the intersections of nature, nation, and gender at the contemporary political and environmental crisis points. With Marianna Szczygielska, she edited a special section of *Catalyst: Feminism, Theory, Technoscience* on the multilayered histories of humans and plants, called 'Plantarium: Human-Vegetal Ecologies' (2019).

Imaging Istanbul's "Green Future": Multispecies Ethnography, Environmental Governance and Human-Nonhuman Relationalities and Encounters

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This paper examines human-nonhuman relationalities that shape and emerge through policies and practices of environmental governance in Turkey. It draws on several months of ethnographic fieldwork conducted on Istanbul's green spaces: their governance, social perceptions, and socio-ecological qualities, with the aim of producing practical guidelines for sustainable governance and "green" future.

First, I scrutinize practices of governance of Istanbul's green spaces and their ontological and empirical premises. Which practices are preferred, and why? What is the role of aesthetics, affect, power, and learned knowledge in shaping the ways in which different human agents perceive and engage with green spaces and plants? Second, if Istanbul's future is envisioned as "green", to whom it belongs? What role is envisioned for nonhumans: can we speak of entanglements and co-dependencies or rather hierarchies and separations? Finally, I examine the potentials and limits of applying more-than-human perspective in applied research. In developing my own research methods, I draw on environmental sciences and ecology with its long tradition of attentiveness to entanglements, and I reflect on the role of learned experience, affect and imagination in "understanding" plants. However, how to adjust the (often speculative) language of multispecies ethnography to the one of policy recommendations and guidelines?

Keywords: environmental governance, applied anthropology, multispecies ethnography, green Istanbul.

Bio

Anna Zadrožna is a socio-cultural anthropologist (PhD, University of Oslo) with a background in nature conservation (MSc, Warsaw University of Life Sciences), and a 2021/22 Mercator-IPC Fellow at the İstanbul Policy Center (Sabancı University). Previously, she was visiting researcher at the University of Toronto and University College London, worked and lectured at the Center for Southeast European Studies, University of Graz, and held a Tübitak-Bideb fellowship at Yeditepe University (Istanbul). Her recent publications include a book chapter on reflexivity in the sciences (Springer, 2019) and a co-edited special issue on transnationalization of Turkey (*Diaspora: a Journal for Transnational Studies*, 2021).

DMT & Psilocybin: Plant & Fungi-Based Healings of the Human Mind

Theophile Germon-Dupont, PhD Candidate, France

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DMT & Psilocybin are naturally occurring serotonergic agonists. These tryptamines are found in hundreds of species on Earth. DMT, aka “the spirit molecule” is even present in trace amounts in the mammalian brain. We don’t know its endogenous role.

Plants and mushrooms containing these molecules have been consumed at least for a millenium for DMT and could be much older for psilocybin. A common factor across the ages is that, in a ritualistic environment, they do produce intense experiences through the serotonergic system of the human brain. As a result, individuals consuming them can live deep and profound experiences rated as the most meaningful experiences of their live and influencing their way of being in a long term fashion. These experiences, often taught as ineffable are described such as “mystical experiences, beyond the individual self or unitive experiences”. People, through these states of consciousness, have described feelings of being connected to Earth, to life forms, meeting entities and so on. Their consumption can alter metaphysical beliefs, because of an “ontological choc”. After 50 years of criminalization of these naturally occurring compounds, they are being studied again as powerful tools of the human mental health. How do they influence us?

Keywords: psychedelics, mental health, expand the mind, heal the self.

Bio

Theophile Germon is a French pharmacist interested in the study of naturally occurring serotonergic agonists, also known as classical psychedelics. He is especially interested in psilocybin, which is found in hundreds species of fungi, and in DMT, present in many plant species but also in the brain of mammals in small amounts. In his years of studying drugs for human health, Theophile points out how little place is given to these small compounds that have profound effects on perception. Being part of the health system, he is concerned about mental health and its burden on society and is committed to understanding how these molecules can help us to heal.

Panel 23 - Animal Studies & Literature (online)

Love Your Monsters: Jeff VanderMeer's Avian Weird

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Drawing on the thinking of Donna Haraway and other transdisciplinary thinkers, my paper will make the case for an 'avian Weird' by exploring the representation of birds in the New Weird fiction of Jeff VanderMeer. Distinct from the Lovecraftian 'Old Weird' of the twentieth century, the New Weird has been defined by VanderMeer himself as "a type of urban, secondary-world fiction that subverts the romanticized ideas about place found in traditional fantasy" (2008, 31). However, VanderMeer's oeuvre is also something of a textual aviary, where the avian comes to represent the entangled and monstrous ontologies of the 'Chthulucene'. A substitute for the human-centred 'Anthropocene', Donna Haraway's term 'Chthulucene' indexes both the imagery of Weird worlds, as well as the tangled, twiggy body of the nest. Like Haraway, I am unsatisfied with the term 'Anthropocene', the planetary effects of which implicate more than only human life-forms. What happens when we look at the world through avian eyes? Might these tetrachromats offer a response to Haraway's call to "see the world in hues of red, green, and ultraviolet"? (1991, 295) In VanderMeer's New Weird fiction, avian epistemologies reveal the possibility of monstrous survival in the Chthulucene.

Keywords: New Weird, avian, epistemology, alterity.

Bio

Toyah Webb is a postgraduate student at the University of Sydney, where she is writing about the representation of alterity in speculative fiction. Her latest publications can be found in *Canadian Literature, Whose Futures?* (Economic and Social Research Aotearoa, 2020) and *Poetry New Zealand Yearbook* (Massey University Press, 2021).

Bees and Climate Change in *The History of Bees* by Maja Lunde: An Eco-Spatial Perspective

Marinică Tiberiu Șchiopu, Independent Scholar, Romania

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The present paper is an analysis of interspeciesism and climate change in Maja Lunde's novel *The History of Bees*. Lunde planned a tetralogy focused on climate change and she entitled it *The Climate Quartet*. Her first novel, *The History of Bees*, (2015), combines three stories of three distinct characters from different historical periods in order to take a glimpse into the past, the present and the future of humanity and the eco-sphere. This novel was designed as a *roman à tiroirs*, using the main characters' names as chapter titles. The present study will focus on bees and their extinction, a fact that affects the entire humanity. Some of the research questions are the following: "What are the consequences of the extinction of bees on humanity and eco-sphere in *The History of Bees*?", "How do humans affect the environment?", "How does the author represent the limits between ecological balance and collapse?" etc. The proposed analysis will make use of close reading, narratology, ecocriticism, geocriticism and imagology.

Keywords: bees, climate change, eco-spatiality, interspeciesism, Maja Lunde.

Bio

Marinică Tiberiu Șchiopu defended his PhD in Comparative Literature (2019) at the University of Craiova, Romania, under the supervision of Prof. Cătălin Ghiță. The title of his thesis was *The Buddhist Intertext in Romanian, French and Anglo-American Literatures*. He completed two Bachelor's degrees, one in Philology, the Faculty of Letters at the University of Craiova, and another one in Geography, the Faculty of Geography at the University of Bucharest, in 2012. He also holds a Master's degree in Romanian Literature from the University of Craiova. He published in the area of Comparative Literature and took part in scientific events (in-person and online) in Romania, USA, UK, Turkey and India. His academic interests include Climate Fiction, Comparative Studies, Cultural Memory, Distant Reading, Ecocriticism, Environmental Studies, Geocriticism, Interculturality, Intertextuality and Oriental Studies.

Addressing the Elephant in the Landscape of Colonial Pillage

Parushi Ruhil, Indian Institute of Technology, India

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Amitav Ghosh is known for painting stunning imagery with his words. In this presentation, I aim to explore how Ghosh represents the image of elephants in his novel *The Glass Palace*. Set in Burma and parts of India, *The Glass Palace* is essentially a story about the tropics. Weaving the story from displacement of the Burmese king to the World War to the Indian Independence, the novel seamlessly takes the readers through important historical events. All these events are invariably connected through images of flora and fauna of the Indo Burmese landscape. In this landscape, a section is dedicated to the relevance of elephants in expanding the trade and business which was based on extraction of the resources from the dense tropical forests. In the presentation, this section will be dissected to comprehend the human- animal relationship and conflict.

The approach will be integrated with

1. Geography
2. History
3. Environmental Study

Keywords: geography, history, environmental study.

Bio

Parushi Ruhil is Junior Research Fellow in Indian Institute of Technology Jammu, India. Her area of interest lies in postcolonial ecocriticism. She is presently working on her research on Mahashweta Devi and Amitav Ghosh. Parushi has also been a Teach For India fellow, an experience which pushes her to contribute to curriculum development to make it inclusive and relevant for the 21st century learners. She can be contacted at 2020rhu1024@iitjammu.ac.in

Panel 24 – Art (online)

Practicing Plant-Human Solidarity: Learning with and from Weeds through Ecosocial Art

Ellie Irons, Independent Artist and Scholar, USA

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This talk describes and demonstrates an interdisciplinary approach to plant-human creative practice I've termed *phyto-centric pedagogy*. Guided by the vegetal beings commonly known as weeds, this collaborative, experimental form of artistic practice is *ecosocial* in that it combines socially engaged art and ecological art through a multispecies lens. With fields like urban ecology, critical plant studies, and feminist and Indigenous science studies as key interlocutors, I explore how, in my personal practice, ecosocial art takes the form of a suite of fieldwork-based strategies ranging from weedy watercolor workshops to lawn (re)disturbance sculptures. With the brilliance of feral vegetal life as interlocutor and guide, these practices push me to re-evaluate habitats described as "damaged" or "disturbed," as I contend with issues ranging from migration and xenophobia to herbicide-based land management and restoration. Across these forms, I investigate how building plant-human solidarity in urban, ruderal, and monocultural habitats has the potential to contribute to intertwined struggles to dismantle exclusionary forms of human supremacy and cultivate ecosocial justice, essential tasks for those of us who find ourselves alive in—and complicit with—the era now contestedly known as the Anthropocene.

Keywords: Ecosocial art, socially engaged art, eco-art, pedagogy, disturbance ecology, multispecies justice.

Bio

Ellie Irons is an artist and educator living and working on Mohican land in Troy, New York, USA. Working across media, from watercolor to re-wilding experiments, her practice combines socially engaged art, ecology fieldwork, and embodied learning. Recent work involves collaborations focused on spontaneous urban plants (aka weeds), including co-founding the Next Epoch Seed Library and the Environmental Performance Agency. Irons received a BA from Scripps College in Los Angeles and an MFA from Hunter College, NY. In December 2021 she completed her PhD in arts practice at Rensselaer Polytechnic Institute, researching forms of artistic practice that cultivate multispecies solidarity and ecological justice.

Practices of Receptivity: Plant Signaling and Airborne Communication

Lindsey French, University of Regina, Canada

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Plants release volatile compounds into the air as small broadcasts of airborne signals. In moments of stress, compounds known as “green leaf volatiles” (GLV’s) waft as warnings to nearby plants and insects, subtly detectible by the human nose. What if we were receptive to these notes of warning, these unseen signals all around us in the air?

In this presentation, I share examples from a body of artwork which engages radio broadcast, scent signaling, and interspecies encounter, proposing forms of receptivity (i.e.: listening, smelling, breathing and ingesting) as opportunities for interspecies encounter and

coalition. Projects include “signal to nose:” a community space transformed into a broadcast room for a simultaneous scent- and radio- broadcast of GLV’s and words from youth climate activists; “non-attachment to the ground,” a radio- and scent- broadcast at dawn in a greenhouse in Chicago; and new work with the fetid scent of indole from the Western skunk cabbage.

Through this work, I pose: Can practices of receptivity allow us to more ethically engage in challenging conversations with a diversity of human and more-than-human participants? Can olfactory and multisensory art lead to embodied learning and a deeper connection with the landscape itself and its many, multi-species inhabitants?

Keywords: plant signaling, radio broadcast, art and technology, multispecies futures.

Bio

Lindsey French, MFA, is an artist, educator, and writer whose work draws from media studies, olfaction, botany, and ecology to consider positions of receptivity and marginality as valid and active political and communicative positions. Newly based in the prairie landscape of Treaty 4 territory in Regina, Saskatchewan, French teaches as an Assistant Professor in Creative Technologies in the Faculty of Media, Art, and Performance at the University of Regina. She has shared her work throughout the United States in museums, galleries, screenings, and diy art spaces. www.lindseyfrench.com

An Archaeology of Ruderal Futurism

Alex Young, Independent Artist, USA

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Cotemporal to the anthro/capitalosphere encrustation of Earth and its networked movement of goods, capital, data, and persons privileged enough to possess freedom of mobility through state permits: another territory is formed at the margins. This more-than-human domain travels with the movement of its human others. Oft neglected, or regarded as detrimental to human activity when noticed, these actors are subjects of States that frequently seek to limit their mobility through containment or engage in all-out-war toward the goal of their extermination. This territory of more-than-human agency is the ruderal. As multispecies subaltern centered on the vegetal, the ruderal provides an alternate lens through which to view the territorial machinations of State and Capital that impose limitations on the movement of both humans and other-than-humans.

This presentation will examine the art and cultural works alongside ruderal ecologies toward envisioning a world beyond colonial and capitalist modes of anthropogenic land use. Ruderal Futurism is a proposition of bittersweet optimism that our inherited world systems—of colonial biopower, of capitalism, of modernity—can and will end and that, from the weeds, we might emerge enriched. Within, the ruderal emerges as a model of futurity, resistance, and otherness for humans and other-than-humans alike.

Bio

Alex Young is a multidisciplinary artist, writer, and curator who examines the interplay of both human and other-than-human actors as they engage in the collaborative shaping their environments. Recent editorial and curatorial activities include “GROPING in the DARK” at MOCA Tucson, “Ecology of Bad Ideas” for Drain Magazine, and “Looking Out” for the Miller ICA at Carnegie Mellon University. Forthcoming publications and activities include “A brief constellation towards a ruderal futurism” written for *Technoetic Arts: A Journal of Speculative Research* and “Ruderal Futures” a curatorial project for SixtyEight Art Institute in Copenhagen with an in-progress book for RSS Press.

Speculative Phytopoetics: Towards Vegetal Kinship

Giovanni Aloï, School of the Art Institute of Chicago, USA

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How can art help us sidestep capitalist strategies of vegetal objectification and commodification?

For far too long, the presence of plants in the gallery space has been intended as a humorous counterpoint to the serious rationality of the white cube. Most often, they have been brought into the exhibiting space to metaphorically offset the timelessness of man-made artworks and our obsession with purity and preservation. At other times they have posed as tokens of nature—that which can only truly exist outside the culturally defined perimeter of the gallery. But since the beginning of the new millennium, plants in art have come to mean so much more. The slowing down, the mindfulness, and the presence we experience upon encountering a work of art in the gallery space, or a plant presented as a work of art, lie at the heart of what I call 'speculative phytopoetics': the potential for a fuller world in which we make efforts to meet the non-human halfway instead of repressing it or erasing it. Speculative phytopoetics requires closeness, constancy, patience, and determination. It is a set of non-verbal, non-written biosemiotic codes we develop with individual plants in our homes. It constitutes the perceptible framework of the plant identity—an identity dispersed among branches and leaves and extended across the geography of the domestic space they share with us. Ultimately, speculative phytopoetics is an immanent model of vegetal/human, empathy-based engagement derived from the relational modalities of contemporary art that enables us to reclaim plants from the cultural objectification of capitalism.

Keywords: plants, contemporary art, critical plant studies, empathy, kinship.

Bio

Dr. Giovanni Aloï is an author, educator, and curator specializing in the representation of nature and the environment in art. Aloï is the Editor in Chief of *Antennae: The Journal of Nature in Visual Culture*. He is the author of many books on art and nature including *Art & Animals* (2011), *Speculative Taxidermy* (2018), *Why Look at Plants? The Botanical Emergence in Contemporary Art* (2018), *Botanical Speculations* (2018), and *Lucian Freud Herbarium* (2019). He is a regular public speaker at the Art Institute of Chicago, a radio contributor, and has curated exhibitions in the USA and abroad. Aloï teaches modern and contemporary art at the School of the Art Institute of Chicago.

Panel 25 - Panel on Veganism 2 (in-person)

Non-Violent Cinema as an Aspiration

Chris Dymond, Queen Mary University of London, UK

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In “Veganism as an Aspiration” (2015), Lori Gruen and Robert C. Jones describe veganism as a presently impossible achievement but ultimately crucial goal. I stake out a non-violent cinema, framing it, too, as a necessary aspiration. Anat Pick (2018) and I (2021) have spoken of a “vegan cinema”. Moving from “vegan” to “non-violent”, I make room to address cinematic violences towards not only more-than-human animals but, for example, plants. Investigating cinema as an eaterly medium along industrial and audiovisual axes, I explore cinema’s potential inability to not conduct violence whilst seeking out ways it might do less harm. Subsequently, I advance “cineremediation”: Cinema’s ability to advance multispecies livability even while eating the world. I explore this restorative trajectory by interviewing and analysing work by Anna Scime, who makes spore prints with mushrooms on analog film.

Keywords: vegan cinema, cineremediation, Indigenous film.

Bio

Chris Dymond is a PhD student at Queen Mary University of London. Chris’s research is on plants, bacteria, and fungi in cinema.

Criminalised Veganism on Screen: The Case of *Okja*

Emine Akklah Dođan, Hacettepe University, Turkey

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When *Okja* (2017), a fictional story about a Korean girl and her pet pig, was released in 2017, it became quite popular among people who advocate animal rights and liberation. It is even claimed that people become vegan or vegetarian after watching this particular film. Put aside the deep connection and the interaction between a pig and a human child, *Okja* truly reveals the terrors of the meat industry and the horrors of the capital world. By doing that, the film also touches upon the damage of the farming industry on the environment. However, *Okja* is quite problematic in terms of its vegan affiliations. The vegan character representations are either absent throughout the film or criminalised through Animal Liberation Front, a real-life organisation supporting the animal liberation. It seems that the exploitation of animals and the cruelty of meat industry are presented as mere tools by Bong Joon-ho, the director, to emphasise the main adventure story of a girl and her pet. This paper aims to analyse *Okja* in terms of vegan advocacy films and argue that this particular fiction does not promote veganism, instead criminalises it.

Keywords: *Okja*, Bong Joon-ho, veganism, meat industry, animal rights.

Bio

Emine Akklah Dođan is a research assistant in English Language and Literature Department in Hacettepe University. She obtained her MA Degree from the same department in 2018 with her thesis entitled “The Picture in Dorian Gray: Object Agency and Oscar Wilde’s Decadent Ideas in *The Picture of Dorian Gray* and its Screen Adaptations.” She is a PhD candidate in the same department with her dissertation on material ecocriticism. Her research interests include the nineteenth-century novel, Adaptation Studies, Cultural Studies and thing theory.

George Bernard Shaw's Animal Ethics Reconsidered

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Stating that “animals are my friends and I don't eat my friends,” George Bernard Shaw portrays himself as a figure against meat consumption. After reading the Romantic poet Shelley's views on the vegetarian diet, Shaw converts to vegetarianism and becomes a member of the Vegetarian Society. As clearly observed in his diary notes and interviews, Shaw identifies himself with the vegetarian movement by developing a sense of companionship with non-human animals and attributing personhood to them. Undoubtedly, the *fin-de-siècle* vegetarianism of Shaw's age underpins the requirements of healthy diet for humans and initiates a discussion on non-human animal rights. The attempts to unfold Shaw's vegetarianism have proved his practices and discourse within the vegetarian precept of his age. However, a close reading of Shaw's literary works proffers an opportunity to delve into his animal ethics beyond the well-established ideas on vegetarianism. In a variety of dramatic and prose works, including *The Philanderer* (1905), Preface to *Doctor's Dilemma* (1906), *The Glimpse of Reality* (1909), *Back to Methuselah* (1922) and *Farfetched Fables* (1948), Shaw brings his reader/audience to the different dimensions of animal ethics. This study sets out to unravel that Shaw not only rejects flesh consumption but also defies the exploitation of non-human animals other than food industry. In this light, this paper aims to reconsider Shaw's ethical discussions suggested in his selected works which appear to poise him on the brink of veganism.

Keywords: Vegetarianism, veganism, animal ethics, George Bernard Shaw, *The Philanderer*, *Doctor's Dilemma*, *The Glimpse of Reality*, *Back to Methuselah*, *Farfetched Fables*.

Bio

Dr. Kübra Vural Özbey is a research assistant in the department of English Language and Literature at Muğla Sıtkı Koçman University (Muğla/Turkey). She received her BA in 2013 and MA in 2015 with her thesis entitled “Violent Mother in Marina Carr's Plays: *The Mai*, *Portia Coughlan* and *By the Bog of Cats*...” from the department of English Language and Literature at Hacettepe University (Ankara/Turkey). She completed her doctorate degree in 2021 in the same department with her dissertation entitled “Liminality in Shakespeare's *As You Like It*, *Hamlet* and *Troilus and Cressida*.” She also conducted her Ph.D. research at the University of Illinois at Urbana-Champaign as a Fulbright grantee from January 2021 to October 2021. Her research interests are Shakespeare, Irish drama, literary theories and criticism. She has attended several national and international conferences and published her research papers generally on British and Irish drama.

“I Gave Them Fruit”: Plant Flesh and Plant Ethics in Sue Burke’s *Semiosis*

Samantha Hind, University of Sheffield, UK

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There is a planet teeming with ecological wonders. Its eco-system nurtures varieties of flora and fauna, from flesh-eating plants to flesh-eating eagles. Perhaps, this planet sounds familiar, like Earth; however, this is the planet of Pax, from Sue Burke’s *Semiosis*, where human colonisers endeavour to understand their role in this speculative flesh ecology, while Pax’s plants resist their instrumentalisation.

In this presentation, I analyse how *Semiosis* engages with emerging debates on plant ethics and veganism, through explorations of plant flesh. In close readings of flesh consumption, I explore how Pax’s inhabitants become part of the planet’s flesh ecology, participating in modes of consumption, while culturing ethical relationships with a sentient bamboo plant, Stevland. In order to enhance my reading of *Semiosis*, I consult Michael Marder’s extensive work on plants, alongside Matthew Calarco’s theory of indistinction. In conjunction, these approaches provide fruitful material for understanding how *Semiosis* grapples with the inherently unethical act of eating, by tending to the plant flesh that exists with(in) us.

Explorations of plant flesh in *Semiosis*, then, serve to demonstrate both the ethical concerns of consuming plant flesh and the indistinct possibilities that arise from tending to the plant flesh with(in) us.

Keywords: plants, speculative fiction, flesh, indistinction.

Bio

Samantha Hind is a WRoCAH-funded PhD researcher at the University of Sheffield. Her thesis, *Speculative Flesh Ecologies: Researching Flesh Consumption in 21st Century Speculative Fiction*, explores the construction of flesh as a facilitator for human and non-human indistinction in twenty-first century speculative fiction. Her chapter, “‘We’ve Made Meat for Everyone!’: The Ideology of Distinction and Becoming Flesh in Cormac McCarthy’s *The Road* and Joseph D’Lacey’s *Meat*” is forthcoming in the edited collection *Interrogating the Boundaries of the Nonhuman: Literature, Climate Change, and Environmental Crises* (Lexington, 2022). She is also a member of Sheffield Animal Studies Research Centre (ShARC).

Panel 26 - Animal-Plant Studies & Theory (in-person)

“I am a Thinking Thing”: Animals in Art of the Theriophilic Renaissance and the Mechanic Cartesian Mind Sets

Türkan Yılmaz, Aksaray University, Turkey

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The Enlightenment anthropocentric ideologies have its roots within certain traditional notions of Renaissance humanism that highly acknowledges the existence of nonhuman animal communities; yet elevates human being towards divine order due to his unique intellectual capacity. In other words, the Renaissance anthropocentrism supports the existence of every living creature, but underlines that human being is the only creature which is endowed with exceptional ability to define its place in different phases of the soul. However, the Age of Reason crosses a set of boundaries and introduces overt comparisons between the intellectual human being and the allegedly non-intellectual nonhuman beings thorough defining nonhuman beings as not living subjects but mechanical objects since they are supposed to have no rationality. In any case, despite the supposed clash between the theriophilic Renaissance and the mechanic Cartesian mind sets, both attitudes accepted the strong presumption about human full sovereignty over animals, whether in degree or in kind. Inevitably, such ideologies regarding animals and animality paved the way for heavily anthropocentric art forms evoking human rationality, such as proportion, symmetry, measure, geometric quantisation, which brought the particular emphasis on human intelligence and knowledge into the forefront.

Keywords: Animal studies, art, Renaissance, Cartesian outlook.

Bio

Türkan Yılmaz earned her bachelor degree in English Language and Literature from Ege University, and continued her academic career in European Joint Masters' Degree in English and American Studies (home university: Venice, Ca Foscari, mobility university: Paris, Diderot). She currently follows PhD programme in the Department of English Language and Literature, Hacettepe University, and works as a research assistant in the Department of English Language and Literature, Aksaray University.

Thinking Cross-Scale Ethics with Plants: On Human-Plant Relations in the Anthropocene

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One of the most important challenges posed by the Anthropocene is connected to the collision of scales. The obviousness of microscale and macroscale is challenged: the “geologic time” coincides in unobvious ways with “the time of *zoe*”. *Deep time* speeds up: geologic changes occur in the pace of single “human” generation (e.g. glacier melting, Magnason 2021) and, at the same time, microscale extends itself: “human” impact reaches far beyond the scale of human-non-human relationalities. This collision forces us to think cross-scale in order not to lose from sight the global nature of the Anthropocene’s potential and its impact on embodied, situated, and intimate lives of human and more-than-human realms (e.g. Alaimo 2016, Barad 2018, 2007, Haraway 1988, Oppermann 2018). In this context I wish to develop a concept of cross-scale ethics and aim to think-with plants to reflect on the possibility of life-sustaining relations between plants and humans in the Anthropocene. Human and plant encounter is a cross-scale encounter *par excellence*. It brings in spatio-temporal movements, speeds, and flows that are – as Michael Marder claims – “nonsynchronous with human time” (2013). The idea of cross-scale ethics challenges this nonsynchronicity and searches for ways to rethink possibilities for becoming-with, diffract, or indeed synchronize the human with other (non-human) times, rhythms, and velocities.

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Keywords: Anthropocene, scale, cross-scale, ethics, human-plant relations.

Bio

Monika Rogowska-Stangret is an Assistant Professor at the Institute of Philosophy, University of Białystok. She works at the intersection of feminist philosophy, environmental humanities, and posthumanism. Monika was a member of the Management Committee in the European project “New Materialism: Networking European Scholarship on ‘How Matter Comes to Matter’”, European Cooperation in Science and Technology (2013-2018). She has published in, among others, *Feminist Theory* (2020), *Philosophy Today* (2019), *The Minnesota Review: A Journal of Creative and Critical Writing* (2017). She co-edited *Feminist New Materialisms: Activating Ethico-politics through Genealogies in Social Sciences* (2019). Monika is also a co-editor of a section “Praxiography*: Practices and Institutions” in a journal *Matter: Journal of New Materialist Research*.

From Speciesism to Theriocide: Wildlife Trafficking and Industrial Animal Farming as Embodiments of the Ecocide–Genocide Continuum

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In the ‘70s, as ecocide was first addressed in diplomatic and academic circles by botanist–bioethicist Arthur Galston and legal scholar Richard Falk, speciesism was introduced by psychologist and animal rights advocate Richard Ryder, to raise awareness on the arbitrary worth we ascribe to different species. Though most of us treat species hierarchically (which leads to physical, structural and epistemic violence), speciesism is seldom causally tied to ecocide in political and legal discourse. While genocide still holds the title of “crime of all crimes”, ongoing ecocides remain non-criminalized and are way more widespread, frequent, severe and with wider catastrophic future implications than any current or recent genocides. Also, genocide and ecocide often manifest as a continuum when we look at industrial animal farming and wildlife trafficking, both forms of normalized theriocide driven by our speciesist beliefs and communal structures. Industrial animal farming and wildlife trafficking, victimizing billions of animals every year, are the main organized forms through which we exploit, torture, and massacre animals. After examining the legal frameworks (and loopholes) guiding the present status of genocide and ecocide, I look at the continuities between the two and explore the psychological, philosophical and criminological aspects of our collective complicity.

Keywords: genocide, ecocide, theriocide, industrial animal farming (IAF), wildlife trafficking (WLT).

Bio

I am a Visiting Scholar with the Vulnerability Initiative at the Emory University School of Law and an Assistant Professor of Peace Studies at Kennesaw State University. My work integrates cross-disciplinary research, civic activism, and multimedia artwork, to interpret violent conflicts, state crimes, colonial legacies, and environmental harms. Romanian–Palestinian, my interest in crime and resistance is rooted in my families’ experiences with war, authoritarianism, occupation, and colonization. I am now working on two book projects: one revisits through vulnerability theory my prior findings on the justice–reconciliation nexus in Palestine/Israel, the other examines how jurisprudence can address the ties between ecocide and speciesism.

An Investigation of the Mega Forest Fires of 2021 in Türkiye in the Context of Environmental Ethics Education

Okan Ürker, Çankırı Karatekin University, Turkey

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Mega forest fires in Turkey in the summer of 2021 were recorded as the largest forest fires in the history of the Republic of Turkey. This great wave of fire, which is almost as much as the sum of the areas burned in the last 20 years, has had a serious impact not only on vegetation and wildlife, but also on socio-economic factors.

However, as Mediterranean forests have been burning for several million years, vegetation in areas where megafires have occurred has also evolved to be fire-adaptive. Therefore, contrary to popular belief, there is no "disappearance" of the forest after forest fires, which is an ecological factor in the Mediterranean Basin.

Parallel to the increase in environmental problems, the effort to take an active role in the solution of these problems in a serious extent in the society is a pleasing development, but today, when the sensitivity of environment / nature protection is not based on ecology knowledge, it is a greater risk that the process can be mishandled in every part of the society and turn into an outrage.

In this study, by compiling various social media news, evaluations were made about the way the issue was handled, perceived and managed by different stakeholders of the society, both in the fire areas and in different parts of the country, during and after the mega forest fires of 2021 in Turkey.

In the light of the findings obtained; If basic ecological information about fires is not transferred and internalized to all segments of the society for different age groups, it can be stated that the effort to use fires as an ecological factor and to use them as a useful tool in nature is also interrupted. The potential of the society to rapidly implement the skills and policies of living in harmony with fires and to internalize this process by making use of environmental ethics education tools still stands as an opportunity.

Keywords: Türkiye, mega forest fires, education in environmental ethics.

Bio

I am *a social environmentalist* (PhD-2014 at Ankara University, Institute of Social Sciences, Dept. of Social Environmental Sciences related with environmental ethics), *a forest ecologist* (MSc1-2009 at Hacettepe University, Dept. of Ecology related with forest fires; MSc2-2019 at Çankırı Karatekin University, Dept. Of Zoology related with forest bats), and *a nature conservation biologist* (BSc-2006 at Hacettepe University, Dept of Biology).

Now I am working as an assistant professor at Çankırı Karatekin University in TURKEY. I teach associate and graduate courses such as Nature Conservation, Conservation Biology, Environmental Management and Environmental Impact Assessment, Environmental Policies, Environmental Ethics, Urbanization and Environmental Issues, Fire Ecology, Management Planning in Protected Areas etc.

I am also working freelancelly as a Senior Ecologist (PhD) in Turkey on a wide variety of ecology subjects such as site visits, ecology&habitat surveys, ecological impact assessments, habitat&protected areas' management plans, habitat restoration schemes and protected species work (surveys&mitigations), biodiversity policy studies etc.

In addition to being a member of the International Environmental Ethics Society, the International Ethical Education Association, the International Ecotourism Society and the European Society of Environmental History, I am also a member of the Editorial Board of the national-scale the Journal of Environmental Bioethics, which is in the process of being established.

I am also currently the president of “NATURA - The Society (NGO) for the Conservation of Nature and Culture (Turkey)”, which I established with my research team in 2015 and which aims to conserve the endangered Oriental/Anatolian Sweetgum Forests which is a tertiary relict endemic forests in southern Anatolia.

Panel 27 – Art (online)

Becoming: A Prismatic Approach to Human/Other Relations

Alexandra Lakind, University of Wisconsin, USA & Josh Armstrong, Royal Conservatoire of Scotland, UK & Chessa Adsit-Morris, University of California, Santa Cruz, USA & Rebekka Sæter, Hitra Leirskole, Norway

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BECOMING is a series of creative-research publications which draws together artists and scholars fusing scientific and ecological research and art to investigate the diverse reciprocal relationships between humans and Others. In 2019 we published *becoming-Botanical*, a book of herbs which asks contributors and readers to contemplate how we interact and depend on plant-life in a post-modern era and what future interactions and dependencies may be. In 2021 we released a print and digital book of beasts called *becoming-Feral*, a multifaceted perspective on our understandings of the shifting categories of wild/feral/domestic. During our virtual presentation, the four managing editors of *becoming-Feral* will share examples of artistic contributions to the series as a provocation to contemplate what we can learn from more-than-human bodies and knowledges to allow for future ecological and creative sustainability. Becoming connotes the recurrent act of deconstructing boundaries between bodies, constructing malleable new edges in which both identities exist simultaneously—a continual performance of immanence and difference. As editors of this series, we sense hope in repositioning our energy towards care for our human/other relations and enact this by moving away from sentimentality and eco-appreciation and towards the obscure, critical, and oppositional manifestations of becoming.

Please visit <https://becoming.ink/>.

Keywords: feral, ferality, art, collaboration, beasts.

Bios

Josh Armstrong is an interdisciplinary performance director, researcher and lecturer. His performance practice lies at the intersection of music + sonic arts, live-art, and choreographic practices. He is the Artistic Director of Objet-a Creative Studio. Over the past ten years, Josh has been involved in a multitude of interdisciplinary performances both in Scotland, as well as across the UK, Mexico, Finland, Australia, Netherlands, Belgium, USA, and Taiwan. He is the

Options and Collaborative Modules Manager at the Royal Conservatoire of Scotland and a lecturer on the BA(Hons) Contemporary Performance Practice programme.

Alexandra Lakind creates and consumes content, knowledge, and energy. As a doctoral student at the University of Wisconsin–Madison, Alexandra was the project lead on the Feral Worlds working group at the Center for Culture, History, and Environment, among other activities. Through implicit and explicit routes, academic and performative, Alexandra works to foster supportive communities prepared to process unanswerable dilemmas together.

Chessa Adsit-Morris is a curriculum theorist, environmental educator and assistant director of the Center for Creative Ecologies housed in the Visual Studies department at the University of California, Santa Cruz. Chessa's research and teaching interests include curriculum studies, science education, philosophy of science, feminist science studies, art activism and environmental justice. Chessa is the author of *Restorying Environmental Education: Figurations, Fictions, and Feral Subjectivities* (Palgrave Macmillan, 2017).

Rebekka Sæter is a movement-based artist and environmental educator from Oslo, Norway. Rebekka is Artistic Director of the interdisciplinary art project ghosting Glacier and teaches at Hitra Leirskole off the coast of South-Western Norway. Rebekka graduated with an MA in Transcultural European Outdoor Studies in 2014 and continues to make interdisciplinary and collaborative work in nature. Rebekka has an ongoing interest in place-responsiveness, embodied- investigations of place, affect, resonance and ideas of belonging and is inspired by any work that expands and empowers any living thing and attempts to create meaningful acts in a coalition of bodies and beings.

The Gleaners' Alphabet

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Since the term 'lean' was coined to describe, develop, and disseminate the efficiency innovations of the Toyota Production System to an Anglophone audience, the slaughterhouse-sourced strategies of 'lean thinking' have spread across the world.

This paper presents a playful antidote to lean language, leaning against the misdirection of this management-speak from its popular documentation in the glossaries of Womack and Jones, through to many kinds of Lean Lexicon, and David Fleming's would-be eco-dictionary *Lean Logic*, which all dangerously distract from the ecodical effects of lean ideologies.

The Gleaners' Alphabet is an experimental language that cannot but glean and lean, formed by gathering lines from the leans of leaning gleaners who gather from post-harvest fields in visual culture from the biblical Book of Ruth to the contemporary cinema of Agnès Varda. In The Gleaners' Alphabet the acoustic glottal stop that makes 'gleaning' more than 'lean' or 'leaning', whilst including and limiting both, takes graphical shape. Glean contains lean.

An alphabet after the harvest of global resources that is out of 'gas', its artists' book of *TWENTY SIX G LEAN STATIONS* stay the tongue from lean talk with their slow seemingly-asemic semaphore, and resist being mobilized by the logics of lean culture.

Keywords: gleaning, research as practice, lean culture, artists' books, alphabets, asemic writing.

Bio

Natalie Joelle is a completing doctoral candidate in the transdisciplinary environmental humanities at the intersection of theory and practice at Birkbeck, University of London, supported by the Arts and Humanities Research Council and the Fund for Women Graduates. Her critical and creative work can be found as part of *ISLE*, *The Goose*, Routledge Environmental Humanities, Palgrave Studies in Animals and Literature, *Plumwood Mountain*, and the *Journal of British and Irish Innovative Poetry*. Her work *gLeans* was longlisted for the Ivan Juritz Prize for Creative Experiment 2021. www.gleaning.info.

How Does an Animal Map the World?: A Biosemiotic Approach

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This paper intends to explore the opportunities of a biosemiotic approach to animal studies in an age when information and knowledge about animals are mostly produced and publicized in framed settings such as documentaries, zoos, or experimental laboratories. The *umwelt* conceptualization of Jakob von Uexküll, who made biosemiology possible with his studies in the early twentieth century, provides notable gains in the field of animal studies. The concept of *umwelt*, used as a synonym for the word “model” by Thomas A. Sebeok, refers to the species-specific systems of organisms that enable and shape their communication with external reality. One of the most influential contributions of this conceptualization is the acknowledgment of the difficulty of being able to show thoroughly what the repertoire of action of animals encompasses, and of necessity to pay attention since the *umwelts* of humans and animals differ. As human beings who think about animals and try to produce information about their world, considering that we have different perception and effect signs, sense organs, and sensitivities from them, it is noteworthy how the limited scope of our own senses shapes our knowledge about animals. In this regard, the documentary *Life in Color*, presented and narrated by David Attenborough, will be examined from a biosemiotic framework, and how the senses function in different *umwelts* through the sense of color will be discussed.

Keywords: biosemiotics, zoosemiotics, *umwelt*, human-animal relations.

Bio

Eylül Tuğçe Alnıaçık Özyer received her PhD degree in the Department of Sociology at Mimar Sinan Fine Arts University in 2020 and currently works as assistant professor at Turkish-German University (Istanbul), in the same department. Her research interest include ecology, ethic, semiology, human-animal relations.

Community Politics Redefined: Soundscape Justice and Critique of Synoecism

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Soundscape is a rare concept that appears in the discussions of justice activism of or planning policy while we share land, air and water with beings that experience soundscape different than humans and highly depend on it for living. Likewise, hearing is reduced to ear, and communication and community to linguistic ability. This paper proposes to discuss the potentiality of community politics re-worked with sound commons to point beyond substantialist dichotomies that re-generate forms of violence through discourses of civility and synoecism based on the premise of linguistic community. My research located at Sesol.org [Be the sound/voice of in Turkish] - a digital open interactive soundmaps platform that unlikely brings together soundscape ecology, social science and arts methodologies (i.e. biodatasonification, story telling and so on). The proposed paper discusses sesol.org as community-based research that questions definitions of human-resident based community. Currently, Sesol.org hosts the sound map of the Islands District in Istanbul, Turkey (famously known as Price Islands) and the Marmara Sea surrounding them. The SesOl.org sound map project aims to develop an open and interactive sound data archive of the living (anthropologic, bioacoustic, and other biophonic) and non-living entities (geophysical, mechanic, urban and so on). The content of the uploaded sounds also acts as a social forum exhibiting social and political problems, memories, desires, demands of the islands and the Marmara Sea commoners as well as the multiplicity of the forms and existences that these various commoners take, inhabiting (islanders, immigrants without papers, local animals, insects, and flora etc.) or passing by (travellers, tourists, migratory animals etc.) the islands and the Marmara Sea in various temporal frames.

Keywords: digital humanities, sound commons, soundscape ecology, more-than-human, synoecism, community politics.

Bio

Ipek Oskay is a Ph.D. student in Sociology at the University of Alberta, writing her thesis entitled “Sound Acts: On the Politics of Soundscape, Community and Commons.” During and after her

B.S. in Sociology (Middle East Technical University), in Turkey, she worked as a freelance researcher and consultant for several national and international research projects. In Canada, she has worked as the editorial assistant for academic journal, Space and Culture (SAGE Publication), and has coordinated the Space and Culture Research Group at the University of Alberta. She worked as a sociologist and production assistant for the Future Energy Systems – Just Powers: Feminist Energy Futures Research and Intermedia Documentary project funded

by Canada First Research Excellence Fund (CFREF) and SSHRC. She is also trained in and teaches anthropological documentary, sound art and installation design. Most of her academic work intersects the philosophical literature on knowledge, subject, and aesthetics with the themes of political sociology and ecology - particularly commons, urban movements, citizenship, post-colonial criticism and soundscape ecology. She has developed several audio-visual works as well as an interactive sound-map platform currently showcasing the sound commons of the Islands of Istanbul (sesol.org) ongoing since 2014. She continuously contributes to Sesol.org with soundscape recordings, interviews with island commoners, scientists, and activists as well as biodata sonification recordings of soil and flora.

Panel 28 - Animal Studies & Literature (online)

Between Admonitions and Hopes: Animal Life and Environment in Paolo Volponi

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The proposal aims to analyze Volponi’s (1924 - 1994) vision of animals and environments, with individual forays into his literary work, making use of the tools of textual criticism. The thematics are in fact still current and distressing, although some of their characteristics have partly changed over the last twenty years.

Paolo Volponi’s problematic relationship with contemporary reality resulted in a constant desire to denounce. To be criticized by the author were the degradation imposed on man by Western society, the isolation of subjectivity, completely subordinated to the efficiency of the technical society, but also the negative drift to which the natural and animal world seemed condemned.

A certain attention to animal life and the environment can certainly be found in Volponi’s works, once the difficulty of his literary style has been overcome. The back cover of the 2014 edition of *Il pianeta irritabile* [1978], in this regard, stated: “the book contains an admonition and a hope”. Central theme is that of a natural world now completely brought to collapse, following the nuclear war: but some survivors - including many animals - can still decide the fate of the planet. Also in *Corporale* [1974] it is possible to notice a certain attention to the reality of the exploitation of animals, with a penetrating portrait of the world of clandestine greyhound racing.

Keywords: Volponi, Italian literature, animals, ecocriticism, novel.

Bio

Simone Pettine is currently working at the “G. d’Annunzio” University of Chieti-Pescara as a doctoral student in *Languages, Literatures and Cultures in Contact* and Subject Expert in *Italian Literature*. His main field of investigation concerns realism, verism and their relationship with fantastic narration; this does not prevent him from trespassing with pleasure in the science fiction genre, both in Italy and abroad. He has published a monograph dedicated to Giovanni Verga (*Un viaggio nel quale si riposa per sempre. La morte in Verga*, Solfanelli, 2021) and some essays on Salvatore Di Giacomo, Cesare Pavese and Francesco Biamonti. He has participated in numerous national (organized by ADI and MOD) and international (Mexico City, Wroclaw, Turkey, Viterbo) conferences.

Full list of publications: <https://unich-it.academia.edu/SimonePettine>

What is It Like to Be “Polar Bear with a Tan”? Perspectives from Non-human Lives in Rohan Chakravarty’s Cartoon Collection *Green Humour for a Greying Planet*

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Popularly in cartoons, anthropomorphic animal figures are used as mere tools for the purpose of criticizing or educating other humans. This study analyses the use of what Franz de Waal terms “animalcentric anthropomorphism”, which reflects the animal’s perspective rather than the human’s, by Indian cartoonist Rohan Chakravarty in his cartoon collection *Green Humour for a Greying Planet* (2021). It focuses on Chakravarty’s representation of non-human animals who are given human language juxtaposed with humorous human traits in order to make sense, for the humans, of the animal perceptions of this world and their relationship with us. This acquaints readers with lesser-known species to sensitize them about biodiversity and help build an inclusive attitude towards other species. These cartoons also narrate how capitalist tendencies of humans – oil-spill, deforestation, plastic pollution, urbanization – is inherently anthropocentric which justifies privileging human beings over non-human others. It disrupts the ecosystem with consequences like habitat loss, sea surface temperature rise, ocean acidification, and climate change gradually endangering the wildlife. Thus, this study shows how Chakravarty’s cartoons try to dismantle this speciesist hierarchy by presenting meaningful agency of the animal world that constitute the natural universe of which humans are but a small part.

Keywords: anthropocentrism, anthropomorphism, cartoons, ecosystem, speciesism.

Bio

Debanjali Dutta is a Ph.D scholar in the Department of Humanities and Social Sciences at National Institute of Technology Rourkela, Odisha, India. She graduated with honours from Calcutta University, Kolkata, India with a B.A. in English in 2012. She received her M.A. degree in English Language and Literature from Calcutta University in 2019.

Traversing the Animal World through Actively Engaging Human-Animal Encounters in Fictional Writings

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This research article engages in active negotiation with fictional animal assemblages in Wilson's *Anthill* and Joshua Lobb's *The Flight of Birds*. These texts examine the interplay between human-animal relations as an alternative to anthropomorphic projection, critiquing the dualistic distinction between humans and animals. Both novels seek to understand animals on their own terms, giving them agency and thereby portraying the subjectivity of 'nonhuman animals', which is theoretically less explored in literary discourse, and draw attention to the chaos of an anthropocentrically disordered planet caused by deforestation, modern-day development, biodiversity loss, and species extinction in an era of environmental crisis. The textual animals are configured as individual agents in *Anthill*'s "Anthill Chronicles" and in twelve 'bird-human' narratives of *The Flight of Birds*, allowing readers to experience "becoming ant" and "becoming bird" experiences. Using methodologies from literary animal studies and ecocriticism, this research aims to deconstruct the ideology of "speciesism" and address the "animal" question by examining multi-species interactions in their ecosystem, or "umwelt," and challenging concepts such as anthropocentrism, nature/culture, and human/animal relationships in the midst of the sixth mass extinction.

Keywords: Speciesism, umwelt, nature/culture, human/animal, anthropocentrism, ecocriticism.

Bios

Ms. Moumita Bala is a research scholar in the Department of humanities and Social Sciences, IIT Patna. She is currently working on Literary Animal Studies. Her research interests include Animal Studies and Folklore Studies. She can be reached at moumita_2121hs05@iitp.ac.in.

Dr. Smriti Singh is an Associate Professor of English in the Department of Humanities and Social Sciences, IIT Patna. Her areas of research and teaching are Indian writings in English, Literary Theory and ELT. She was former Fulbright FLTA at the University of Texas at Austin. She has published three books and numerous research papers. She can be reached at smritisingshiitp@gmail.com.

New Materialistic Gestures in Julio Cortazar's Axolotl: Haptic Cartography of Things

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“Axolotl” is the story of a man fascinated by axolotls, a species of amphibian originating from Mexico, whom he constantly visits and observes in an aquarium in Jardin des Plantes in Paris, until he becomes one of them.

... “But that stopped when a foot just grazed my face, when I moved just a little to one side and saw an axolotl next to me who was looking at me, and understood that he knew also, no communication possible, but very clearly. Or I was also in him, or all of us were thinking humanlike, incapable of expression, limited to the golden splendor of our eyes looking at the face of the man pressed against the aquarium. (Cortazar; 2019: 160)

From the perspective of a post-anthropocentric post-humanism, the subject of Humanism can be criticized for establishing itself dialectically through the "other" and instrumentalizing difference to create hierarchies, thus placing itself at the top of this order. Animals are its counterpart; on the other hand, they occupy the perfect negative place: "The animal is the necessary, familiar, and much-loved other of anthropos." (Braidotti 2013, p. 68).

I will try to critically explain the traces of a haptic cartography in Cortazar's Axolotl story from inside a mossy aquarium provided by the new materialist turn in the light of Jane Bennett's vibrant materialism. (Bennett;2010)

Bio

Esen Kunt is the founder of Istanbul Deleuze Studies. She is lecturer at Nişantaşı University. She is a storyteller on the Curious Steps team at Sabancı University Women's Studies Center. Within the scope of the Sabancı University Women's Studies Center Oral History project, they have a documentary project on Sevim Burak, one of the leading authors of contemporary literature, with İlayda Ova. Her short stories, film and literary criticisms have appeared in various magazines and international publications. She took part in Istanbul Performance Art national and international platforms with her performance works inspired by photography, video and literature.

Panel 29 - Animal-Plant Studies & Literature (in-person)

“The Lingua Franca of the Hedgerow”: Lapine Linguistics and Invented Languages in *Watership Down*

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A key attribute of Richard Adams’ novel *Watership Down* is his introduction of multiple invented languages. *Watership Down* features extensive usage of the invented rabbit language Lapine, as well as a hedgerow *lingua franca*, and even accents and pidgins, via the speech of Kehaar the gull.

However, this apparently subtle linguistic topography is undermined by the inconsistencies and incompleteness of Adams’ rabbit language. The prevalence of hapaxes, onomastics and folkloric references suggests an exotic artlang veneer, but the lack of grammatological development, idiom use, or word form consistency reveals the significant limitations of Adams’ linguistic creation compared to other artlangs.

Using corpus linguistics methodology, we examine the key aspects of Lapine linguistics and identify this veneer of invented language as primarily an incomplete attempt at anthropomorphic acculturation, which is furthered by Adams’ use of a glossary to append extraneous Lapine cultural development.

This paper will contextualize Lapine within existing research into artlangs and delineate its linguistic characteristics, both in terms of Animal Studies, wherein these linguistic innovations function simultaneously as alienation and anthropomorphism, but also in terms of what Rachel Ann Grider calls “animal texts in translation.”

Keywords: Invented Languages, Corpus Linguistics, Anthropomorphism.

Bios

Jim Clarke is a former Assistant Professor in English Literature at Cappadocia University. He has previously taught at universities in Britain, Ireland, and Belarus. He is the author of *The Aesthetics of Anthony Burgess* (Palgrave, 2017), *Science Fiction and Catholicism* (Gylphi 2018), and the forthcoming *Anthony Burgess's A Clockwork Orange* (Palgrave 2022). He is also co-principal investigator on the *Ponying the Slovos* project, which examines the linguistics of invented languages in art and popular culture, and on the *Religious Futurisms* project, which examines the role and manifestation of religions in science fiction and other future-focused cultural expressions.

Hülya Mısır is a research assistant at the Department of English Translation and Interpreting, the Faculty of Humanities, Cappadocia University, Turkey. She is a Ph.D. candidate in the Language Studies Track at the Department of English Language Teaching (ELT), Middle East Technical University, Turkey. Her academic interests lie within corpus linguistics, sociolinguistics and discourse studies. More specifically, her research interests include corpus-assisted discourse studies, corpus pragmatics, social media studies, and language change. She has recently published in international journals such as *Language Awareness* and *Linguistics and Education*. ORCID: 0000-0003-4103-682X

**Strolling in Nature: Representations of Non-Human and Sexuality in Sevgi Soysal's
*Yürümek***

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The main narrative in Sevgi Soysal's *Yürümek*, which tells the story of Ela and Mehmet from their childhood to adulthood, is interrupted by the short episodes depicting non-human nature twenty-four times throughout the novel. These episodes constitute a considerable place in the novel which is worthy of analysis. In this paper, close readings of these parts are made for exploring the relationship between the human and non-human as well as its connection with sexuality. Instead of looking at the text from an anthropomorphic perspective, David Perkin's understanding of "nature poetry" is utilized as a tool to analyze this relationship. Also, Derrida's in-depth study of animals in the Western discourse with references to "différance" in *The Animal That Therefore I Am* is adopted as a procreative lens to understand how the binary oppositions, especially based on gender, sexuality, and species, are subverted in the novel.

Keywords: sexuality, non-human, nature poetry, *Yürümek*, Sevgi Soysal.

Bio

Ece Çakanel is a graduate student in the Department of Turkish Literature at Bilkent University. She completed her undergraduate degree in the Department of Western Languages and Literature at Boğaziçi University with a senior thesis on ecofeminist readings of the chosen texts from 20th century American Literature. Her research interests include Turkish Literature, comparative literature, World Literature, post-humanism, environmental humanities, ecocriticism, and gender studies.

Reading Plant and Nonhuman Animal Perspectives in Jeff VanderMeer's *Southern Reach* Trilogy and in Margaret Atwood's *MaddAddam* Trilogy

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This research intends to analyze and compare human, nonhuman animal and plant perspectives on change, in Jeff VanderMeer's *Southern Reach* trilogy and in Margaret Atwood's *MaddAddam* trilogy, aiming to disclose new clues and paths for animal and vegetal understanding, through fiction. (Alaimo 2010; Atwood 2011; Bishop, Higgins, Määttä 2020; Fenske, Norkunas 2017; Idema 2019; Mancuso, Viola 2015; Mancuso 2019; Meeker, Szabari 2019; Ryan 2015; Suvin 1972).

VanderMeer presents human-nonhuman animal-plant hybrids, with mixed attributes highlighting differences and similarities between species (Dudley 2021; Iossifidis, Garforth 2021; Pendergast 2017; Valls Oyarzun, Gualberto Valverde, et al. 2020); while Atwood places all beings among the 'waste of the world that was' (Douglas 1966; Radke 2019) remarking the interconnectedness of nature and the commonalities between all living things, regardless of obvious biological differences.

Both authors manage to describe life as a single multifaced, interconnected entity, equally affected by change, shedding light on what it means to adapt and evolve, not just as humans (Abram 1996; Galbreath 2010; Hoffmann, Sgrò 2011). These insights could be the key to a deeper—not just human—understanding of the climate crisis and to finding possible new paths for solutions. (Henning, Walsh 2020).

Keywords: hybridization, adaption, change, Atwood, VanderMeer.

Bio

Maria Stella Lomi is a doctoral student in Humanities at the University of Turin. After completing a MA Degree in Communications and Media Cultures (2018-2021) at the University of Turin and a Bachelor Degree in New Technologies for the Arts at Brera Arts Academy in Milan she is now pursuing a PhD program focused on green topics, centered on research concerning the climate crisis and its narrative, studying its impact on culture and society. Her thesis title is "Communication and narration of the Climate Crisis: literary ecology as an instrument for cultural transformation. Re-E-Mergence: building identities, transforming culture." Her research is focused on cultural renewal and the role fiction literature can play in it. She can be contacted at: mariastella.lomi@unito.it

Panel 30 - Plant Studies & Theory (online)

Nature Green in Tooth and Claw: Reflections on Plant Sentience

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The sentience of plants seems quite alien, or even a misnomer, from a human or animal perspective. But recent biological research strongly suggests that such sentience exists, and ultimately rests on the same principles as animal sentience. Even though plants do not have neurons, nor any organ that can be recognized as a brain, they exhibit many of the same cognitive processes seen in animals with brains and neurons. On the physical level, the same neurochemicals active in animal neurons also mediate exchanges between different types of cells in many plants. Plant cells also communicate electronically, building up and discharging action potentials, just as animal nerve cells do. On the behavioral level, plants exhibit all the signs of cognitive activity: they initiate actions and respond to their environment, through the flexible, intelligent manipulation of information. In this talk, I endeavor to bridge the gap between science fact and science fiction. I draw upon recent research in plant sentience, in order to speculate upon the further implications of such sentience for the informatics and energetics of life on this planet, and perhaps elsewhere as well.

Keywords: plants, sentience, cognition, affect, energy dissipation.

Bio

Steven Shaviro is the DeRoy Professor of English at Wayne State University in Detroit. He is the author of books on speculative realism (*The University of Things*, 2014) and on science fiction (*Connected*, 2003; *Discognition*, 2016; *Extreme Fabulations*, 2021).

Speculative Phytopoetics: Writing across the Human/Vegetal Divide

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Speculative Phytopoetics is a research-creation project that plays with new forms of generating narrative to open alternative affective territories from which to attend to ecological collapse. Western science - playing catch up - continues to confirm the complex sensitivities of the vegetal world: far from mere passive constituents of landscapes, plants exhibit an impressive range of self-determined behaviors. My practice considers the possibility of creative exchange across species in which phytosemiological (Krampin) processes intergrade with the production of a literary text. Rather than construct plants as objects of representation, I solicit human-plant communication and entanglement as a basis for interspecies poetic collaboration. I employ non-linguistic direct address, mis/translation and inscription, and reciprocal biochemical and genetic manipulation to de-/re-code the 'scripts' of plants into something that, aspirationally, might constitute a series of poems composed of hybrid languages - neither fully plant nor fully human, but something in between.

What politico-imaginative territories might be unleashed by allowing for the vibrancy and unruliness of vegetal life to collaborate in generating poetic content? How might this reframing steward a broader shift in our consideration of, and appreciation for, the intricate agencies of plant life within an ecocidal epoch? I ask us to imagine into a writerly practice takes up the teachings of critical plant studies to craft kinder, less human-centered worlds.

Keywords: Phytopoetics, biosemiotics, poetry.

Bio

Hannah Kaya is a writer, researcher, and young farmer who works to build resilience within contexts of collapse. Her work has been showcased at studio xx, lePARC performance art research cluster, the National Arts Centre of Canada, Summerworks Theatre Festival among others. Her research has been published by the Performance Research Journal, and has featured at numerous international conferences including for the Electronic Literature Organization, STREAMS KTH Environmental Humanities Stockholm, York University, University of Madison Wisconsin, University of Toronto, etc. She is the recipient of several scholarships including the Concordia Undergraduate Research Award.

Magic in the Mundane: The Quiet Intellectualism of Caretaking with Plants

Mariko O. Thomas, Independent Scholar, USA

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In many societies, caretakers and especially female and femme caretakers, are positioned as beings of the domestic (i.e. material) realm (Merchant, 1990; Plumwood, 2002). Despite public activism and newsworthy court battles about parental leave and the social costs of feminized labor, there is still little political or economic respect in the Western/ized world for the day-to-day importance of mundane domestic work that is hard to quantify in terms of capitalist production. Plants have similarly experienced a delegation of boring, unproductive, and non-important (Hall 2009; Wandersee & Schussler 1999) and like caretakers, experience marginalization in terms of patriarchal use-based economies, yet like caretakers and women, are also evaluated based solely on their use-value to unrestrained capitalist systems.

This potential contribution uses auto-ethnographic reflections paired with research on feminist materialism, animism, and plant intelligence to reflect on my experience of becoming a scholar-turned-primary caretaker during the pandemic in the U.S., and how my social demotion taught me about the similar processes that inform plant blindness and general more-than-human disrespect. Using labor and “the mundane” as focal points, I gather strands from theoretical renderings of feminist materialism (Alaimo 2008; Alaimo & Hekmann, 2008), materiality (Bennett 2010), and animacy (Chen 2012) to engage with the hidden intellectualism of home-based labor and how this job can encourage undeniable relationship with plants and respect towards the more-than human world. Caretaking with plants highlights the life-sustaining relationships found between human and plant queendoms, and the amount we still have to learn about slowing down and being good humans—from plants.

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Bio

Mariko Oyama Thomas Ph.D. is a writer, instructor, and independent scholar currently living in the mountains of Taos, New Mexico. She has an M.S. in Communication and Research from Portland State University (2013) and a Ph.D. from University of New Mexico in Environmental and Intercultural Communication (2019) as well as a background in creative writing and performance. Her research interests are largely focused on in plant-human relationships, environmental justice and racism, and more-than-human communication, with a methodological focus on oral history's ability to access these subjects. Previous projects include an oral history exploration of plant-human communication, autoethnographic essays on the connections between family storytelling, race, and environment, and a mixed-method study on western definitions of "nature."

Panel 31 - Animal Studies & Culture (online)

The Creole Pig Slaughter and Haitian Farmer Resistance

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My goal is to focus on the environmental injustice currently impacting Haiti and its citizens through an analysis of the 1980 slaughter of the Creole pig, once essential to the island of Hispaniola. I will be placing the current state of Haiti in conversation with the historical influence of imperial powers on the country's environment. I will be arguing that imperial powers and the Global North have continuously advocated for policies that are actively destroying Haiti's natural resources and making the conditions of the island unlivable for inhabitants. Areas of interest will include the negative influence of the United States on Haitian farming practices and negative preconceptions of Haitian citizens' relationships to the environment. I will be drawing from contemporary research in the field of environmental studies, connecting it to the Haitian Revolution through *The Black Jacobins* by C. L. R. James, and including two personal interviews with people who lived in Haiti during these events.

Keywords: Haiti, Global South, Creole pig, Hispaniola.

Bio

Rachelle Saint Louis is a Masters of English Literature candidate at Florida Atlantic University. She is currently studying Literature and the Environment, with a focus on Environmental Injustice in Haiti. She currently holds a BA in Psychology and English with a concentration in Multicultural and Gender Studies.

Interspecies Consent, Dirty Hands, and Collective Fantasy

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This paper attends to the question of nonhuman consent that frequently underwrites contemporary attempts to theorize just relations with animals. Through a close reading of Radhika Govindrajan's 2018 ethnography, 'Animal Intimacies: Interspecies Relatedness in India's Central Himalayas,' I argue that extending categories of agency and subjectivity—and by extension the capacity to give consent—to animals does not challenge human exceptionalism but instead risks reproducing the racialized logics that order living beings in animacy hierarchies. Without attending to the ways that relatedness is not pre-given but is imposed, our capacity is lessened to distinguish and hence to transform the violences that differentially mark our entry into a shared world. An assertion of noncommunicability with nonhuman animals is not a just position, but idealizing reciprocity in the figure of consent only aggrandizes liberal subjecthood in the image of two independent bodies freely communicating. If the notion of interspecies consent in one regard masks the violences of racial and species logics, consent also suggests a role for pleasure in our fantasies of interspecies relations. My paper ends in a utopian key, attempting an opening onto an account of multispecies pleasure that rejects domination yet is neither founded on the fantasy of mutual agency.

Keywords: consent, interspecies, harm, sovereignty, fantasy.

Bio

Willa Smart is a PhD student in Cultural Studies with a designated emphasis in Feminist Theory and Research at the University of California Davis. Her writing has been published by Open Space (SFMOMA), Drain Magazine, Lumpen Magazine, Forty-Five: A Journal of Outside Research, Publication Studio Portland, among other places. Her erotic novel, *Switch Wish*, was published by Meekling Press in 2020. She has presented visual and performative artwork internationally at venues such as Museum of Contemporary Art Chicago, Miami's Department of Reflection, Centre for Contemporary Arts Glasgow, Carpenter Center for the Visual Arts, Contemporary Art Centre Vilnius, and Enjoy Contemporary Art Space (Te Whanganui-a-Tara).

Gas Chambers and Slaughterhouses: Why Do Speciesism and Ableism Intersect?

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Almost all "-ism"s that create a superior species, body, class emanate from the patriarchal capitalist system. Throughout history, this system has emerged oppressed identities, normalities, and the intersection of all discriminations. Although intersectionality is a most-argued subject for social sciences in recent years, the intersection of ableism and speciesism has not been studied sufficiently. However, these two "isms" have similar outcomes in many aspects. Killing and discriminating against disabilities and eating animals is one of the explicit examples. From inquisition decisions and gas chambers to slaughterhouses and zoos, it can be seen that speciesism and ableism have an intersectional consequence owing to a sovereign power created by the patriarchal capitalist system. The study based on these ideas will disclose the intersection of ableism and speciesism by examining both theoretical and historical intersect practices. In this context, this paper will be conceptual in nature, and it will be based on detailed literature collected from various sources, such as books, research articles. Besides, at the beginning of this study, a theoretical framework will be created to provide an explicit outcome.

Keywords: speciesism, ableism, intersectionality, normalities.

Bio

Zozan Cetin is an independent researcher and writer in Turkey. She graduated from the History Department at Ege University. At the same time, she studied Art History as a minor degree at Ege University, as well. Afterwards, she completed her master's degree in Women's Studies at Dokuz Eylul University. She published some papers, articles, and she attended symposiums, conferences as a presenter. Additionally, she is a writer in Gaia Magazine, and she is a content creator of Tabure Culture Art Magazine. She interests in critical animal studies, media, women with disabilities, and ableism.

Panel 32 - Plant Studies & Literature (online)

“Altruistic Plants” and “Underground Gardens”: Deep Ecology and Biography in Indian Children’s Books

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The format of auto/biography has caught new vigor since the past decade with contemporary interest in plants studies, conservation-impact discourses, and in understanding other more-than-human forms from a biocentric lens. These collaborative goals have given assent to the biography of the double, one in which more-than-humans and humans shape each other’s biographies and influence the different dimensions of life coming into contact. Recent Indian children’s books have happily invested in this life unfolding exchanges and choose biographical models and bio-communicational knowledge from current science studies on more-than-human forms. Such biographical contexts have two guiding principles to affect the child audience: first, as is classically expected of biography to transmit emulative values, and in this case, learnt from more-than-human’s conduct of life without resorting to old ways of anthropomorphic fabulism; and second, to attest valency to curiosity generation as a pragmatic that can inspire the ethics of caring and conserving those more-than-human lives and associated life collectivities which are under threat and beyond the child’s immediate ecological familiarity. With the help of two children’s books, *The Plant Whisperer* (2021) and *The Coral Woman* (2021), this paper demonstrates how these principles are implemented through the biologist H. Jaishree Subrahmaniam’s study on the altruism of mustard plants and the artist Uma Mani’s deep dive into the waters of the Gulf of Mannar to understand the perishing lives of corals. Embedding the micro biographies of plant-plant (mustard plants with their own species as well as with other plant species) and animal-plant (coral polyps and zooxanthellae (algae)) communications and interdependencies within the biographies of humans who are privy to these communicative networks and beings, the texts radiate lessons of an emulative, cautionary, and counter-anthropocentric nature and thereby become promising works operating on an axis similar to those undertaken by critical plant and animal studies, blue humanities and hard science for recasting the notions of deep ecology into newer and wider frontiers of life studies. The paper argues that by amplifying sub-plots of intimacies, collective flourishing and crises, the two texts touch upon issues of biochemical changes of environment, extractive manipulation of natural habitats with introduction of invasive species, and the necessity for rethinking ways to maintain life sustenance of the more-than-humans in relation to, and above the narrow confines of, human lives and values. In conclusion, it stresses on the pedagogical and aesthetic efforts of the biographical form in popularizing the vitalities of plant intelligence, marine companion species and their deadly thwarted symbiosis, and the critical modus to instill a sense of wonder as well as concern against the backdrop of human’s lack and short sightedness that not only injure human-human interaction but also strain more-than-human relationships and lives.

Keywords: biography, communication, deep ecology, plants, corals, children's books.

Bio

Sudebi Giri is a doctoral student at the Department of English Literature, The English & Foreign Languages University. She is currently in the process of submitting her dissertation on remediation of graffiti in American literature. Her other areas of interest include plant studies, Anthropocene and planetary literature, children's literature, creative modes of voicing the dead, and indigenous art forms and epistemologies.

Plant-Thinking as Archipelagraphy in Shubhangi Swarup's *Latitudes of Longing* (2018)

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This paper seeks to draw upon Michael Marder's concept of "vegetal being" (2016, 57) as an "apprenticeship in a post-metaphysical way of thinking" (152) to argue that the literary configuration and conceptual thrust of plant-life in Shubhangi Swarup's novel *Latitudes of Longing* serves to institute a new model of non-personal, distributed, relational, and heteronomous subjectivity that destabilizes anthropocentric articulations of the subject based in the logic of identity, ontological essentialism, and possessive and proprietorial individualism. My paper will focus closely on the way in which a hybridised botanical imaginary amalgamating cosmogonical narratives, mythic temporality, allegorical language, folklore and indigenous interpretive traditions, is deployed in the novel, firstly in excess of the mandates of scientific discourse-- itself anchored in colonial taxonomy and plantation epistemologies with their appropriative, commodifying and exploitative imprint on planetary geo-histories, and secondly as a site for the production of alternative knowledges, intimacies, modes of existence, and forms of sociality which are based in what Marder describes as an "epistemophytology." For Marder, a philosophical attunement towards the biochemistry of a plant's ecological entanglements with and mutual activation of the matter of its environment, or its nutritive disposition, generative fecundity, and rhizomatic horizontality which constantly militate against liberal humanist insistence on rationalist categorization and closure-- in short vegetal life's radically anarchic and irreducible manner of occupying time and space-- enables a discursive attitude and ethical orientation that are cognisant of non-cognitive, immanent, molecular, fugitive, and entangled expressions of agency and affect. Locating the novel's vegetal hermeneutics in relation to its larger ecocritical politics, I will read Swarup's exposure of transnational and intergenerational histories of migration, displacement, genocidal violence, destructive extraction and consumption of planetary 'resources' and energy reserves of subjugated bodies, to the rupturing force of vegetal life. In the novel, the latter opens up critical epistemological frameworks with which to reevaluate and rewrite collective and personal histories in registers and scales beyond those offered by colonial and nationalist teleologies. My paper will thus explore how vegetal thinking also enables a new cartographic imperative. Drawing upon recent work on cultural and discursive productions and reproductions of island geographies (DeLoughrey 2001, 2010, 2019; Hau'Ofa 1993; Stratford et al 2011; Baldacchino 2007; Fletcher 2011; Kelman and Lewis 2005; Stephens and Miguel 2020) I wish to read the novel as an instance of what Elizabeth DeLoughrey calls "archipelagraphy" (2007): a deployment of the figure of the island as a counter-discursive mode of intervening into what Eduard Glissant has described as "continental thinking" a dominant epistemic position that takes the physical landmass of the continent to be an irrevocable point of origin and universal standard of reference for ideological rearrangements of the earth along a land-centric centre/periphery axis. Connecting the concept of vegetal being as an intervention into ontological fixities and archipelagic thinking as a mode of rethinking colonial geography, my paper seeks to perform an innovative reading of vegetal life as offering new articulations of

territory based in fluid and transversal assemblages in which personhood becomes part of a revised genealogy of non-hierarchical, rhizomatic, and non-linear continuities between seemingly disparate vital and inert, organic and technological, incorporeal and material, fossilised and emergent entities. My analysis thus seeks to argue that the forest and the island mobilize a twinned cartographic optic that guides the novel's narrative map, gathering places, topographies, landforms, stories, and cultures as interleaved and intertwined folds in a continuing process of planetary mattering in which the anthropogenic tools of language and history are constituent parts. An "archipelagic poetics" (Santos Perez 2020) thus not only offers decolonial alternatives to continentally centred colonial framings of ecological realities, it enables the foregrounding of new literary forms and agents, including botanical agents required to perform these acts of reframing and liquidation of conceptual and cultural dogmas.

Keywords: vegetal being, botanical imaginary, epistemophytology, archipelagic poetics, decolonial cartography, rhizome, non-anthropocentric subjectivity, contemporary Indian literature.

Bio

Dr. Paromita Patranobish is an independent researcher based in New Delhi, India. Her work focuses on the intellectual history of the body in modernity, engaging primarily with Continental and Post-Continental philosophy and studying 20th and 21st Century aesthetic articulations of nonhuman embodiment in relation to globalization and multispecies planetary ecologies. She has a PhD on Virginia Woolf's literary phenomenology from Delhi University and has previously designed and taught courses on gender studies and postmodernism at Shiv Nadar University and Ambedkar University Delhi. Her writing has been published in *Fields of Play: Sport, Literature and Culture* (Routledge, 2015) and *Studies in Travel Writing* (Taylor and Francis, 2019).

Panel 33 - Plant Studies & Literature (online)

The Cyborg's Plant: Trans-corporeality in Kim Cho-yeop's *The Greenhouse at the End of the World*

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This paper argues that Kim Cho-yeop's science-fiction novel *The Greenhouse at the End of the Earth* (2020) reveals "trans-corporeal" material and ethical entanglement through its representation of a plant and a cyborg. The "mossvana" plant is genetically manufactured by a cyborg to resist and reduce the destructive effects of a human-induced environmental disaster. The plant is able to withstand the devastation of human-caused "dust," which decimates entire human, animal, and plant populations in the mid-twenty-first century. In this post-apocalyptic novel, the plant emerges not only as the nexus of human and non-human agencies, but also as a figure for human ethical commitments towards non-human others. Through tracing recent trends in the environmental humanities and building on Stacy Alaimo's thesis of "trans-corporeality," this paper argues that this post-pandemic novel reveals a new kind of ethics that fosters inter-species awareness and human-nonhuman connection.

Keywords: Korean contemporary literature, climate change and literature, environmental humanities and literature, plants in literature, Korean women writers, science fiction and climate change.

Bio

Sarah Yoon is a Lecturer at Underwood International College, Yonsei University, in South Korea. Her research interests include the environmental humanities, plants in literature, Victorian literature and culture, and Korean contemporary novels. She holds an MA in English Literature from Yonsei University. Her work has most recently been published in *Brontë Studies*, *The Explicator*, and *Acta Koreana*.

“Grow Wild and Propagate”: On Migration and Naturalization in the Poetry and Prose of Itō Hiromi

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This presentation focuses on the figure of the invasive plant in the work of Japanese writer Itō Hiromi (1955-). Itō’s wild poetry and cultivated prose draw inspiration from her own experience as an immigrant living and writing in Southern California. Through their close attention to the botanical realm, Itō’s 2004 long-form poem *Wild Grass on the Riverbank* (*Kawara arekusa*) and her 2014 prose collection *Tree Spirits Grass Spirits* (*Kodama kusadama*) present migration as a condition shared between humans and plants alike. These works celebrate plants as beings in motion and finds potential in the rootlessness of migratory plants, in particular those invasive species that have naturalized to new soil. In the process, they develop what I call “botanical empathy,” a deep identification with other migratory bodies that bridges a gap of alterity believed to exist between humans and plants, and between humans of different nationalities. Through botanical empathy, Itō’s work imagines a collective of migrants, both human and plant, that stretches across generations. This multispecies collective attempts to resist the biopolitical control of when, where, and how one can live and create new life.

Keywords: Migration, invasive species, naturalization, Japanese literature, poetry, botanical empathy.

Bio

Jon L Pitt is Assistant Professor of Japanese Environmental Humanities at the University of California, Irvine. He earned his Ph.D. in Japanese from the University of California, Berkeley. His current book project, *Becoming Botanical: Rethinking the Human through Plant Life in Modern Japan*, looks to bring insights from Critical Plant Studies into the study of modern Japanese literature and cinema. He is also the translator of poet Itō Hiromi’s *Tree Spirits Grass Spirits* (*Kodama kusadama*), which is forthcoming in 2023 via Nightboat Books, and the host of the environmental humanities podcast *Nature : Mono*, the first season of which is dedicated to the theme of “Oceanic Japan.”

The Transcorporeality of the Urban Nature and a Body: Reading the Grotesque Novella “Machi wo taberu [Eating the town]” by Japanese Writer Murata Sayaka

Keitaro Morita, Rikkyo University, Japan

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This paper will look at the transcorporeality of the urban nature and a body observed in the novella “Machi wo taberu [Eating the town]” by Japanese writer Murata Sayaka. The protagonist Rina does not feel like eating non-fresh vegetables after moving to Tokyo. In childhood, she used to visit her grandmother in the country, where she and her Father enjoyed wild vegetables. At the urging of Yuki, a coworker, Rina starts looking for wild weeds in a park, eventually eating some of them every day. When Rina eats dandelions at home, strangers speaking outside sound only like animals grunting. Learning that dandelions were originally exported as a vegetable, Rina looks down on Yuki, who says she would not eat them unless they were from the country, reflecting the urban/country dichotomy. Grandmother does not see the divide when visiting Tokyo, as if feeling insects on asphalt roads and the rustle of roadside trees—a viewpoint with which Rina agrees. Rina considers it natural to “eat the town,” connecting one’s body with the land through a gap in the concrete road, thus *transcorporeality*. Indeed, eating a wild chameleon plant invigorates Rina’s internal organs in a manner that vegetables from a supermarket cannot.

Keywords: the transcorporeality of the urban nature and a body, the urban/country dichotomy, "Eating the Town," Japanese writer Murata Sayaka.

Bio

Dr. Keitaro Morita is a part-time lecturer at Rikkyo University in Tokyo where he teaches the environmental humanities and education for sustainable development. His publications include: “A Queer Ecofeminist Reading of ‘Matsuri [Festival]’ by Hiromi Ito” (East Asian Ecocriticisms: A Critical Reader, 2013), “Ecocriticism and Gender/Sexuality Studies: A Book Review Article on New Work by Azzarello and Gaard, Estok, and Oppermann” (CLCWeb: Comparative Literature and Culture, vol. 16, no. 4, 2014), Kankyô-jinbun-gaku I & II [The Environmental Humanities I & II] (an editor & author, 2017), and “Ecomedia Nurture Japanese Ecological Identity” (Routledge Handbook of Ecocriticism and Environmental Communication, 2019).

Panel 34 – Art (online)

An Eco-cinematic Lens for Plant-Human Relationships: Indigenous Orchids and Human Companions

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Orchids appear to be exotic plants for delicate gardening. But in reality, they are organisms that form complex bio-social communities with their neighbouring species. Orchids in the wild shape symbiotic relationships with surrounding environments. For instance, epiphytic orchids take their roots on the body of other trees and invite others to interspecies networks, but do not harm the host, creating abundant multispecies interactions in living.

I am working on artistic practice-based research that produces an eco-cinema piece about orchids' life. In my work, orchids are the 'indigenous' beings who have been surviving under the rapid environmental change in Hong Kong. Under human colonisation in the Anthropocene, orchids have descended their indigenous knowledge through generations.

I believe that being a 'companion' species is crucial for humans to participate in more-than-humans for a sustainable future. My project takes a plant-centred way of visualisation and storytelling for shifting human perspective. If humans can learn the indigenous wisdom of orchids, then it is highly applicable to present times in which humans need to urgently adopt a new way to co-inhabit the planet with other species. Through artistic practises, I invite humans to engage with the plants' community.

Keywords: indigeuous orchids, ecocinema, plant perspective, multispecies relationships.

Bio

Park Ji Yun is an artist, curator, and researcher. She is currently in her third-year PhD research at the School of Creative Media, City University of Hong Kong. She is working with epiphytic orchids and trying to visualise their ecosystem from a plant-centred viewpoint. She believes that she can engage with the more-than-human entities through her artistic practises. Her research interests include plant sociality, multispecies, urban ecology, eco-feminism. As a multimedia artist, she combines craft, installation, and drawings with experimental films. Her works have been exhibited in Seoul, Hong Kong, and Zurich online as well.

Recovery of the Lost Language? Plants and Animals in Ecotheatre in Latvia

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Legends says that once upon a time there was a natural ability of the human to understand the language of nature. Nowadays one of the global challenges is the rapid decrease of biodiversity. By losing knowledge about nature, society loses also ability to be ecologically conscious and environmentally active in order to think and act sustainable in long term. There is a growing emphasis on the environmental education. However, there is also an essential role of the performing arts in order to raise awareness of environmental issues. The aim of this research is to give an insight into ec narratives in theatrical performances made by Latvian theatre practitioners. This paper seeks to highlight plants and animals represented in ecotheatre looking closer into their relations with human. By putting interspecies relationships on stage there is a gradual shift from anthropocentric to the ecocentric worldview that could be observed year by year in performances created in Latvia.

Keywords: ecotheatre, ecodramaturgy, environmental conservation, interspecies relationships, performing arts, Latvia.

Bio:

Kitija Balcare, Mg. sc. hum., theatre critic with more than 10 years experience in reviewing for main performing arts magazines and online platforms in Latvia. As a journalist specializes in sustainability and environmental issues. PhD student in environmental humanities at University of Latvia (Baltic States, Europe) with interest in eco-narratives and sustainability in performing arts.

Sensing Extinction in New Media Art

Margaryta Golovchenko, University of Oregon, USA

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Using Alexandra Daisy Ginsberg’s “The Substitute” (2019) video installation and Christina Agapakis, Alexandra Daisy Ginsberg, and Sissel Tolaas’ “Resurrecting the Sublime” (2018-19) scent and video installation as case studies, this paper explores how media addresses the extinction of animals and plants, respectively. Unlike bio-art, “The Substitute” and “Resurrecting the Sublime” do not have any (overt) ethical issues, as neither the male white rhinoceros nor the flowers are being materially recreated through scientific intervention. Nonetheless, both works are ambivalent when it comes to addressing the viewer’s role in the extinction process. It is unclear whether one is meant to feel complicit in the act, or if the two pieces are a way of placating the viewer and alleviating any sense of guilt they might have. This paper will explore how the works’ engagement with senses other than sight—the sounds and stomps of the rhinoceros, the recreated smell of flowers—create an affective viewing experience, where the viewer is not merely looking at an animal and plants but also actively required to embodying them through sensorial perception and prior knowledge. The human body, thus, becomes a conduit for nonhuman hauntings.

Keywords: smell art, video art, aestheticizing extinction, nonhuman as spectacle.

Bio

Margaryta Golovchenko (she/her) is a PhD student in the art history department at the University of Oregon. Her research focuses on the depiction of human-animal relationships, particularly between women and their pets, in eighteenth and nineteenth century French portraiture. Her research has been published or is forthcoming in *Symbolism*, *Fantastika Journal*, *Journal of Posthumanism*, *Capacious: Journal for Emerging Affect Inquiry*, and *tba: Journal of Art, Media, and Visual Culture*. She has written art and literary criticism for a variety of publications and is currently an editor for *Posthumanisms.org*, a research platform for posthuman discourse across the academic disciplines.

Organizing Committee

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Prof. Dr. Nuran Tezcan received her undergraduate and graduate education in Ancient Turkish Literature from the Department of Turkish Language and Literature at the Faculty of Language, History and Geography at Ankara University. She worked as a specialist at the Turkish Language Institution (1972-79) and as a lecturer at the Faculty of Language, History and Geography (1979-84). She completed her doctoral studies at the Otto-Friedrich University of Bamberg (Germany). She gave lectures at the universities of Bamberg, Erlangen-Nürnberg, Würzburg and Frankfurt between 1984-2000. She worked at the Eastern Mediterranean University for a while (Famagusta, 2000-2003). She won the 2016 Cevdet Kudret Literature Award in the field of literary research with her book titled *Divan Edebiyatına Yeniden Bakış*. In 2019, she was appointed as a professor at the Department of Turkish Language and Literature at Cappadocia University.

"The Travelogue of Evliyâ Çelebi" comes first among her fields of study. Other fields of study are the fictional structure of the Ottoman love masnavis, the place of women in these works and the view of women, the poet and patron relations in Ottoman literature.

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Serpil Oppermann is professor of Environmental Humanities and the Director of Environmental Humanities Center at Cappadocia University. She is the co-editor of *Ecocene: Cappadocia Journal of Environmental Humanities*. She has been the seventh President (2016-2018) of the European Association for the Study of Literature, Culture, and Environment (EASLCE). She is also one of the signatories of the "World Scientists' Warning to Humanity: Second Notice" (2017) and the "World Scientists' Warning of Climate Emergency" (2020). Her most recent co-edited volumes are *Environmental Humanities: Voices from the Anthropocene* (2017) and *Turkish Ecocriticism: From Neolithic to Contemporary Timescapes* (2020). Her current research focuses on the Anthropocene and the Blue Humanities.

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Sinan Akilli is an assistant professor in the Department of English Language and Literature, vice-dean of the Faculty of Humanities, and director of the School of Graduate Studies and Research at Cappadocia University, Turkey. With Serpil Oppermann and Steven Hartman, he serves as coeditor of *Ecocene: Cappadocia Journal of Environmental Humanities*. He also edits the series in Environmental Humanities by Cappadocia University Press. Most recently, he has contributed to the edited volume *Equestrian Cultures: Horses, Human Society and the Discourse of Modernity* (University of Chicago Press, 2019), and coedited, with Serpil Oppermann, *Turkish Ecocriticism: From Neolithic to Contemporary Timescapes* (Lexington Books, 2020).

Interinstitutional Committee

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Başak Ağın is Associate Professor of English Literature at TED University, Ankara, Turkey. She is the author of *Posthümanizm: Kavram, Kuram, Bilim-Kurgu* (Posthumanism: Concept, Theory, Science-Fiction, 2020), the first Turkish monograph to explore the posthumanist-new materialist theories with science-fiction examples. She edited M. Sibel Dinçel's Turkish translation of Simon C. Estok's *The Ecophobia Hypothesis* (2018), which came out as *Ekofobi Hipotezi* (2021) from Cappadocia University Press. She also co-edited *Posthuman Pathogenesis: Contagion in Literature, Arts, and Media*, forthcoming from Routledge in 2022. Her current research focuses on the concept of mattertext and the relationship between bioart and posthumanities.

Fatma Aykanat, Cappadocia University, Turkey

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Dr. Fatma Aykanat holds BA and MA degrees in English Literature. Lastly, in 2018, she obtained her Ph.D. degree in British Cultural Studies from the Department of English Language and Literature at Hacettepe University (Ankara, Turkey) with her doctoral dissertation entitled "The British Climate Change Fiction in the Age of the Anthropocene: Ecocritical Readings of J.G. Ballard's *The Drowned World*, Maggie Gee's *The Ice People* and Ian McEwan's *Solar*." Currently, she is a faculty member at the Department of English Language and Literature at the

Faculty of Humanities of Cappadocia University (Nevşehir, Turkey). Since 2019, she serves as the Advisory Board member of Environmental Humanities Center at Cappadocia University, and since 2020, she holds the position of Book Review Editor of *Ecocene: Cappadocia Journal of Environmental Humanities*. Her research interests in Environmental Humanities & Posthumanities range from ecocriticism, geocriticism, material ecocriticism and new materialisms, Anthropocene studies, critical plant and animal studies, eco-media studies, biosemiotics, environmental aesthetics, to deep ecology, ecosophies and ecopsychology as her research interests in literary & cultural studies extend from critical and cultural theory, media theories, , and adaptation studies to comparative literature and contemporary British novel with a particular focus on Sci-Fi and Cli-Fi. Aykanat's recent publications include "The Contemporary Reflections of Tengrism in Turkish Climate Change Fictions" in *Turkish Ecocriticism: From Neolithic to Contemporary Timescapes* (Lexington Books, 2020), co-edited by Serpil Oppermann and Sinan Akıllı, and "Dark Humorous Mode in Anthropocene Fictions: A Contemporary Carnival of Victorian Grotesques in Liz Jensen's *Ark Baby*" in *NALANS Journal of Narrative and Language Studies*. Special Issue on Ecocriticism (December 2020).

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M. Sibel Dinçel, a faculty member at Cappadocia University, Faculty of Humanities, Department of English Language and Literature, is a graduate of Hacettepe University, English Language and Literature. She began her professional translation career with Oscar Brockett's *The Essential Theater* (Chapters 11-15) released by Dost Publishing House in 2000. She published translations on history, politics, religion and literature: Edward A. Thompson. (2008). *The Huns*. trans. M. Sibel Dincel (Ankara: Phoenix Publishing House, October); T. Janoski (et al.) (eds.) (2010). *The Handbook of Political Sociology: States, Civil Societies and Globalization*. Frances Fox Piven, Richard A. Cloward. "Rule Making, Rule Breaking and Power." trans. M. Sibel Dincel (Ankara: Phoenix Publishing House, September) pp. 19-44; Anthony Bryer A. M. (2014) "Greeks and Turkmens: The Pontic Exception." trans. M. Sibel Dincel and Murat Keçiş. *Journal of Black Sea Studies Bahar* (16) (Trabzon: Serander) p.: 177-232; Yahya Baskan, (2014) "Manuel II's 14th c. Letters from Constantinople." trans. M. Sibel Dincel. *International Journal of History and Social Studies*. (12) p.: 381-395; Virginia Woolf. (2016). *Waves*. trans. M. Sibel Dincel (Ankara: Palto Publishing House, February).

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Gülşah Göçmen is Assistant Professor in the Department of Western Languages and Literatures, Aksaray University, Turkey. Her Ph.D. centers on the modernist sense of place in the works of E. M. Forster, D. H. Lawrence, and Virginia Woolf. Among Göçmen's recent

publications are a book chapter titled “Urban Ecologies/Urbanatures of İstanbul in Contemporary Turkish Novel” in *Turkish Ecocriticism From Neolithic to Contemporary Timescapes* (Lexington, 2021), and a co-authored article titled “Nostalgic (Re)visions of Englishness in Merchant Ivory’s Adaptation of Kazuo Ishiguro’s *The Remains of the Day*” (*Journal of Language, Literature and Culture*,2021). She is an advisory board member of the Environmental Humanities Center at Cappadocia University. She is currently working on the Turkish translation of Carol J. Adams and Josephine Donovan’s co-edited collection *Animals and Women: Feminist Theoretical Explanations* (Duke University Press, 1995).

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