

**3rd International Environmental
Humanities Conference:**

Ecocriticisms in the 21st Century

May 20-22, 2024

Book of Abstracts



**CAPPADOCIA
UNIVERSITY**
P R E S S

*3rd International Environmental Humanities
Conference:*

Ecocriticisms in the 21st Century

BOOK OF ABSTRACTS

May 20-22, 2024

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Book of Abstracts

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CAPPADOCIA
UNIVERSITY

50420 Mustafapaşa, Ürgüp, Nevşehir

yayinevi@kapadokya.edu.tr

kapadokyayayinlari.kapadokya.edu.tr

0(384) 353 5009

www.kapadokya.edu.tr

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Hosts

Nuran Tezcan (Dean, Faculty of Humanities, Cappadocia University)

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Graduate Assistants

Nurten Bayraktar (Cappadocia University)

Keynote Speakers

Serenella Iovino



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Serenella Iovino's research approach has a strong interdisciplinary and transnational orientation. Her work is internationally recognized in the fields of environmental humanities and ecocriticism, research areas to which she has contributed essays and volumes on such topics as environmental ethics, ecocritical theory, cultural landscapes, critical animal studies, biosemiotics, posthumanism, feminist ecocriticism, Mediterranean studies, new materialisms, environmental justice, land art, bioregionalism and place ethics, and a number of studies bringing Italy and Italian literature and culture into the foreground. She also investigated the relationships among philosophy, literature, and the natural sciences in XVIII-XIX-century Germany in essays and two book-length publications on the Age of Goethe.

In Italian Studies, her main areas of specialization are 20th-21st century Italian literature, culture, and environmental issues (from cultural landscapes to issues of political ecology and justice). While her main research interest are broader environmental constellations such as landscapes and human-animal relationships, Serenella has also dedicated essays and articles to Italo Calvino, Primo Levi, Pier Paolo Pasolini, Anna Maria Ortese, Laura Conti, Gianni Celati, and examined contemporary artistic and filmic subjects.

She is author and editor of twelve volumes and over a hundred and fifty essays and articles. Her most recent publications are *Gli animali di Calvino: Storie dall'Antropocene* (Treccani, 2023, 1st ed. *Italo Calvino's Animals: Anthropocene Stories*, Cambridge University Press, 2021) and *Paesaggio civile: Storie di ambiente, cultura e resistenza* (Il Saggiatore, 2022, 1st ed. *Ecocriticism and Italy: Ecology, Resistance, and Liberation*, Bloomsbury, 2016, winner of the MLA Prize and American Association for Italian Studies Book Prize).

A philosopher by training and a public intellectual, she is a columnist of the Italian newspaper *la Repubblica* and a regular feature of the magazine *Maremosso* (Feltrinelli editore).

Alexa Weik von Mossner



Bio photo credit to Katharina Tischler-Banfield

Alexa Weik von Mossner is a writer and an ecocritical literary and media scholar. Her interdisciplinary research explores contemporary environmental culture from a cognitive perspective with a particular focus on affect and emotion. She has a special interest in climate change (non)fiction, environmental documentaries, and food narratives. She recently completed a short book, *Growing Hope: Narratives of Food Justice*, for Cambridge University Press and is at work on a new monograph on climate change narratives across media.

After working for several years in the German film and television industry as production manager and later scriptwriter, she earned her PhD in Literature at the University of California, San Diego in 2008. Four years as postdoctoral researcher at the University of Fribourg in Switzerland prepared her for her move to Austria, where she is appointed as Associate Professor of American Studies at the University of Klagenfurt. Currently, she is also a Visiting Professor in the Department of Media and Cultural Studies at the University of Freiburg.

Currently, she is a Principal Investigator on the transdisciplinary research project “Visions of Sustainability: Storytelling as Key to Societal Transformations” (2024-2026) funded by the Sustainability Innovation Campus (Innovationscampus Nachhaltigkeit) at the University of Freiburg and the Karlsruhe Institute of Technology (KIT).

She is also a team member on the research project “How can an interactive documentary promote proenvironmental outcomes? A transdisciplinary approach,” directed by Karin Fikkers at Utrecht University (2024-25), and an international partner for the research project “Literature and Reading in the Age of Environmental Crisis” (2021-2024), directed by Toni Lahtinen at the University of Helsinki. Moreover, she is a national collaborator on the FWF-funded project “Delocating Mountains: Cinematic Landscapes and the Alpine Model” (2020-2024), directed by Christian Quendler at the University of Innsbruck.

Panel 1 – Hydrofeminism/Hydrohumanities

Hydrofeminist Eco-critical Thinking with South African Oceans and Shores towards Environmental Justice

Tamara Shefer, University of the Western Cape, South Africa & Vivienne Bozalek,
University of the Western Cape, South Africa & Nike Irini Romano, Cape Peninsula
University of Technology, South Africa

tshefer@uwc.ac.za
vbozalek@uwc.ac.za
romanon@cput.ac.za

There has been a much welcomed focus on sea and water globally and in South Africa as part of an eco-critical project on environmental challenges, and in facing the entangled histories of colonisation through oceans, what Isabel Hofmeyr (2019) has termed hydrocolonialism. This paper speaks to current hydrofeminist scholarship, drawing on the work of Astrida Neimanis, specifically as documented in a recently published volume entitled *Hydrofeminist Thinking with Oceans: Political and Scholarly Possibilities* that includes the work of scholars and activists located in South Africa that are thinking with ocean/s in addressing social and environmental challenges. We unpack the key philosophical and methodological framings that are emergent in this context, including hydrofeminism, within the larger framework of posthumanist, new materialist, decolonial and indigenous feminist thought and praxis. Much of this scholarship is also transdisciplinary and transmodal, and engages participatory active collaborations of art and activism, also blurring the boundaries of what counts as knowledge. We share here some of the innovative post-qualitative methodologies that are show-cased in this volume and in South African scholarly-activist-artistic contexts more broadly in thinking with the sea and liminal spaces of beaches. These include a range of embodied, affective and relational engagements including: walking and swimming methodologies; research-creation; hauntological approaches; and artistic practices such as poetry, photo-essays and theatre. Many of these scholars think with oceans to address critical questions related to contemporary environmental crises as manifested in climate change, extinctions of species, and other devastating consequences. We explore here some of the diverse ways in which such engagements with oceans may contribute to an ethics of care, relational ontology and an appreciation of our entanglements with each other, our responsibility for and response-ability to more-than-human species and the planet.

Keywords: Hydrofeminism, eco-critical, oceans, water, beaches, justice, scholarship, activism, post-qualitative methodologies, South Africa.

Bios:

Tamara Shefer is Professor of Women's and Gender Studies in the Faculty of Arts and Humanities at the University of the Western Cape, Cape Town, South Africa. Her current scholarship engages with re-conceptualising academic knowledge with emphasis on embodied, affective, feminist, decolonial pedagogies and research, including collaborations across art and activism and thinking with oceans and water. Most recent co-authored books include: *A feminist critique of sexuality education for gender justice in South African contexts* (with S. Ngabaza, 2023, CSA&G Pretoria University); *Knowledge, Power and Young Sexualities: A Transnational Feminist Engagement* (with J. Hearn, 2022, Routledge) and recent co-edited books include the *Routledge International Handbook of Masculinity Studies* (with L. Gottzén & U. Mellström, 2020) and *Hydrofeminist thinking with oceans: Political and scholarly possibilities* (with V Bozalek & N.Romano, Routledge, 2024).

Vivienne Bozalek is an Emerita Professor in Women's and Gender Studies at the University of the Western Cape, Cape Town, South Africa, and Honorary Professor in the Centre for Higher Education Research, Teaching and Learning (CHERTL) at Rhodes University, Grahamstown, South Africa. Her most recent co-authored book with Michalinos Zembylas is *Responsibility, privileged irresponsibility, and response-ability: Higher education, coloniality and ecological damage* (Palgrave, 2023) and recent co-edited books include *Post-Anthropocentric Social Work: Critical Posthuman and New Materialist Perspectives*, with Bob Pease (Routledge, 2021), *Hydrofeminist thinking with oceans: Political and scholarly possibilities* with Tamara Shefer and Nike Romano (Routledge, 2024).

Nike Romano teaches History and Theory of Design at the Cape Peninsula University of Technology, Cape Town, South Africa. Her artistic research interests explore the relationship between thinking, making and doing through a Posthumanist and Feminist New Materialist frame. Her most recent publications include: *Touching Text: Feeling My Way Through Research-Creation in Qualitative Inquiry*, 29(1), 69–81, and *Th/reading through Mull: Cutting a Fashion Theory Course Together-Apart*, pp 158 – 171, in Murriss, K. And Bozalek, V. (Eds), *In Conversation with Karen Barad (Postqualitative, New Materialist and Critical Posthumanist Research) 1st Edition*. Routledge. She is also editor of *Hydrofeminist thinking with oceans: Political and scholarly possibilities* with Tamara Shefer and Viv Bozalek (Routledge, 2024).

The Hydrohumanities and Latin American Cultural Production

Ignacio López-Calvo, University of California, USA

ilopez-calvo@ucmerced.edu

In Latin America, where ecological activism can be a deadly business, climate change is increasingly becoming a source of social upheaval. Although water is a human right explicitly recognized by the United Nations General Assembly on July 28, 2010 through Resolution 64/292, many people still have to give their lives to have access to it. This type of violence against environmental defenders is beginning to be reflected in Hispanic cultural production, as evident in the 2010 film *También la lluvia* (*Even the Rain*, dir. Icíar Bollaín, Spain, Mexico, France) and in the Colombian Philip Potdevin's novel *Palabrero*. In our volume *Hydrohumanities: Water Discourse and Environmental Futures* (2021), which I coedited with Kim De Wolff and Rina Faletti, we encourage humanities scholars to take a leadership role in the urgent discussions about an anthropogenic climate change crisis that is threatening the very survival of human beings in this planet. More specifically, we claim that humanities scholars' interdisciplinary, cultural approaches to water sustainability, drought, flood, and other extreme water-related events are a valuable complement to the sciences and other nonhumanities disciplines, and can lead their findings. By exposing environmental injustice and suggesting ways to solve these problems, the hydrohumanities have the potential to contribute significantly to policymaking in relation to water.

Keywords: Hydrohumanities, Latin America, Cultural Production, Ecocriticism.

Bio:

Ignacio López-Calvo is Presidential Chair in the Humanities, Director of the Center for the Humanities, and Professor of Literature at the University of California, Merced. He is the author of more than one hundred articles and book chapters, as well as nine single-authored books and twenty-three essay collections. His latest books are *The Mexican Transpacific: Nikkei Writing, Visual Arts, Performance, Saudades of Japan and Brazil: Contested Modernities in Lusophone Nikkei Cultural Production*; *Dragons in the Land of the Condor: Tusán Literature and Knowledge in Peru*; and *The Affinity of the Eye: Writing Nikkei in Peru*.

Panel 2 – Ecotopia/Dystopia

Dystopic Visions of Automated Consumerism and Environment: Gish Jen's *The Resisters*

Gülşah Göçmen, Aksaray University, Turkey

gulshgocmen@gmail.com

This paper analyzes contemporary Chinese-American writer Gish Jen's fifth novel *The Resisters* (2020), in which she creates a provocative dystopian world in its so-called futuristic American setting, AutoAmerica. Jen's speculative fiction revolves around a hyper-technological and hyper-capitalistic society that is under constant surveillance by Aunt Nettie (an AI figure highly reminiscent of the Big Brother of *1984*). She displays how this society has been divided apart through a class-based structure and how some are only there to serve the system as consumers-only, following the uprooting damages of the climate change. While focusing on the repressive political atmosphere and technological discipline in the novel, this paper will also point to the idea of consumerism as a great threat to environmental sustainability and discuss the potential outcomes of a global consumerism for the future of the planet with certain textual examples from AutoAmerica's world. AutoAmerica is a world in which the Capitalocene (Jason Moore's term) lives its golden age through a transhumanist victory. With an aim to criticize it aims to show how Gish Jen's dystopic world throws seeds at the ecological imagination of contemporary readers by portraying not a futuristic environment but almost a future scenario of their world that demands immediate environmental consciousness.

Keywords: Gish Jen, *The Resisters*, dystopia, the Capitalocene, sustainability, transhumanism.

Bio:

Gülşah Göçmen is Assistant Professor in the Department of Western Languages and Literatures, Aksaray University, Turkey. Her PhD centers on the modernist sense of place in the works of E. M. Forster, D. H. Lawrence, and Virginia Woolf from an ecocritical viewpoint. She is an advisory board member of the Environmental Humanities Center at Cappadocia University. She is also the co-managing editor of the center's international, peer-reviewed, transdisciplinary Environmental Humanities journal *Ecocene*. Göçmen's Turkish translation of Carol J. Adams and Josephine Donovan's co-edited collection *Animals and Women: Feminist Theoretical Explanations* (Duke University Press, 1995) has been partly published as short series in 2022 (A7 Publishing, İstanbul). Among her academic research interests are Ecocritical Theory, The Novel, Environmental Ethics, and Blue Humanities.

Becoming, Placemaking and Ecotopia: Understanding the Aesthetics of Gary Snyder

Aykut Kutucu, Goethe University, Germany

aykutkutucu@stud.uni-frankfurt.de

Through a conscious effort of placemaking, ecopoets possess the ability to induce in readers a sense of belonging, co-existence, and mutual growth. The term Becoming, as theorized by Deleuze and Guattari, is closely tied to the idea of interconnected growth as opposed to a hierarchical structure.

This paper addresses the issues of colonialist and expansionist mindsets, examining the links between the collective sense of security-freedom and place-space. Seen as the guiding motivation of capitalism, the concept of constant progress is a prominent figure in shaping the understanding of most of human population. Ecotopian visions offer a counter idea that is rooted in non-Judea-Christian belief systems like Zen Buddhism.

Through the analysis of Gary Snyder's selected work, this paper strives to demonstrate how Snyder's ecotopian visions are reflected in his poetry and find out if and how poetry can be a tool in developing eco-centric, bio-conscious forms of human life.

Drawing on and bringing together cultural geographer Yi-Fu Tuan's works on "place and space," Deleuze and Guattari's theories on interconnectedness, and the ecotopian visions of Gary Snyder and the Deep Ecology, this paper aims to go beyond a critique of Western colonialism and illuminate poetry's potential as a transformative tool in shaping human culture.

Keywords: Ecocriticism, ecotopia, becoming, placemaking, place-connectedness, deep ecology.

Bio:

Aykut Kutucu is a master's degree student in the American Studies department, Faculty of Modern Languages in Goethe University. His main areas of interest are ecocriticism, Pre-Colonial American Literary History, Post-humanism, Ecopoetry, and Anarcho-Primitivism.

Kutucu started his bachelor education in Physics department at Marmara University. After two years, he moved to Oldenburg University where he studied Engineering Physics for two years. Having spent four years without a degree, Kutucu earned his bachelor's degree in American Culture and Literature from Istanbul University in 2020.

Class Stratification and Environmental (In)Justice in H.G. Wells's *The Time Machine*

Yalçın Erden, Gendarmerie and Coast Guard Academy in Ankara, Turkey

YALCIN.ERDEN@jsga.edu.tr

This study seeks to interrogate environmental injustice led by class stratification in H.G. Well's *The Time Machine* in light of environmental justice studies. Undoubtedly, Well's masterpiece has been analysed by many critics in terms of class stratification. Nevertheless, the impact of the class stratification on the ecosocial balance in the novella seems to have been disregarded. Unfortunately, the ecological balance of the planet has been disrupted irreversibly for the last two centuries due to humans' unprecedented dominion over nature in shade of technological developments. As a result, ecocritical perspectives have been lately on stage to interrogate the risks of this anthropocentric dominion by several critics. Environmental justice critics also argue that various factors ranging from class to race engender environmental injustice triggering irreversible ecological crises. In Well's novella, utopian heaven-like environment is enjoyed by one class; nonetheless, this environment is discerned to be a cloak covering the dystopian environment in which another class attempts to survive. In this sense, this paper focuses on the Eloi and the Morlocks in *The Time Machine* and discusses how class stratification not only hampers environmental rights of the exploited class, the Morlocks, but also loads the burden of environmental hazards on that class, whereas the superior class, the Eloi, does not face any environmental risks. Most importantly, it argues that class stratification has the potential to engender ecological calamities by examining the binary opposed environments that the characters are exposed to and the unstoppable fire towards the end of the novella.

Keywords: *The Time Machine*, Class Stratification, Environmental Justice, Ecological Disasters.

Bio:

Yalçın ERDEN received his bachelor's degree with distinction in English Language and Literature from Selçuk University, his master's degree from İstanbul University, and his PhD degree from Karabük University. Additionally, he holds a CELTA (Certificate in Language Teaching for Adults) and worked at several universities, including Karabuk University, for over ten years. Currently, he works as a language instructor at the Gendarmerie and Coast Guard Academy in Ankara, Türkiye.

Panel 3 – Slow Violence

Race, Coexistence and Extractivism in the Oil Narratives of Venezuela

Oleski Miranda Navarro, Emory & Henry College, USA

ojmnavarro@ehc.edu
olemirandanavarro@gmail.com

This research examines from an ecocritical perspective the context in which the oil western municipalities of Venezuela changed and reconfigured their geographical and human landscapes at the beginning of the oil boom. The subsoil of the municipality of Cabimas is largely responsible for generating the famed oil abundance that has maintained Venezuela on the world-strategic energy map since 1928. This research will also be a study on how the extractivist model adopted by the Venezuelan government altered post-colonial progress, racial relations, and ultimately affected the country's development during its emergence as an oil giant. These changes were reflected in literary works of the time, such as *Mancha de Aceite* (1935) by Cesar Uribe Piedrahita and *Mene* (1936) by Ramón Díaz Sánchez. In both novels, we see discussions on the social transformation of space, the reduced institutionality promoted by foreign oil companies, and a commentary on the marginalized communities affected by these changes. The migration of national and international social and ethnic groups to work in Venezuela's growing oil industry is one of the most important factors to have a long-term social and economic impact on the country. As large companies established operations in the state of Zulia in the first decades of the twentieth century, western Venezuela became plagued by a resurgence of abuses inherited from the colonial system of work, which had been in place during the plantation period. The companies that settled in the region, especially American companies, quickly reproduced a system of segregation based on the "Jim Crow" laws of the southern U.S.

Keywords: Race, Venezuela, Oil, Narratives, Extractivism.

Bio:

Oleski Miranda Navarro earned a PhD in Hispanic Studies from the University of Edinburgh in Scotland (2016). His research covers Latin American racial thought in the late nineteenth and early twentieth centuries as well as emotion, popular culture, migration, literature and extractivism. He is currently an Assistant Professor of Hispanic Studies at Emory & Henry College in southwest Virginia.

Unravelling Brazil's Institutional Changes in Socio-environmental Governance from 2003 to 2023

Júlia dos Anjos Marques, University of Groningen, The Netherlands

j.dos.anjos.marques@rug.nl

Significant political ideological differences in Brazil have shaped and shifted the structures of the public sector, leaving no governance aspect immune to change. More specifically, the transformations posed by presidential administrations not only impacted established patterns of action but also influenced the capabilities of both their own and future administrations to progress within the line of sustainable development. To date, however, the majority of research has primarily concentrated on individual presidential administrative terms or has undertaken comparisons between administrations that preceded each other in time or resemblance. This article, therefore, introduces a distinct approach, encompassing an examination of the institutional changes of the past 20 years, with a specific emphasis on the socio-environmental domain. The research synthesises and cross references information from literature, governmental documentation, and legislation through document reviews, content analysis, and comparative analyses. Building upon Schmitter's (2008) design of social and political research and utilising Harwood and Garry's (2003) content analytical framework, this study explores and correlates the governmental institutional framework, the administrations' socio-environmental governance, and the alterations done to the institutional design of federal policy making structures. Furthermore, the article delineates a chronological sequence of institutional transformations of ministerial bodies with direct impact on socio-environmental policy and governance.

Keywords: Socio-environmental governance; Institutional design; Institutional change; Sustainable development.

Bio:

Júlia dos Anjos Marques holds a Master's in Spatial Planning (Research) with a specialisation in Environmental and Infrastructure Planning (2023) and Bachelor's in Architecture and Urbanism (2020) with an award-winning thesis on urban/municipal planning. Currently pursuing a Ph.D. at the Department of Spatial Planning & Environment within the Faculty of Spatial Sciences at the University of Groningen, the researcher's efforts centre on socio-environmental issues and governance, institutions design, and sustainable development. More specifically, Marques' new research is focused on how the changes of Brazilian presidential administrations shaped socio-environmental policymaking institutions within the last 20 years.

Panel 4 – Ecomedia 1

The Arts of Attunement: Tools for Multispecies Artistic and Curatorial Practice and Theory

Ils Huygens, Antwerp University, Belgium

ilshuygens@gmail.com

Artists today are developing new ways of connecting and relating to non-human worlds in a diversity of what we refer to as post-anthropocene ecological art that move beyond despair towards new narratives and actions of planetary repair and care. However, as my paper will argue, there is an urgent need for new critical and curatorial discourses and frameworks to enhance the imaginary and transformative capacity of these kind of ecologically engaged art projects, to facilitate productive dialogue between art practice and theory, to enhance collaboration between art and other disciplines, to see which role art can play in the environmental humanities, and perhaps foremost, to enhance their societal impact.

My paper will focus on an ongoing research that proposes the ‘arts of attunement’ as a way to start constituting a new art critical framework to understand and theorize contemporary ecological and transformative art and curatorial practices that move in between the realms of art/activism, social/ecological into an art that aims to be restorative, future-building and practices care and solidarity. We argue for a perspective inspired by multispecies ethnography (Anna Tsing, Thom Van Dooren), decolonial cultural theory and anthropology (Arturo Escobar, Marisol de la Cadena, Maria Puig de la Bellacasa) and posthumanist cultural theory (Braidotti, TJ Demos).

The concept of attunement allows ways of engaging critically with multispecies artistic approaches and move beyond western-based forms of representation by centralising on artistic modes of attention, listening, storytelling, new imaginaries but also scenarios for ‘staying with the trouble’ and living in ruins. This paper in particular will look also closer into what art discourse can learn from eco-criticism, with a focus on postcolonial perspectives (cfr Dürbeck, Heise) and posthumanist or new materialist approaches (eg. Marco Caracciolo), but also expanding more on notions of aesthetics and sense-ability in relation to the performative and embodied sensations produced by the arts, that clearly have the capacity to move beyond ‘empathy’ and produce affective encounters between artist, audiences both in and outside the art world. In that sense the ‘arts of attunement’ is also a plea to take into account not only artistic but also curatorial practices, which means we must consider critically the modes of production and reception of artworks, within but especially also beyond the art world.

Keywords: Ecocritical art theory, multispecies ethnography, postcolonial, attunement, art versus activism.

Bio:

Ils Huygens is a curator, writer and researcher connected to Luca School of Arts and University of Antwerp (Belgium). She was a curator at Z33 – House for Contemporary Arts, Design & Architecture for 15 years and curated numerous exhibitions here (On-Trade-Off: Charging Myths, The Sustainist Gaze, Learning from Deep Time, The School of Time, Nuclear Culture,

Mind the System, Find the Gap, Space Odyssey 2.0, Seasonal Neighbours) with a focus on ecology and extractivism. She coordinated a diversity of research projects and publications (e.g. Studio Time: Future Thinking in Art and Design, 2018). She has curated or coordinated numerous exhibitions in a.o. Milan, Rotterdam, Istanbul and was co-curator of two editions of Artefact Festival in Leuven (The Act of Magic, This Rare Earth). Apart from visual arts she also works in film and is co-founder of the cultfilm festival Offscreen in Brussels.

Ecological Mind Education through Literature and Film

Hyang Jo, Seoul National University, Republic of Korea

lotus01@snu.ac.kr

The theme of this presentation is how universities can teach students an ecological mind through literature and films from the perspective of ecological humanities.

In the face of the increasingly serious ecological crisis, a consensus on the importance of ecological transition is gradually spreading. In particular, topics such as the climate crisis and loss of biodiversity are very urgent and important issues in the “Anthropocene”. However, as concepts such as *slow violence* (Rob Nixon) and *hyperobjects* (Timothy Morton) tell us, these issues have cognitive and practical problems because it is difficult for an individual to grasp them in their entirety and feel them concretely due to their enormous scale and time span. In addition, there are many natural scientific and statistical studies on these issues, but it is not easy for these things to move and change people's minds.

In this regard, climate crisis communication and ecological mind education through literature and film are effective as the concept of ‘affective ecology’ shows. As Donna Haraway and Michel Serres say, telling a new story and the power of storytelling have a key importance in ecological transformation education.

In this study, I will explore the possibilities of sustainability and ecological mind education through some examples, such as climate novels, Anthropocene novels and movies, and novels dealing with non-human agencies such as trees and animals. Among them, what this study intends to focus on is the possibility of climate crisis communication through climate novels and films.

Keywords: Ecological Mind Education, Anthropocene, slow violence, hyperobjects, affective ecologies

Bio:

Hyang Jo (she/her)

Research Interests: Ecocriticism, Ecological Humanities, anthropocene diskurs, posthumanism, literature and Violence, intercultural literature etc.

Panel 5 – Cli-fi & Ecodrama

Dark Matter Applied to Drama: Tim Crouch’s *Total Immediate Collective Imminent Terrestrial Salvation*

Muammer Özoltulular, Middle East Technical University, Turkey

muammer.ozoltulular@metu.edu.tr

Crouch defines plays as self-contained realities but contradicts himself by producing *Salvation* that extends beyond the conventional limits of printed pages. Sharing his authorial control with Rachana Jadhav, the illustrator of the drawings in the play, he creates layers of stories in his multidimensional world of words and images. These stories orbit around the elusive concept of dark matter. It is accentuated in the middle of the text with a page full of excerpts from the dialogues too scattered on the page to be legible and on it says “dark matter” with bold capital letters. It culminates in the last pages slowly blackening with ink and turning back to the visible. That is, dark matter through its textual and visual representations weaves itself into the texture of the play. This paper studies the gravitational impacts of dark matter on the structural composition of Crouch’s play in a new materialist frame. It also explores the failure of language, linear temporality, and causality in Western theatrical history this time caused by the material aspect of reality re-asserting its agentic power through a comparative lens. I claim that the source of the crisis of meaning moved from the linguistic turn to the material turn.

Keywords: Tim Crouch, dark matter, new materialism, agency.

Bio:

I completed my MA degree with the dissertation “Joe Orton's vestige and delineation of gay male characters in his plays: Entertaining Mr. Sloane, Loot, The Ruffian on the Stair and What the Butler Saw”. I am currently a PhD student at English Literature at Middle East Technical University, Turkey. My research interests include contemporary British drama, violence, feminisms, new materialisms, and postcolonial theory. I have been working as a research assistant for eight years now in English Literature department at Zonguldak Bulent Ecevit University, Turkey.

Remain Othering: Wasted Landscapes in Paul Auster's *In the Country of Last Things*

Nan Song, Lancaster University, UK

n.song1@lancaster.ac.uk

Ecocriticisms are breaking disciplinary boundaries and ought to address imminent waste problems in the Anthropocene. Speculative fiction can provide imaginations of waste and reframe what waste could mean. Waste is traditionally understood within culture/nature relations. Studies on waste have either emphasised human control over waste (Douglas, 1966) or foregrounded waste's agency, stressing humans' inseparability from waste (Sullivan, 2012) and the alternative nature as waste (Yaeger, 2008). The former approach risks creating an arrogancy that waste can be handled whereas the latter risks justifying waste problems and weakening human responsibilities. This dilemma poses a question: how can the understanding of waste be renewed without falling into the pitfalls above?

This paper situates the waste problem in Paul Auster's speculative narrative *In the Country of Last Things* (1987). It first demonstrates waste's intrusion on the urban order and how waste is reintroduced to the capitalist value chain. Secondly, focusing on the character of Ferdinand and his miniature ship made of waste, it argues that the Ferdinand's transformation of waste can confront the capitalist commodification. Thirdly, surrounding the seawall project and the impossible encounter between the waste ship and the ocean, it illustrates that waste is eventually detached from and cannot be turned into the alternative nature.

Tracing the wasted landscapes, this paper contends that waste can be understood as the alterity and cannot be ascribed to either side of the culture/nature dualism. Through this attempt, this paper renders the nature/culture binary as the axis to understand waste untenable and complicates the waste problem, implying a paradoxical stance towards waste which avoids the anthropocentric and capitalist logic while emphasising human responsibility.

Keywords: Waste; Waste Studies; Ecocriticism; *In the Country of Last Things*.

Bio:

Nan Song, an AHRC-NWCDTP funded Ph.D. student in English Literature at Lancaster University, UK. My current Ph.D. project, titled 'Reframing Waste: Imagining Apocalyptic Waste Disposal in Contemporary Speculative Fiction', explores how speculative fiction combines waste with capitalist crises in the Anthropocene, while investigating intersections and tensions among the fields of speculative fiction, waste studies and ecocriticism. My research interests include waste studies, speculative fiction, ecocriticism, environmental humanities, and the Anthropocene.

Panel 6 – Blue Humanities 1

Blue Ecophobia and Ecophilia in the Victorian Nautical Fictions: Divergent Psychological Treatments of/by the Victorian Aquatic Bodies

Fatma Aykanat, Cappadocia University, Turkey

fatma.aykanat@kapadokya.edu.tr

Ecophobia and ecophilia denominate two opposing conditions on the same eco-psychological spectrum though they are rooted in the same irrational (positive and/or negative) emotional responses towards the nonhuman environment and/or its agents (Estok, 2018)¹. Focusing on both ends of this spectrum, this paper aims to explore opposing interpretations of the aquatic bodies observed in the Victorian context and view them through the ecophobic and ecophilic theoretical lenses. The theoretical frame of this paper will be illustrated through the comparative analysis of Charles Kingsley's *The Water-Babies: A Fairy Tale for a Land-Baby* (1863) and Patrick O'Brian's *The Wine-Dark Sea* (1993, set in the 19th century). British historical novelist Patrick O'Brian's *The Wine-Dark Sea* portrays the Pacific Ocean in the nineteenth century as an antagonistic force of nature intervening into the human affairs in a hostile way and impeding the advance of the British overseas sailors under Captain Aubrey. On the contrary, in Victorian children's fiction writer Charles Kingsley's *The Water-Babies*, the water (of a river) is rendered as a friendly being, a nonhuman companion to a young, soot-dirty chimney sweeper apprentice named Tom. Born as a terrestrial being, drowned and miraculously transformed into an amphibian human, Tom is not only cleansed by water but also befriended by the aquatic elves -a life-altering experience teaching him to respect nonhuman nature and become ecologically conscious. As the aquatic experience described in *The Water-Babies* dissolves the socially constructed, physical/mental border between the human and the nonhuman realms, opens the gates of the more-than-human world to a human being, it eventually deconstructs the ecophobic prejudices replacing it with an ecophilic stance. Unlike Kingsley's friendly and ecophilic river, the hostile ocean in *The Wine-Dark Sea* feeds ecophobic anxieties and builds up on the existing ontological barrier between the human and nonhuman entities. In a nutshell, attempting to contemplate on Blue Humanities and the ecophobia hypothesis in the Victorian context, this paper concludes that the eco-psychological readiness, or unreadiness, of the reader/author may cause rendering the same nonhuman aquatic body in distinct ways; attributing water either as a protagonist or an antagonist.

Keywords: Blue Humanities, blue ecocriticism, ecophobia, ecophilia, Victorian fiction, nautical fiction.

Bio:

Dr. Fatma Aykanat holds BA and MA degrees in English Language and Literature and has obtained her PhD. in British Cultural Studies at Hacettepe University. Currently, she works as Asst. Prof. in the Department of English Language and Literature at Cappadocia University. Besides, Aykanat is one of the executive members of the Environmental Humanities Center at Cappadocia University, the chair of Cappadocia University Sustainability Committee, the Book Review Editor of *Ecocene: Cappadocia Journal of Environmental Humanities*, and the co-

¹ Estok, S. C. (2018). *The Ecophobia Hypothesis*. Routledge.

editor of the Environmental Humanities Series of Cappadocia University Press (KÜN Yayınları). Aykanat's recent research areas and academic interests include Anthropocene Studies with a particular focus on Cli-Fi, Blue Humanities, Posthumanities, critical animal and plant studies, and eco-psychology.

Blue Ecocriticism and Swimmer Narratives of Vulnerability and Belonging in Contemporary Anglophone Nature Writing

Daniel Gander, University of Leeds, UK

dan_gander@hotmail.com

Steve Mentz wrote recently that “Ocean swimming can serve as embodied ecological meditation and prompt for critical thinking in the Anthropocene”.² Using examples of swimmer figures in contemporary nature writing, this paper explores the implications of ocean swimming as an ecocritical methodology in line with Mentz’s observation. Advocating a blue ecocriticism which productively marries insights from critical phenomenology, new materialism and critical posthumanism, the paper explores how select examples of literary swimmer figures elucidate understandings of vulnerability and belonging as ethical and philosophical categories of utmost interest to 21st century eco-critics. The paper demonstrates how conceptualising vulnerability through the immersed experience of the swimmer helps define vulnerability positively, as a material and metaphorical openness to the more-than-human that entails responsibility. The paper emphasises, too, how the literary swimmer figures under consideration underline the urgency of (re)thinking belonging as more oceanic, and less bounded, in order to better meet the ecological and social challenges of the 21st century.

Exploring exposure to toxic algae and industrial effluent, transcorporeal encounters with strange weather and seasonal instability, and the simultaneous navigation of tidal currents and social ostracization through salt-water swimming, the paper discusses how the swimmer figurations presented in these examples of nature writing contribute to a posthuman conceptualisation of vulnerability and belonging characterised by immersion, receptivity and distributed agency, such that it decentres anthropogenic models of subjectivity founded on power and individualism. Revealing the insights granted through these literary examples, the paper highlights the relevance of blue nature writing to critical discussions addressing responsibility to the more-than-human. At the same time, the paper attends to the autobiographical content of the examples of nature writing presented to consider how the swimmer’s politics of location are revealed through their immersive experience of blue space, both literally and metaphorically, thereby underlining convergences between 21st century social and environmental justice.

Keywords: blue ecocriticism, environmental justice, vulnerability, nature writing, belonging.

Bio:

Dan Gander is a PhD candidate in the school of English at University of Leeds currently completing a thesis which explores the blue spaces of contemporary nature writing from a critical perspective that combines critical phenomenology with new materialism and critical posthumanism. He has a particular interest in open-water swimming as a critical methodology and his research is motivated by the different modes of thought and embodiment that are produced by immersion in blue spaces. Dan has previously presented conference papers on cultures of well-being in contemporary nature writing and rethinking borders and boundaries through water.

² Steve Mentz, *An Introduction to the Blue Humanities* (New York: Routledge, 2024), p.132.

Panel 7 – Ecopoetics/ Ecotranslation

New Ecological Perspectives in the Context of Antispeciesism: MEAV Publishing as an Example of Rewriting and Translating

Fulya Marmara, Yıldız Technical University, Turkey & Zeynep Süter Görgüler, Yıldız Technical University, Turkey

fulyamarmara@windowslive.com
zeynepsuter@gmail.com

In discussing the interconnectedness between human and non-human animals, Pythagoras argues, “As long as Man continues to be the ruthless destroyer of lower living beings, he will never know health or peace. For as long as men massacre animals, they will kill each other. Indeed, he who sows the seed of murder and pain cannot reap joy and love” (570–495 BC).

As we are getting through a period of an ecological crisis named the Age of Anthropocene when humans deform irreversibly the system on Earth, it can be said that the ecological destruction is the embodiment of a crisis which emerged as a result of the absence of our awareness of the life surrounding us and of our democratic perspective towards it. In other words, we are now facing the consequences of this anthropocentric narrative of life. Non-human animals appear as the biggest victims of this widespread human blindness to the interconnectedness on the planet. Seeing that non-human animals are also constituents of life, we must first change our understanding of them for a new ecological paradigm. Accordingly, this study questions the potential role of rewriting and translation practices in reversing/reconstructing the processes of domination produced about non-human animals through the example of MEAV publishing.

We carried out an interdisciplinary study in the context of *Eco-Translation* as is proposed by Michael Cronin (2017) with an anti-speciesist perspective. To understand the mechanisms fabricating domination, we referred to the concepts as Carol J. Adams’ *Objectification* and *Absent Referent* (1990) and Edgar Morin’s *Ecological Thinking* (2016).

Keywords: Rewriting, translation, eco-translation, anthropocene, anti-speciesism, biodemocracy.

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- Stibbe, Arran, *Ecolinguistics: Language, Ecology and the Stories We Live By*, London, Routledge, 2020.

Bios:

Fulya Marmara has been teaching and researching at Yildiz Technical University, Department of French Translation and Interpretation since 2013. She received her PhD from Yildiz Technical University in 2020 with her thesis entitled “The role of translation in the Age of Anthropocene: an Anti-speciesist Approach and Engaged Translation”. She is continuing her research on the role of translation against manufactured ignorance about and around non-human animals.

Zeynep Süter Görgüler has been teaching and researching at Yildiz Technical University, Department of French Translation and Interpreting since 2007. She received her PhD from Yildiz Technical University in 2016 with her thesis entitled “Emerging Translation Practices Around New Societies: The Circulation of Scanlation Contents in Turkey and Netnographic Analyses”. She received Associate Professor degree in Translation Studies in March 2022. Her research interests include the sociology of translation, social media networks and translation movements, literary translation and technical translation. She has participated as a researcher in different internationally funded research projects.

Fostering the Appraisal of Epistemologies of the South through the Contribution of Ecological Humanities and Ecocriticism in English as a Foreign Language in Educational Contexts of the Industrialised North

Sabina Magagnoli, IUSS Pavia, Italy

sabina.magagnoli@iusspavia.it

Despite numerous reforms, the Italian school system still reflects Eurocentric cosmovisions and ideas. Its “one-dimensional” knowledge paradigm is particularly evident in the technical and vocational institutions of the industrialised North, where students are offered a commodified form of education: training mainly valued for its transactional power.

The aim of this presentation is to reflect on how the educational contexts of the industrialised North can be opened up to multidimensional possibilities so that students can see themselves as part of an ecologically interconnected whole. In particular, attention will be focused on a place-based pilot project carried out at the Aldini-Valeriani Technical and Vocational Institute in Bologna, Italy, a school which serves a densely urbanised area on the outskirts of one of the most industrialised cities of the Italian “Motor Valley”. This institution was chosen because, while its focus is mainly on industrial advancement and new technologies, there is a clear lack of research in the field of the epistemology of environmental awareness and interdependence. Although the school has already been the subject of educational studies aimed at developing an awareness of ecological interdependence in EFL and also at seeking an interest in the more-than-human (Magagnoli 2023a and video documentation of one of the past projects [here](#)), further studies are clearly needed.

The pilot project consisted in the participation of a group of Aldini-Valeriani students in the creation of a live school radio programme in English (Magagnoli 2023b, [sample podcasts](#) available online) in which the environmental crisis was ecocritically presented through the analysis of passages from non-fictional texts with scientific-ecological relevance, focusing on environmentally oriented studies examined with an interdisciplinary perspective. Here, Boaventura de Sousa Santos’ *Epistemologies of the South* served as a sociological framework and his questioning of traditional Eurocentric epistemologies was helpful in sensitising students and engaging them in a “constellation of knowledges”, while Paulo Freire’s *Education for Critical Consciousness* provided a pedagogical reference. Within this approach, the richness and insights of international studies in the field of ecocritical discourse will be a source of inspiration and guidance for further educational research.

Keywords: Ecocriticism, epistemologies of the south, EFL education.

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consapevolezza ecologica e metabiofilia”. In: Morselli D., Gola G. (eds) *Verso un’educazione sostenibile: ecosistemi di ricerca e di apprendimento*. Bergamo, Zeroseiup, 107-115.

Santos B. de S. (2014). *Epistemologies of the South. Justice against epistemicide*. Boulder, CO: Paradigm.

Bio:

Sabina Magagnoli is a Ph.D. candidate in Sustainable Development and Climate Change at the IUSS in Pavia, Italy, and is currently hosted by the University of Ferrara where she is studying Environmental Humanities. She holds a master’s degree in Modern Languages and Literatures at the University of Bologna and a second master’s degree in Sustainable Development and Climate Change at the University of Pisa. She spent more than twenty years teaching English language, culture and literature in Italian high schools, where she experimented and developed a language teaching methodology aimed at fostering environmental awareness and climate change agency in adolescents.

Panel 8 – Material Ecocriticism & the Anthropocene

Studies for Today's Ecocriticism: Verlaine's "Ariettes oubliées"

Alberto Parisi, Institute for Philosophical and Religious Studies of the ZRS Koper, Slovenia

parisi.alberto@yahoo.com
alberto.parisi@zrs-kp.si

In this paper, I will argue for the centrality of a combination of Atmospheric and Respiratory Studies for contemporary Ecocriticism and, more generally, for the Environmental Humanities. To do so, I will first briefly introduce both fields: namely, (1) Atmospheric Studies or, in other words, the recent rediscovery of the value of atmospheres and *Stimmungen* to explain the interrelation between human and more-than-human life – a movement that finds its origins in the German and Japanese phenomenological traditions (Chandler 2011; Hisayama 2014; Böhme 2017; Griffero and Tedeschini 2019); and (2) the also very recent recovery of the forgotten value of material breath and air in Philosophy, Medical Humanities, and beyond (Škof and Berndtson 2018; Fuller, Saunders, and Macnaughton 2021).

After this theoretical introduction, I will prove the usefulness of a combined atmospheric and respiratory approach for Ecocriticism by proposing an innovative reading of Paul Verlaine's poems, "Les Ariettes oubliées," often considered foundational for the Symbolist poetic movement and modern European poetry at large. Indeed, critics have already interpreted some of these poems as poignant examples of posthuman environmental poetry (Lübecker 2023). But I will show that an account of how these poems can create atmospheres by using breath and material air - not simply as images but as the material substance from which the poem, as a meeting point of self, nature, and language, depends - can only strengthen the ecocritical perspective.

Keywords: Atmosphere, breath, poetry, ecocriticism, French Symbolism.

Bio:

Alberto Parisi is Research Assistant at the Institute for Philosophical and Religious Studies of the ZRS Koper. He received his PhD in Comparative Literature from Harvard University in 2023 with a dissertation on the relationship among intention, breath, voice, and *Stimmung* from the Stoics and Augustine to modern European poetry. His research situates itself at the intersection of Philosophy, Religion, Literature, and Intermediality, with a particular focus on environmental issues. His articles, reviews, and translations have appeared in prestigious journals, such as *MLN*, *PMLA*, *Poligrafi*, and *The Journal of Italian Philosophy*.

The Alignment of Affective and Material Ecocritical Discourses in Recognizing the Capacity of Climate Change Narratives for Promoting Ecological Consciousness³

Yağmur Kızılay, Ankara University, Turkey

ykizilay@gmail.com

Climate change fiction as the new literary genre of the contemporary era has emerged and developed as a response to climatic changes in the age of Anthropocene. Climate change narratives offer to comprehend the complex issue of climate change from diverse aspects ranging from the impacts of ecological catastrophes on the embodiment of human and nonhuman bodies to the political and social dimensions of environmental issues. Affective ecocriticism as a recent theoretical development of ecocritical discourse aligns with material ecocriticism in affirming the potentialities of all material beings and forces to affect and to be affected by each other through trans-corporeal interactions among various bodies, material agencies, discursive systems, nonhuman others, and environmental forces. Therefore, the affinities between material and affective ecocritical discourses could be effective in recognizing the agentic, transformative and affective capabilities of the material world and the interactive ways in which humans and nonhuman elements are involved in ecological relationships as represented in climate change narratives. This study aims to explore how the alignment of affective and material ecocritical discourses could become functional to reveal that climate change fiction narratives hold the potential to engage readers affectively with the issue of climate change and hence promote ecological consciousness.

Keywords: Climate change fiction, affective ecocriticism, material ecocriticism, ecological consciousness.

Bio:

Yağmur Kızılay is an instructor of English at Ankara University School of Foreign Languages, Turkey. She completed her PhD on “Affect, Materiality and Embodiment in Climate Change Fiction: John Brunner’s *The Sheep Look Up*, Ruth Ozeki’s *My Year of Meats*, and J. M. Ledgard’s *Submergence*” in the department of English Language and Literature of Ankara University (Turkey, 2023). Her research interests include the environmental humanities, the blue humanities, posthumanism and affect studies.

³ This abstract was produced from the author’s PhD dissertation titled “Affect, Materiality and Embodiment in Climate Change Fiction: John Brunner’s *The Sheep Look Up*, Ruth Ozeki’s *My Year of Meats*, and J. M. Ledgard’s *Submergence*” dated 2023.

Panel 9 – Multinational Ecologies

Beyond Duality: African Approaches to Relational Onto-Epistemologies

Marta Sofia López Rodríguez, Universidad de León, Spain

marta-sofia.lopez@unileon.es

Ben Mylius has defined anthropocentrism as “one of the bugbears of environmental philosophy” (2018: 159). To negotiate the place of human beings *vis-à-vis* the “natural world” and the “more-than-human” is surely no easy task for Western thought, caught between the various yokes of its Judeo-Christian and Classical inheritance, Modern secularism, contemporary Deep Ecology (as formulated by Naess and Sessions [1984]), or Post-humanism (Haraway [1985, 2007] and Braidotti [2015, 2019]). While in dialogue with Western theorizing, African ecophilosophers, ecotheologists and ecowomanists have sought to redefine the terms of the debate by revisiting African Indigenous Religions, with their cosmologies, cosmogonies and gnosés discarded by Western thought as primitive and ineffectual, or else by reformulating Christian or Muslim visions through an African lens. Proposals such as Oruka and Jumia’s “Parent Earth ethics” (1994), Ogungbemi’s “ethics of nature relatedness” (1997), Oduyoye’s spiritually inflected “sustainability” (2001), Tangwa’s “eco-bio-communitarianism” (2004), Mogobe Ramose’s “*Ubuntu* ecology” (2009), Behren’s “African relational environmentalism” (2014), or Ifeakor and Otteh’s “obligatory anthropoholism” (2022) among others, have looked at African environmental issues from the wide perspective of the Epistemologies of the South (Mignolo, 2012; Sousa dos Santos, 2014; Escobar 2020) in order to recover subalternized onto-epistemologies which can adumbrate alternative possibilities for a renewed understanding of the relationship between the human species and the non-human and spiritual worlds.

Keywords: (Against) Anthropocentrism, African relational onto-epistemologies, African ecophilosophy and ecotheology, ecowomanism.

Bio:

I received my doctoral degree in English from the University of Oviedo in 1994. My main areas of expertise are Postcolonial Theory, Gender Studies and African Literatures, fields on which I count with over seventy contributions, including articles and book chapters, one monography, two edited volumes and a journal's special issue. I have translated into Spanish works by Chinua Achebe, Ngugi wa Thiong'o and Ama Ata Aidoo. I have presented papers or plenaries in numerous international conferences, and I have taught as guest lecturer in different universities in Spain, Europe, Africa, Latin-America, and the United States. I was the founder and main researcher in the international research project Afroeuropa@ns: Black Cultures and Identities in Europe (2004-2015), which continues to celebrate regular conferences as an independent network.

Communicating the Desert: The Case of Libya in the Twentieth Century

Roberta Biasillo, Utrecht University, The Netherlands

r.biasillo@uu.nl

Until the Twentieth century the Libyan regions were the least known to European geographers and travellers. The first accounts started to appear in Europe in the mid-Eighteenth century and the peak of information flow from North Africa to Europe first and the rest of the world then took place in the 1930s-1950s. Since 95% of Libyan surface is desert, this ecosystem is part and parcel of every account of the region.

The perceived extreme environment of North Africa has hosted a mesh of modernising and traditional economic plans, social structures, and politics; it has enabled divergent life-styles, non-progressive economic trajectories, technological and scientific experiments, unexpected political alliances and divergences. This paper explores the narratives related to the desert and digs into different communication strategies concerning the desert. It relies on historical written and visual sources produced by Western geographers, scientists, soldiers, politicians, economists, photographers, business men focussing on the Twentieth century. How was Libyan desert perceived, understood, exploited, measured? What were the individual feelings and political agendas associated with specific constructions of Libya?

Keywords: Desert; Colonisation, Historical Sources, Libya.

Bio:

Roberta Biasillo joined the Department of History and Art History as assistant professor in contemporary political history in 2022.

She earned a PhD in Modern European History at the University of Bari (Italy) and she has been a postdoctoral researcher in several European institutions – the KTH Royal Institute of Technology in Stockholm, the LMU Rachel Carson Center for Environment and Society in Munich, and the European University Institute in Florence. Her research interests lie at the confluence of environmental history and political history.

She has focused on how marginal environments – such as forests and wetlands – embedded in Italian nineteenth century liberalism and on the role of African colonial environments in shaping Italian fascist state and empire. She is currently working on a research project on the global environmental history of Modern Libya.

Decomposition for Recomposition in Latin American Anthropocene Fictions

Allison Mackey, Universidad de la República, Uruguay

dramackey@gmail.com

To disobey is to refuse to be an accomplice, but also to imagine that reality could be otherwise, that history could have taken another course.

(Liliana Colanzi, "La desobediencia").

What do we really know about the invisible, the inanimate, and the nonhuman forms that creatively reside as afterlives of the colonial encounter?

(Macarena Gómez-Barris, *The Extractive Zone*)

In this paper, I examine how contemporary speculative fiction published in Latin America can help decolonize the Anthropocene (see Davis & Todd 2017) at a time when the crisis of habitability of the planet raises questions about dominant models of acting, knowing and feeling. Representing a new generation of writers who recognize in speculative genres the possibility of hybridizing cultures and literary modes, they blend fantastical or speculative fiction with indigenous cosmologies in order to foreground the necessity of learning to unlearn the logics of (necrocapitalist and patriarchal) systems that can no longer be sustained. These texts take a pluralistic and place-based understanding of the natural world as a horizon for the regeneration of cosmologies and social formations. From the glowing cave mushrooms and radiated bodies in the stories that bookend Liliana Colanzi's *Ustedes brillan en lo oscuro* (Bolivia 2022), to the fungi-human hybrids and plant wisdom in Juan Cardenas' *Volver a comer del árbol de la ciencia* (Colombia 2018), to the misanthropic rage of "dengue boy" (part human, part mosquito, and who transitions from male to female to non-binary) in Michel Nieva's *La infancia del mundo* (Argentina 2022), to the symptoms produced in the human psyche by a fungus that thrives in the context of eucalyptus monoculture in *El vasto territorio* by Simon Lopez Trujillo (Chile 2021), the protagonists in these narratives must contend with unsettling and symbiotic relationships as an uncanny form of interspecies intimacy. Specifically, by focusing a wide-angle lens on creatures, things, and monstrous assemblages that make up our shared worlds, they place their human protagonists on a horizontal plane, part of a network of multispecies interdependencies with *flora*, *funga* and microbes—species with whom we have co-evolved since time immemorial. Resonating with Oppermann's notion of "compost poesis" and reconciling a "continuous decomposition and recomposition [in order to veer] away from anthropocentricity by transforming sites of decay into vibrant sites of fecund imagination" (136-137), they foreground the cyclical nature of all life and, in the process, re-signify the abject nature of death, decay and regeneration. If we remember that there have always already been ways of thinking about the world and its multispecies inhabitants that are not just about extracting but also about respecting life and ways of living, we can begin to see that what has been created can also be dis-mantled, and that from the generative space of the literary imagination something new might emerge.

Keywords: Anthropocene narratives, Latin American speculative fiction, decolonial literature.

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Bio:

Dr. Allison Mackey is Professor of Anglophone Literatures in the Department of Modern Languages at the Universidad de la República, Uruguay, where she acts as coordinator of the Research Group in Environmental Humanities. She is also Research Associate in the Department of English at the University of the Free State, South Africa, Associate Editor for *Environmental Humanities*, and Section Editor (Canada/Latin America) for *Postcolonial Text*.

Panel 10 – Environmental Thought

Growing a ‘Lateral Line’ Organ for Slow Environmental Humanities

Vivienne Bozalek, University of the Western Cape, South Africa

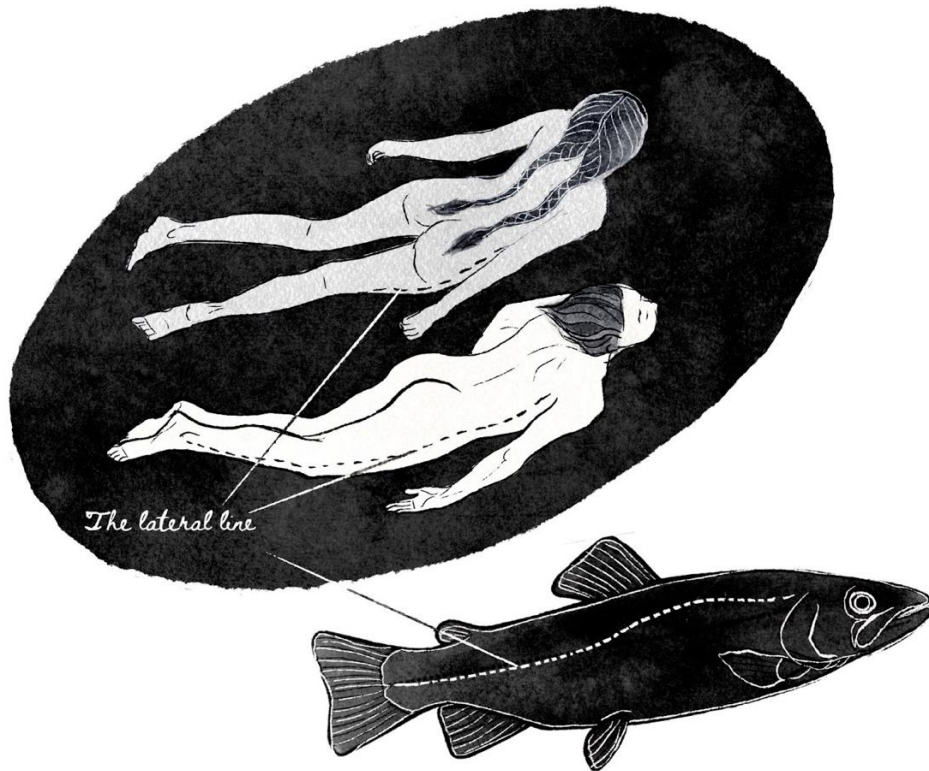
vbozalek@gmail.com

This paper explores the matterphorics (Gandorfer & Ayub, 2021) of the fish's "lateral line" as a framework for developing a figurative organ of perception in humans within the context of Slow environmental humanities research. This sensory system in fish, allowing synchronized swimming in schools, serves as a symbol of "sym-poiesis" (Haraway, 2016) reflecting a post-human ethic that acknowledges the social and ethical lives of animals. Advocating for a broader perspective in science, the authors urge for a shift towards Slow inquiries reminiscent of Goethe's delicate empiricism. Connecting Goethe's methodology with Black feminist perspectives, the authors propose the development of a figurative lateral line as a new organ of understanding, blurring boundaries between humans and the environment. The lateral line becomes a metaphorical tool for reimagining Slow environmental humanities grounded in collaborative attentiveness, care, and accountability, addressing historical misuse of scientific knowledge in South Africa. The presentation contemplates Slow environmental humanities development by considering natural/social stimuli and attuning to the environment, inspired by the lateral line's ability to scan broadly and focus on specific details. An imaginative enquiry into slow methods, that are inspired by the lateral line, offer cooperative ways of thinking/being/doing slow science. Overall the presentation advocates for a transformative and ethical scientific approach, urging researchers to embrace a Slow environmental humanities paradigm that values collaboration, inclusivity, and responsiveness.

Keywords: Slow Environmental Humanities, Lateral Line, Sym-poiesis, Collaborative inquiry.

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Bio:

Vivienne Bozalek is an Emerita Professor in Women's and Gender Studies at the University of the Western Cape, and Honorary Professor in the Centre for Higher Education Research, Teaching and Learning (CHERTL) at Rhodes University. Her most recent co-authored book with Michalinos Zembylas is *Responsibility, privileged irresponsibility, and response-ability: Higher education, coloniality and ecological damage* (Palgrave, 2023) and recent co-edited books include *Post-Anthropocentric Social Work: Critical Posthuman and New Materialist Perspectives*, with Bob Pease (Routledge, 2021), *Hydrofeminist thinking with oceans: Political and scholarly possibilities* with Tamara Shefer and Nike Romana (Routledge, 2024). University of the Western Cape <https://orcid.org/0000-0002-3212-1910>

Environmental Hermeneutics and Ecocriticism: Exploring the Interconnexions between Text and Nature

Martinho Tomé Martins Soares, University of Coimbra, Portugal

martinhosoares@gmail.com

We believe, with H. Zapf, that Hermeneutical thought can help to fill the gap between text and world opened by poststructuralism, that ‘have exorcized nature and materiality out of representation and have thus closed in representation on itself’ (*Handbook of ecocriticism and cultural ecology*, Berlin/Boston: Ge Gruyter, 2016, 138). To prove this conviction, we take on the emerging field of environmental hermeneutics and on the philosophical work of the French philosopher Paul Ricoeur, in order to demonstrate the place of interpretation in several epistemological streams inside ecocriticism, namely: material ecocriticism; cultural ecology; and ecosemiotics.

The conceptual argument of material ecocriticism developed by Serenella Iovino and Serpil Oppermann goes in the sense that landscapes can be considered a “more-than-human” materiality, which, in turn, contains numerous others “more-than-human” materialities, in “a constant process of shared becoming that tells us something about the ‘world we inhabit’ gives strength to a central idea for environmental hermeneutics: the idea of landscapes as narratives of matter, as well as of narratives as stories of matter. With this idea in mind, we want to focus the role that environmental hermeneutics can play on the “storied matter”.

Cultural ecology, as theorized by Hubert Zapf, presents Literature as *medium* of cultural ecology and so as a way of bringing out the codependency of natural processes and cultural forms of meaning-making. Moreover, he considers that in its aesthetic transformation of experience literature acts like an ecological force. We argue that only through the process of reading-interpreting literature can become an ethical-ecological force, changing behaviours and mentalities.

Ecosemiotics as defined by Kalevi Kull and redefined by Timo Maran shows the different ways in which nature is mediated in culture and texts, recognizing in their model of analysis the fundamental role both of the author of the written text and of the reader in order to bring out the meanings of nature. We could not be any closer to the Ricoeurian hermeneutics and the theory of three-fold mimesis.

Keywords: Ecocriticism, philosophical hermeneutics, Ricoeur, text, landscape.

Bio:

Martinho Soares is an Assistant Researcher at the University of Coimbra, where he is developing now the FCT research funded project “Reading nature as text: towards an environmental hermeneutics and space identity awareness in Portuguese eco-culture”. He is graduated from the University of Coimbra with a degree in Classical Studies. At the same university he completed a master’s degree (2006) and the PhD (2011) in Poetics and Hermeneutics, concerning mainly the philosophy of Paul Ricoeur.

Speaking in Parables: The Long Anthropocene Unconscious

Holden Turner, Università Ca' Foscari di Venezia, Italy

898393@unive.it
holdenmturner@gmail.com

The Anthropocene unconscious (Bould 2021) powerfully asserts that any text, regardless of the time in which it was written, can speak to the current collective imaginaries that have us embroiled in global biodiversity loss, rapid climate change, ocean acidification, empires of toxicity, and more. The textual evidence for this argument, however, comes almost exclusively from the post-Trinity (1945) period, reinforcing ecocriticism's bias toward recent literature descended from the European novel and its linear temporality. The main exceptions to this temporal bias – analyses of Old English texts and Shakespeare's plays – confirm a tendency to center white Anglophone storytelling. Veering back in time and into more critical considerations of socio-biogeochemical crisis – for instance, Yussof's formulation of “a billion black anthropocenes” (2018) – I argue that older non-Eurocentric texts still speak to current ecological crisis *through the parable form*. By transmitting a durable moral message forward in time, texts that speak in parables communicate powerful intergenerational learnings without the reader having to make forced connections (as with allegorical interpretation) or remaining stuck in a historicized period (as with descriptive storytelling). Dark ecological criticism suggests that a crisis that has already happened might teach us something about the time of crisis we inhabit right now (Morton 2016). In effect, “a billion black anthropocenes” encourage thinking in parables to connect texts broadly distant in space and time: though present readers cannot directly access past social worlds, we can access old stories and receive learnings from them. To illustrate this argument, I examine three pre-Trinity authors for their parables of life and death in extreme climates: Zora Neale Hurston (1937), Jack London (1904), and Dante Alighieri (1321). All three offer ekphrastic commentary on the parable form as a narrative that lends their protagonists wisdom, traverses generations, and teaches practices for place-based adaptation. Their examples suggest that a body of past teachings resembles a collective unconscious still speaking to us, one waiting to offer something not yet lost about how to live in troubling times.

Keywords: Parables, ecocriticism, a billion black anthropocenes, anthropocene unconscious.

Bio:

Holden Turner does graduate research on sea level rise futures at Università Ca' Foscari of Venice, Italy. He is completing his master's degree in Environmental Humanities by writing on social aspects of Venice's MOSE project. Holden graduated from Bowdoin College in Brunswick, Maine, in 2021, where he completed a double major in Environmental Studies and Earth & Oceanographic Science, and a minor in Italian Studies.

Panel 11 – Animal Studies

Superfluous Dogs and Modernity: Canine Voices from Chernobyl and South Africa

Jeanne Dubino, Appalachian State University, Boone, North Carolina, USA

dubinoja@appstate.edu

This book is about what gets treated as refuse, tossed off as trash in the world of high-status human beings.

Colin Dayan, *With Dogs at the Edge of Life*

The dogs are brought to the clinic because they are unwanted: *because we are too menny*.

J. M. Coetzee, *Disgrace*

In a world characterized as modern, dogs who have not found themselves in a home or in another firmly established institution (e.g., lab, racing track, police or military unit) are cast off, as so much trash. In Coetzee's *Disgrace*, set in late twentieth-century modernizing South Africa, "superfluous canines" (142) are not just discarded like refuse; they become the supreme scapegoat. In a novel entitled *Disgrace* and imbued with motifs of sacrifice (goats, lambs, and a character whose surname is Isaacs), unclaimed dogs are the ultimate sacrificial creatures who pay for the sins of the world. More specifically, these dogs pay for the sins of the main character David Lurie, who volunteers at an animal clinic that also performs euthanasia to "make reparation" (77) for his unbridled concupiscence. Dogs are also sacrificed in Svetlana Alexievich's *Voices from Chernobyl*. In the giant experiment that is nuclear energy (one interviewee tells Alexievich, "we're the raw materials for a scientific experiment, for an international laboratory" [121]), all living beings, especially dogs, are the fallout, the side effect, from the Chernobyl irradiated fallout. Alexievich's oral history of this nuclear disaster takes the shape of a series of monologues. Peppering these monologues are references to, descriptions of and occasional anecdotes about the dogs who were left behind during the evacuation from the contaminated area and the dogs who were shot by the liquidators who returned there. In their books, as I show, Coetzee and Alexievich reveal how modernity sacrifices creatures like stray dogs in the name of efficiency (as a means of population control and as a payment for untrammelled desire) and science and industry (as an inevitable byproduct of nuclear experimentation).

Keywords: Dogs, Coetzee, Alexievich, trash animals, modernity.

Bio:

Jeanne Dubino is a professor of English, Global Studies, and Animal Studies at Appalachian State University, North Carolina, USA. 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. This summer she will be a Fulbright Specialist at the Federal University of Paraíba, Brazil. Her publications include collections, essays, articles, and reviews on Animal Studies, travel, gender, and Virginia Woolf. She is currently working on a monograph on stray/street/free-ranging dogs in literature

Modern Urbanism, Urban Ecology, and the Eradication of Istanbul's Street Dogs in 1910

Cihangir Gündoğdu, İstanbul Bilgi University, Turkey

cihangir.gundogdu@bilgi.edu.tr

The post-1908 period in the Ottoman Empire marked a turning point in human-canine relations, where the latter were identified as a problem group and hunted *en masse*. The existence and mobility of nonhuman animals were restricted during these years due to the growing intervention in the urban environment through infrastructure projects and the relocation and regulation of public spaces. These interventions in urban ecology problematized the existence of the city's canine residents as sources of filth, disease, and disorder and consequently resulted in proposals to decaninize the city. In contrast to previous examples of periodic annihilation campaigns, in the post-revolutionary period, a new and more systematic outlook was developed for the deportation of the city's dogs to remote locations where they would be killed. The present paper explores modern urban policies and their repercussions on urban ecology. It particularly scrutinizes the results of urban modernization in connection to Istanbul's street dogs, whose existence in public spaces was increasingly problematized due to the new understanding of public hygiene and order. The modernization of public transportation also posed a threat to and undermined the ecology of urban dogs' feeding grounds. Humans' appropriation of public spaces meant a direct threat to canine living spaces, which manifested itself in the form of increasing confrontation between humans and animals. I argue that human-centric urban policies led to the control of urban ecology and the marginalization of street dogs, resulting in systematic canine deportations in 1910. In the long run, the confrontation between humans and animals resulted in the emergence of pet dogs and purebred canines, leading to alternative forms of relationships.

Keywords: Animal-human relations, anthropocentrism, canine deportations, urban environment and ecology, urban modernization.

Bio:

Cihangir Gündoğdu is a faculty member at the Department of History at İstanbul Bilgi University. His research interests include the environment, nonhuman animals, and animal-human interactions during the late Ottoman Empire. His work has appeared in peer-reviewed journals such as *Middle Eastern Studies*, *Society and Animals*, and the *Journal of Turkish and Ottoman Studies*, as well as in non-refereed journals in Turkey. He is currently working on a book project about dog-human relations in the Ottoman Empire during the nineteenth century. Gündoğdu is one of the founders of the *Hayvânât-Animal History Network at İstanbul Bilgi University*, along with İbrahim Can Usta and Deniz İnce.

(Re)-Killing of a Sacred Deer: The Deer Hunt Motif in Mungan's Deer Curses

Bariş Yılmaz, University of Szeged, Hungary

yilmaz.baris@szte.hu

This paper delves into the evolution of the deer hunt motif, tracing its journey from ancient Greek texts to its contemporary reinterpretation in Turkish literature. Focusing on the fusion of this motif in the works of the renowned Turkish writer Murathan Mungan (*1955), particularly in his play "Deer Curses," the research explores the shifting dimensions and implications attached to the motif concerning themes such as taboo, transgression, and the intricate hierarchy within animal-human relationships as depicted in folk narratives. By conducting a meticulous analysis of Mungan's work, this paper aims to shed light on the nuanced points within folk narratives, unraveling the intricate layers of anthropocentrism. Through a symbolic examination of the relationship between humans and animals, with a particular emphasis on deer-related motifs, the article seeks to unravel the contemporary significance of this literary revival. Consequently, it strives to offer insightful conclusions on the analysis of human-animal relationships and the exploration of hegemony in the broader context of these symbolic representations. Through this research, I aim to contribute to the ongoing discourse on the ecological turn in the humanities by offering a rich examination of how traditional motifs persist and evolve within the contemporary literary landscape.

Keywords: Anthropocentrism, folk narrative, myth, taboo, animal.

Bio:

Bariş Yılmaz was born in Istanbul in 1989. He studied Turkish Language and Literature at Hacettepe University and holds a Master's degree in Modern Turkish Literature from the same university. In 2016, he was awarded the Stipendium Hungaricum scholarship and enrolled in the Ph.D. program at the Department of Comparative Literature, University of Szeged, Hungary. He has been working in the Altaic Studies department of the same university since 2020. Currently, he is focusing on anthropocentrism in contemporary Turkish literature through the rewriting of folk narratives. In addition to his academic activities, he translates from Hungarian into Turkish.

Panel 12 – Ecomedia 2

Bending the Anthropocene, Igniting Narratives: The Elemental Harmony in *Avatar: The Last Airbender* and *Elemental*

Azranur Elif Sucuoğlu, TED University, Turkey

aelif.sucuoglu@tedu.edu.tr

Bearing in mind that elemental ecocriticism, influenced by new materialism, delves into the entanglement of elemental forces and human narratives, this paper explores the intersection of ecomedia and elemental ecocriticism through the analysis of Nickelodeon’s cartoon series *Avatar: The Last Airbender* (2005–2008) and Disney’s latest film, *Elemental* (2023). *Avatar: The Last Airbender* portrays the journey of Aang, the Avatar, mastering the four elements to restore balance. It intertwines elemental abilities with the natural world, challenges binary thinking, and encourages a rhizomatic perspective, acknowledging the interconnectedness of elements in the world. In Disney’s *Elemental*, the titular city is a metropolis designed for water, earth, and air residents, excluding fire citizens. This exclusion mirrors the societal fear and prejudice towards fire elements, highlighting the anthropocentric view prevalent in the film. The movie explores themes of cultural acceptance and harmony, challenging the notion that “elements don’t mix.” Deriving energy from the idea of “thinking with elements,” as Jeffrey J. Cohen’s edited volume *Elemental Ecocriticism: Thinking with Earth, Air, Water, and Fire* showcases, I will present how these two works portray the cyclical nature of elements and emphasize the significance of new materialism in understanding the dynamic relationships between human experiences and elemental forces. Both works, I argue, contribute to ecomedia by portraying elemental forces as anthropomorphic entities, promoting environmental awareness, and challenging traditional perspectives on humanity’s role in the environment. The interconnectedness of elements in these narratives aligns with elemental ecocriticism, fostering a deeper understanding of the ethical alliances and unity present in the world’s restless elements.

Keywords: Elemental Ecocriticism, Animation Studies, anthropomorphism, elements, harmony.

Bio:

Azranur Elif Sucuoğlu holds a Bachelor’s degree in English Language and Literature from TED University, and is currently pursuing a Master’s degree in the same field. She works as the Social Media Coordinator and Web Developer at TED University Graduate School. In addition to engaging in literary translation, she collaborates with embassies to provide film translations for festivals, taking on the role of a launcher at these events. Her endeavours extend to the field of film studies and environmental humanities, with aspirations to produce collaborative works in these fields.

Anthropomorphism Gone Wrong: A Case of Hybrid Morals in *Fantastic Mr. Fox* and *Watership Down*

Güvenç Arman Arı, TED University, Turkey

guvenc.ari@tedu.edu.tr

The role of the animal in children's literature has been seldom criticized with a focus on animal rights studies, with speciesism being at the center of the matter of concern. Portraying animals as hybrid species by utilizing anthropomorphism as a narrative agent in children's books descriptions, illustrations and film adaptations paradoxically attributes a certain "animality" and "culture" at once to the ontology of the animal, which aligns with the still-lingering humanist approach in children's literature. Film adaptations of children's literature *Fantastic Mr. Fox* (2009) by Wes Anderson and *Watership Down* (1978) by Martin Rosen and John Hubley serve as mediums that exemplify this phenomenon. Through examining representations of the hybridity of species in these films, the ontological question in the discussion leads us to Derrida's *The Animal That Therefore I Am* and his necessary question "Who am I?" which brings the conjuncture in which it will be possible to talk about the autonomy of animals and animal ethics. In a thorough analysis of these ethical points, criticisms of Derrida's contested account on vegetarianism/veganism (in relation to the autonomy of the animal) mentioned in *The Animal That Therefore I Am* will be introduced. Donna Haraway's criticism in *When Species Meet*, along with her constitutive account in *The Companion Species Manifesto*, and Paola Cavalieri's article "A Missed Opportunity: Humanism, Anti-humanism and the Animal Question", which are critical of the Derridean account will serve as a spectrum in pinpointing the human willingness to recognize and legitimize the autonomy of the animal selves. Then, I will try to locate my recognition of the autonomous animal selves on this spectrum by forming my own ethical account benefiting from Matthew Calarco's works, Baradian ethico-onto-epistemology and Natalie Thomas' *Animal Ethics and the Autonomous Animal Selves* as preliminary guiding works among others. As a final point in the discussion, I will make predictions on whether an understanding of animal rights that is free of the human-centric perspective will be possible in the near future.

Keywords: Children's literature, adaptation, anthropomorphism, animal ethics, animal rights, humanism

Bio:

Güvenç Arman Arı is a graduate student at TED University, Department of English Language and Literature. He graduated from Bilkent University, Department of English-French Translation and Interpretation with a concentration in conference interpreting and a minor in English Language and Literature. He works as an English Instructor. His main interests in the field include eco-art, postcolonial theory, transnationalism, and narratology.

An Ecocritical Reading of *The Haunting of Bly Manor*

Öykü Burçak Ortakcı, TED University, Turkey

oburcak.ortakci@tedu.edu.tr

This paper investigates the non-human elements of the Netflix series *The Haunting of Bly Manor*, using an ecocritical lens to explore the intricate connection between the natural, supernatural, and the environment. The story, essentially a Gothic love story, is a complex tapestry that explores the interconnectivity of human and non-human beings, crossing traditional boundaries between the living and the dead. The arguments presented in this paper will be based on concepts of “narrative agency” and “storied matter,” as developed by Serpil Oppermann and Serenella Iovino, as well as Stacy Alaimo’s “trans-corporeality.” Hence, at the core of this analysis lies the concept of nature possessing agency, where the non-human elements actively influence and shape the unfolding story. Examining the portrayal of the manor, the lake, the ghosts, the willow tree, and the flowers as interwoven aspects that reflect the characters’ inner tensions, I draw strongly on material ecocritical and new materialist frameworks. The ghosts haunting Bly Manor, rather than being passive entities, represent the unresolved psychological issues and traumas of the past. Their agency lies in their ability to bridge the gap between the past and present. The show’s transgression of the division between living and dead bodies can be interpreted from an ecocritical angle as an embodied depiction of people resisting mortality. In essence, *The Haunting of Bly Manor* establishes a story in which the manor, the lake, the willow tree, the ghosts, and the larger natural world possess agency, actively determining the fate of the individuals and reflecting the implications of humanity’s resistance to the cycle of life. The series is revealed as a subtle investigation of the symbiotic interaction between the supernatural and the ecological, asking people to realize the agency present in the more-than-human world.

Keywords: *The Haunting of Bly Manor*, material ecocriticism, trans-corporeality, storied matter, narrative agency.

Bio:

Öykü Burçak Ortakcı has her Bachelor’s degree in English Language and Literature from TED University. She is a graduate student in the same field at TED University. Her main interests in the field are gender studies, feminism, and 20th-century novel and poetry.

Ecomusicology through Different Cultures and Genres

Sevilay Keçelioğlu, TED University, Turkey

sevilay.kecelioglu@tedu.edu.tr

Despite its popularity in the 2000s and 2010s, ecomusicology still seems to remain an understudied area compared to other ecomedia-related research fields. In this paper, I argue that the field can bridge the gap between academia and popular culture, especially by highlighting the importance of the soundscapes that often go neglected in the ocularcentric borders of academic research. As a field that comprises both theory and practice, I believe ecomusicology can help us decode the language that belong to the eloquent bodies of nature while drawing more attention than purely scholarly work to the burning environmental problems at hand. In fact, rather than being a fixed field of study with a certain type of methodology, ecomusicology gives researchers a broad field of study and interpretation in order to explore the relations between sound and environment. Due to this flexibility, ecomusicology allows the researcher to remain in contact with ages, generations, and cultures, enabling us to pay attention to not only the rhythmic sound but also the lyrics and stage performances, thus enhancing the ecological perspectives of soundscapes. To exemplify this, I will elaborate on the lyrics and the performative contexts of Pentagram's "Uzakta," Scorpions's "Humanity," and Taylor Swift's "Carolina." While "Uzakta" is an elegy on water pollution and rising sea levels, "Humanity" is a ballad of rage against our anthropocentric attitudes, underlining the helplessness of humanity facing ecological disasters. Indicating the significance of human-nonhuman entanglement in addressing the crises created by the global ecocide, "Carolina" narrates the intertwined story of a girl and a marsh, describing how the girl becomes with "the marsh" as a nonhuman body.

Keywords: Ecomusicology, soundscapes, rock, metal, pop.

Bio:

Sevilay Keçelioğlu has her Bachelor's degree in English Language and Literature from TED University. She is a graduate student in the same field at TED University. She tutors English lessons. Her main interests are posthuman theory, environmental humanities, and 19th-century English novel.

Fluidity and Leaking Protests in Ozan Atalan’s Body Art “Thymus”

Asım Esat Kalyon, TED University, Turkey

esat.kalyon@tedu.edu.tr

During the COVID-19 pandemic, independent writer and curator Tess Charnley aptly observed that our bodies leak. Pinpointing that “we cannot disentangle the COVID-19 pandemic, with its zoonotic origins, from the Anthropocene,” which is “the human mixing of species, live and dead, creating the perfect environment for viral transmission,” Charnley drew attention to the physical, material, literal fluidity of our bodies. Drawing inspiration from this compelling argument, I focus in this paper on the concept of fluidity as a means of revealing one’s identity, in alignment with our “bodily natures,” to borrow Stacy Alaimo’s words. My claim is that the societal grounds on which we build ourselves as personas, as individuals, seem to be leaking instead of self-contained, slippery instead of still, and wet instead of dry. In my conceptualization, fluidity aims to explain societal norms, expectations, and consequences from the perspective of leaking bodies. In this regard, fluidity and persona demonstrate an inverse correlation where fluidity acts as the playful counterpart of the tidy and elegant persona, which I seek to exemplify through Ozan Atalan’s performance art, where the body art becomes a medium through which the fluidity of persona is expressed as an alerting mechanism against normativity, protesting the ongoing rigid threats of societal norms upon individuals. In his work “Thymus,” Atalan repeatedly hits his chest to activate his Thymus gland, a bodily tissue responsible for the immune system. The chest hitting, an Anatolian tradition of mourning, is a call of grief upon the global corruption of systems, while the massive blood flow in his upper chest represents a shattered persona due to individual and societal collapses. The paper thus serves as an introduction to the new concept of fluidity and presents Atalan’s “Thymus” as a live example of the fluid persona in action.

Keywords: Fluidity, Leaking Bodies, Posthumanisms, Persona, Thymus.

Bio:

Asım Esat Kalyon is an MA student at TED University, Department of English Language and Literature. Having attended the University of Milan in 2021 as an Erasmus+ student, he received his BA degree in English Language and Literature from the Social Sciences University of Ankara. He has recently presented two conference papers in his senior year of BA: “Times of the Romantic and the Victorian: How Did the Perception of Time Change in the Two Periods through Novels?” and “Paradise Unfolds: Ancient Faith against the Biblical Realm in John Milton’s *Paradise Lost*.” His areas of interest include posthumanism, Biblical studies, and Middle Eastern studies.

Panel 13 – Elemental Ecocriticism

Aerial Nomadism in Durs Grünbein's *Lob des Taifuns*: An Elemental Approach to the Po(i)etic Process

Luca Baruffa, La Sapienza University of Rome, Italy

luca.baruffa@uniroma1.it

Within the context of contemporary German poetry, elemental ecocriticism (Cohen/Duckert 2015) becomes a valuable tool for scrutinising the widespread themes and tendencies of the current era, (i.e., the “Anthropocene,” Crutzen/Stoermer 2000) as reflected in literary works. This approach stems from Paracelsus’ conceptualisation of the four elements as «*matrices* [...] from whom all things of nature emerge» and which «shape the language of nature» itself. (Kramer 2017: 7) Delving into the intricate interplay of earth, air, fire, and water, elemental ecocriticism explores how such language of nature is wielded in literature, where poetic expression of elemental power serves to modify and renew the readers’ perception of the environment they are surrounded by. Nevertheless, while earth, fire, and water have received extensive attention in this field, (e.g., respectively, Bachelard [1948] 2002, Gartz 2014, Goodbody/Wanning 2008) air remains relatively unexplored in literary analysis, necessitating further scholarly investigation. This paper seeks to address and bridge this gap by focusing on contemporary German writer Durs Grünbein’s poetic collection *Lob des Taifuns*, (2008) aiming at illustrating the pivotal role of air in the development of a complex elemental poetic system.

Objective of this study is to show, especially *via* Grünbein’s own essayistic work and his “poetics of nomadism,” (2003, 2007, [2009] 2018) that it is precisely through the medium of the aerial element that poetic inspiration undergoes a transformative metamorphosis, prompting the poet to engage in the act of writing: If, in Grünbein’s poetry, inspiration coincides with the element of fire; if water serves as an endless wellspring of inspiration; if the earth’s effusive rocks symbolise the culmination of this litho-poetic process; air, playing a central role in the cooling and solidification of magma as it ascends to the surface, would ultimately symbolise the writing process, encapsulating the theme of the poetic journey in both its abstract and tangible manifestations. For instance, *Lob des Taifuns* emerged following a journey to Japan and features poems crafted in the haiku form, thus underscoring a fluid and adaptive approach that transcends conventional boundaries and offers profound insights into the intricate relationship between nature, language, and the transformative power of poetry.

Keywords: Durs Grünbein; *Lob des Taifuns*; Aerial Nomadism; Elemental Ecocriticism; Contemporary German Poetry.

Bio:

Luca Baruffa is a Ph.D. candidate in the international double-degree joint program “Germanic and Slavic Studies” at La Sapienza University of Rome and Charles University in Prague. His academic interests span various areas, ranging from European folklore and nationalism in the eighteenth and nineteenth centuries to German- and English-language poetry and prose from the twentieth and twenty-first centuries. Additionally, he has a keen interest in ecocriticism and comparative literature. Specifically, his doctoral research project aims to investigate, analyse, conceptualise, deconstruct, and visually depict different aspects of Jacob and Wilhelm Grimm’s philological and literary realm from both an ecocritical and comparative perspective, employing digital tools to pursue goals of cultural, literary, and didactic nature.

Geological Reverberations: Exploring Earth Sciences and Human Narratives in Contemporary German Poetry

Matteo Iacovella, La Sapienza University of Rome, Italy

matteo.iacovella@uniroma1.it

A veritable “geological turn” (Bonneuil 2015) has marked the scientific discourse on the Anthropocene since the beginning of the millennium, a discussion that rapidly permeated various knowledge domains, including the humanities. In contemporary German-language poetry, a renewed interest in Earth sciences has emerged, engaging in a dialogue with the extensive tradition in German literature that drew from both linguistic elements and contemporary geological theories, notably those of James Hutton and Abraham Gottlob Werner (Cohen 2015; Röhnert 2021). Additionally, modern geological science has engendered profound reflections and consequential shifts in epistemology concerning how humans conceptualise time (exemplified by Hutton’s notion of “deep time”), memory, and human history.

This contribution aims to delve into the interplay between human history and natural history in the geological poetics of various representatives of German-speaking “new nature poetry” (Zemanek 2016²) through a comparative analysis of three case studies. These encompass the exploration of the schistose terrain of the Slate Islands in Esther Kinsky’s poetic collection *Schiefern* (2020), wherein the author rediscovers and brings to light the history of the inhabitants of the islands. Another case study revolves around Georg Wilhelm Steller’s expedition to Siberia and Alaska, portrayed in a sonnet cycle by Marion Poschmann within her collection *Nimbus* (2020). Lastly, Raoul Schrott’s scientific epic *Erste Erde* (2016) scrutinises reflections on pivotal moments in the history of science, intertwined with human narratives.

Keywords: Geopoetics, Geological Poetics, Deep Time, Environmental Humanities, Naturlyrik.

Bio:

Matteo Iacovella holds a Ph.D. in Germanic and Slavic Studies from Sapienza University of Rome, where he works as a Research Fellow in German Literature. His primary research focuses on the intersections between ethics and aesthetics in post-World War II Austrian literature, in particular on the works of Ilse Aichinger and Ingeborg Bachmann. He has authored scientific papers and book chapters on Ilse Aichinger, Wolfgang Hildesheimer, Ingeborg Bachmann, Alfred Andersch, among others, and edited the first Italian translation of Aichinger’s novel *Die größere Hoffnung* (*La speranza più grande*, 2021). Other interest fields include constellation research (*Konstellationsforschung*), nuclear poetics, geological and ecocritical discourses in contemporary German-language poetry.

On the Mirror of Water: An Ecocritical Analysis of Annette von Droste-Hülshoff's Novel Fragment *Ledwina*

Chiara Maciocci, La Sapienza University of Rome, Italy

chiara.maciocci@uniroma1.it

In the broad context of Elemental and material ecocriticism, particular attention has been paid for more than a decade to water as a narrative material agent, capable of conveying discursivity and alternative narratives on the relationship between the narrating subject and the surrounding environment. Besides representing an Alterity from a geographical-spatial point of view, water is at the centre of the reflections that, in the trans-disciplinary field of the Environmental Humanities, call for a "hydrological turn": *Thinking with Water* (Chen *et al.* 2013) and *Bodies of Water* (Neimanis 2017) serve as theoretical reference texts, rooted in the feminist thought of posthuman phenomenology, according to which water, in its multiple manifestations, can release an imaginative potential that counters anthropocentric paradigms, with social, political and epistemological implications.

This contribution aims at analysing the presence of a watery element connoted with narrative agency in the work of the early nineteenth-century German poet Annette von Droste-Hülshoff, on the basis of the novel fragment *Ledwina*, begun by the poet in 1821 and left unfinished. The analysis of this case study will be conducted on the basis of the recognition that in Annette von Droste-Hülshoff an authorial subject can be identified who was among the first to move away from Romantic self-centred subjectivity in her work, and instead to portray a receptive subject shaped by its surroundings. The poetic subject in Droste-Hülshoff's 1821 novel fragment *Ledwina* climbs down into the earth and imagines experiencing its history through the different objects found there, including primarily water streams, animated drops, and waves. Starting with Martha B. Helfer's assessment of an object-driven subjectivity in Droste-Hülshoff's works (Helfer 2013), we aim to explore the creative potential that the water element, from an ecocritical perspective, has taken on in the novel *Ledwina*, projecting it onto a work that has been assigned central importance by those contemporary German poets who today, in their works, attempt to interweave the discourse on nature with that on gender, with the aim of a practical rethinking of the relationships between human beings and between human beings and the non-human world.

Keywords: German Literature, Annette Von Droste-Hülshoff, *Ledwina*, Feminist Ecocriticism, Hydrological Turn.

Bio:

Chiara Maciocci graduated with honours in 2021 with a double Master's degree in German Idealism and European Modern Philosophy at "Sapienza Università di Roma" and "Friedrich Schiller Universität" in Jena, with a dissertation on the concept of time in Hegel's "Phenomenology of Spirit." She is currently a Ph.D. candidate in Germanic and Slavic Studies at the Department of European American and Intercultural Studies of "Sapienza Università di Roma," with a project aimed at analysing under a double lens – ecocritical and genderspecific – a corpus of German women poets from the early nineteenth century to contemporary times.

Magic or Science? An Elemental Shaping of the Cosmos in Johann Wolfgang Goethe's *Faust*

Serena Sapienza, La Sapienza University of Rome, Italy

serena.sapienza@uniroma1.it

By the end of 18th century and the first decades of 19th century, new impulses subsequent to scientific exploration and to reconsideration of natural phenomena had given gradual prominence to the queries concerning the understanding of nature and its relationship with humankind. If the theory of the four elements dates back to Empedocles and his *Peri physeos*, later revaluations and changes had determined its relevance for the studies on Nature Science during the 19th century (Böhme/Böhme 1996; Kramer 2017), such as the at that time on-going debate between Vulcanists and Neptunists, which interested, in opposite positions, Alexander von Humboldt and Johann Wolfgang Goethe (Engelhardt 2001). “How, boundless Nature, seize you in my clasp?” (*Faust* 2001: 455) such a question tormented Faust at the beginning of the two-parts homonymous tragedy, Goethe (1749-1832) had been writing for over thirty years. In *Faust*'s verses the massive presence of elemental theory reveals the double fascination for the topic, on the one hand, treated as an esoteric instrument to seize nature (e.g. references to Paracelsus, Binswanger/Smith 2000), on the other, as a scientific approach to reality. Fire is the element where these two perspectives find their most complete and yet oxymoronic expression, starting from a common assumption that links to this element the solely prehistoric symbol of desire for knowledge (Bachelard 1973).

The analysis of the various motives surrounding fire within the tragedy reveals Goethe's peculiar *proto-ecological* perspective (Sullivan 2017) towards environment, by him perceived as a unicum that includes human and non-human beings. Hence, fire will be observed in its narrative agency under different perspectives. First of all, what will be considered is the thematic connection with the magic elements appearing in the tragedy, which find their correspondents in world and elements' representations during the Middle Ages. Secondly, the paper will deal with the influence of scientific studies and empirical observation (such as in *Italienische Reise*), which extensively engaged Goethe's intellectual activity. Finally, the analysis will concern a semantic and narratological study (Bal 1985) of those passages involving fire's influence on formation, modification or destruction of landscape and its inhabitants.

Keywords: Proto-Ecology, German Literature, Johann Wolfgang Goethe, *Faust*, Goethe-Zeit.

Bio:

Serena Sapienza graduated with honours and an excellence grant from ‘Sapienza’ University of Rome in German and English Linguistics, Literary and Translation Studies. In her dissertation she analysed the relationship between space representation within biography and poems of the German-speaking poet Paul Celan (1920-1970). Currently, she is a Ph.D. candidate in Germanic and Slavic Studies at ‘Sapienza’ University of Rome and at Charles University of Prague with a project that investigates the relationship between literary description and Italian cultural landscape within the travelling experiences of central-European authors. Her study includes experimental and digital modalities of landscape visualisation.

Panel 14 – Ecomedia 3

Perception and Practices of Environmental Sustainability in Turkish Film Industry

Ekin Gündüz Özdemirci, Cappadocia University, Turkey

ekingunduz@gmail.com

Examining the environmental impact of film and media production is a crucial aspect of ecocritical studies in the field. Within the realms of ecocinema and ecomedia, film and media serve as subjects of ecocriticism, delving into both their content and narratives, influencing audience perceptions. Moreover, the production processes involved in these forms of media heavily rely on the consumption of various natural resources.

Antonio Lopez (2020; 2021) explores the editorial and production processes of media products with an ecocritical approach, presenting it as a literacy issue. He articulates the examination of every stage, from pre-production through production to post-production processes, as an act of "acknowledging the materiality of media". This aligns with the exploration of media as an ecosystem.

This research aims to delve into the ecological footprint of film production and the initiatives taken to mitigate it, concentrating on Turkey's pioneering sustainable filmmaking projects, including the science fiction film *Once Upon a Future: 2121* (2023) and the drama *Neandria* (2023). The findings related to these two films will be comparatively analyzed with the results of a survey conducted to measure the knowledge and expectations of the Turkish film industry regarding sustainable productions. The assessment of local industry conditions in comparison to global practices will be complemented by a discussion of environmental sustainability within the framework of critical sustainability studies, delving into concepts like weak and strong sustainability.

Keywords: Ecocinema, film production, sustainable filmmaking, weak sustainability, strong sustainability.

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Bio:

Dr. Ekin Gündüz Özdemirci specializes in film, media, ecocriticism, and ecological literacy. She is on the board of Cappadocia University's Environmental Humanities Center and Sustainability Commission. Her teaching includes courses such as Ecocinema, Media Communication and Environment, Environmental Sustainability, and Ecological Literacy. From 2017 to 2018, she researched ecological portrayals in Turkish cinema at the Rachel Carson Center in Munich. In 2014-2015, she conducted research on environmental sustainability in the British film industry at London Brunel University. She coordinates a British

Council-funded project on sustainable film production in the Turkish film industry. Alongside her academic work, she completed eco-living training at Findhorn Ecovillage, holds a Permaculture Design Certificate, and volunteered in ecological communities globally. She also serves on the executive board of Atölye Deneme Art and Ecology Association in İzmir.

Nurten Bayraktar, Cappadocia University, Turkey

nurtenbayraktar12@gmail.com

Inspired by Scott Slovic's hopefulness about ecocriticism's potential to make positive change for the planet, this study examines the interaction between screen storytelling and environmental advocacy. Storytelling's potential to motivate people to act and contribute to the betterment of the world dwells on the activist nature of the narrative medium. Regardless of whether it is expressed openly or subtly, films that involve pro-environmental content actively contribute to the endeavor to challenge the mindset that consistently places human agency above the nonhuman world. Therefore, film stands as a narrative medium of soft activism, reminiscent of activist art. By centering on the strategies promoted by the organizations that leads the eco-sustainable practices in film industry such as Producers Guild of America, BAFTA albert Consortium, and Green Film, screen narratives' potential to serve as a reflection of our actual, climate-altered lives will be discussed as methods of hopeful narratives. Considering that apocalyptic blockbusters have gained lots of attention yet their impact on the audience's developing eco-consciousness remains uncertain, I will discuss these strategies as soft activist methods for environmental advocacy, encompassing film characters dealing with climate anxiety, utopian narratives of climate solutions, and storylines cautiously integrating climate references into the characters' worlds.

Keywords: climate activism, soft activism, environmental content, screen storytelling.

Bio:

Nurten Bayraktar is a research assistant in the Department of English Language and Literature at Cappadocia University, and a PhD candidate in the same department of Hacettepe University, focusing on the exploration of corporeality in Mina Loy's avant-garde poems. Her academic interests include object-oriented ontologies and the representation of corporeality in literature and film.

BAFTA albert and a British Model for Eco-Sustainability Practices in the Teaching of Film Production

Niki Ashby, Brunel University London, UK & Caroline Ruddell, Brunel University London, UK

niki.ashby@brunel.ac.uk
caroline.ruddell@brunel.ac.uk

As the ‘home of environmental sustainability for the screen industries’ BAFTA albert’s Education Partnership provides a consortium of British Higher Education Institutes with numerous resources in teaching sustainable film practice to students (<https://wearealbert.org/>). This paper will outline the methods and approaches we have taken at Brunel University London in teaching our students how to engage with a wide range of eco issues when it comes to making films, or onscreen products. We will consider issues such as global policy and the science of climate change, and how sustainable production impacts both the film production process and the types of behaviours and stories which appear on screen.

We will explore the kinds of work our students have produced which has led to their industry-recognised BAFTA albert accreditation, with the aim of highlighting the good practice BAFTA albert supports. We argue that the British context provides an example of good practice in eco-sustainable film and television production methods. The BBC has led the way in this field where they state that all their broadcast productions are required to be BAFTA albert certified, with other major UK broadcasters such as ITV and SKY following in their footsteps. By bringing eco-sustainable production practices and awareness of the climate crisis into the education context, we argue that good practice is embedded at the very beginning of a filmmaker’s career.

Keywords: sustainable filmmaking, film education, eco-sustainability, British film industry.

Bios:

Niki Ashby is a Senior Lecturer in Digital Film Technologies and Programme Lead for four undergraduate degrees in film at Brunel University London. She holds BUL’s seat in the BAFTA albert Consortium Education Partnership, and has driven the inclusion of sustainable production in the UG degrees she leads. She is also Deputy Director of Teaching and Learning for the Department of Arts and Humanities which requires her to have a pedagogical eye over the delivery of teaching and learning on a departmental level. As a part of the university-level Sustainable Teaching and Education working group, she works across the university to help colleagues incorporate sustainability within the curriculum and audits content against the SDGs. Ashby works alongside professional productions to encourage sustainable practice, most recently helping a major upcoming Paramount production to rehome production resources after use. Ashby is the co-chair for the MECCSA Climate Change group.

Dr. Caroline Ruddell is a Reader in Film and TV and Divisional Lead for Production and Performance at Brunel University London. She is series co-editor for *Palgrave Animation* and Associate Editor for *Animation: An Interdisciplinary Journal*. She’s a part of the BUL university-level Sustainable Partnerships and Engagement working group which explores ways to collaborate with external partners and communities in climate and sustainability action. Dr. Ruddell works alongside Ashby in both the BAFTA albert Consortium Education Partnership and the MECCSA Climate Change group.

Panel 15 – Health, Ecology, and Gender

Shared Reading and Climate Fiction: Empowering Youth for Sustainable Change and Mental Health

Cristina Loi, University of Basel, Switzerland

cristina.loi@unibas.ch

Climate anxiety, defined as emotional distress in response to climate change, is on the rise, and the most affected people are young adults (Clayton, 2020). Multiple calls for actions urge to investigate how to inspire pro-environmental behaviors in young adults, while simultaneously enhancing their mental well-being (Wu et al., 2020). Answering these calls, I will present the design of a Shared Reading (SR) program for young adults, with a focus on climate fiction. SR is a methodology that consists of a participatory experience in which groups of people read aloud literary texts. The therapeutic effects of SR on mental health have been demonstrated (Billington et al., 2013), but the methodology has not been applied with climate fiction, nor has it been proposed in a version tailored for the needs of young adults. This project takes on this challenge, using SR as a testing ground within the field of empirical ecocriticism. Indeed, while there is evidence that climate fiction can prompt pro-environmental behaviors, these effects are usually short-lived (Schneider-Mayerson et al., 2023). Therefore, a six-weeks SR intervention might reveal whether repeated exposure to climate fiction leads to long-term transformative effects (Loi et al., 2023a; 2023b) on pro-environmental behaviors and mental health. As the intervention will be ongoing at the time of the conference, this presentation will focus on the experimental design of the program, discussing principles for text selection and session structure, as well as the results of a quantitative survey with young adults aged 18-22 (N= 1000), distributed across various educational settings in Switzerland, which measured baseline data on pro-environmental behaviours and climate anxiety. At this stage, receiving peer-feedback is crucial for the success of this project, which ultimately aims at bringing its results to the attention of policy makers in education.

Keywords: Empirical ecocriticism, shared reading, mental health.

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Bio:

Cristina Loi is a postdoctoral researcher at the University of Basel. She holds a double doctorate in the Empirical Study of Literature from the University of Basel and the University of Stavanger (Norway), which she pursued as part of ELIT, a programme funded by Horizon 2020 under a Marie Skłodowska-Curie grant. Her research investigates the long-term transformative effects of reading narratives, and it has been published in various journals, including *Psychology of Aesthetics, Creativity, and the Arts*, *Discourse Processes*, and *Scientific Study of Literature*.

Ecolethal Narratives and Shantytown Reading: An Approach to the Intersectional Mesh of Health and Hyperobjects in the Anthropocene

Nallventhan P, Indian Institute of Technology, India

nallv21@iitk.ac.in

The contemporary ecological crisis induced a revived intellectual interest in materiality, affectivity, and nature-culture continuum to envision a new planetary perspective where the dark ecology of contaminated earth and trans-corporeal bodies are mutating into 'risky entities' at their tipping point of irreversible catastrophes. Pertaining to this, the emerging epistemology of Anthropocene acknowledges humanity's dependence on an 'ecoprecarious' (Nayar) biosphere characterised by agential nonhumans such as plastics, plutonium and chemicals that are collectively called hyperobjects (Morton), which affect both human health and the planet's quality. The scientific field of 'planetary health' identifies this intersection while humanities are yet to embrace a biocentric 'care' based representation focusing on the convergence of health, environment and hyperobjects. To address this gap, literature must produce what this paper terms 'ecolethal narratives,' which are stories that deny the purity (Alexis Shotwell) where the nonhumans and their vitality are conceptualised based on the new materialist sense of agency and ontology. To engage with such stories, drawing from 'risk criticism' (Molly Wallace) and 'hyperobject reading' (Chingshun J. Sheu), this paper proposes a new ecocritical interpretive practice 'shantytown reading,' which foregrounds the intersection of environmental degradation, nonhuman agency and human health resulting from the pervasiveness of hyperobjects to envision planetary health in the Anthropocene. Instead of aiming for isolation and protection, shantytown reading, and planetary health emphasise care and coexistence with toxic objects for human wellbeing.

Keywords: Hyperobjects, Planetary Health, Dark Ecology, Ecosickness, New Materialism.

Bio:

Nallventhan P is a research scholar in the Department of Humanities and Social Sciences at the Indian Institute of Technology Kanpur; his current research focus is on theorising the intersection of health and the environment through the lens of planetary health. His work is located within the theoretical frameworks of ecocriticism and new materialism. Besides Environmental Humanities, he is also interested in exploring Discard Studies, Health Humanities, and Waste Studies.

Ecofeminism and Ecofascism: A Critical Look at Françoise d'Eaubonne

Gina Stamm, The University of Alabama, Tuscaloosa, USA

gmstamm@ua.edu

Françoise d'Eaubonne was by all accounts a pioneer both in her intellectual and personal life, and in the last decade she has begun to receive the recognition she clearly merits. She seems in many ways less complicated than other midcentury feminists—an antiracist and staunch ally of the LGBT movement, she coined the term *écoféminisme* to express the ways in which women, children, and the environment are victims of patriarchal and capitalist exploitation. D'Eaubonne's focus on overpopulation and lack of family planning opportunities as the mechanisms of this exploitation might be explicable in context of her time (before the focus on culturally and geographically relative pollution and emissions), but it risks playing into narratives of necessary birth limitations in developing countries: the new "liberal" Malthusianism preached by many Western philanthropists. As such, the uncritical celebration of d'Eaubonne in current ecofeminist circles is somewhat worrying, as is the reception republication of the author's science fiction novels by the publishing house founded by (well-known anti-LGBTQ radical feminist) Antoinette Fouque. These novels present a future instantiation of d'Eaubonne's vision, and in doing so cast some doubt on the compatibility of that vision with 21st century social and ecological justice movements. Reading the utopian *Trilogie du losange* along with d'Eaubonne's theoretical work, we will examine the ways in which the future she imagines can be seen as consonant with an intersectional feminist perspective, especially material feminism, and what elements of her writing present challenges to her wholesale adoption by contemporary feminist and ecological movements.

Keywords: Ecofeminism, ecofascism, utopianism, queer ecology, environmental justice

Bio:

Gina Stamm is Associate Professor of French at The University of Alabama and has published extensively in the environmental humanities and speculative literature from France and the Francophone Caribbean in numerous publications including *Yale French Studies*, *French Forum*, *SITES*, and *Ecozon@*. Gina's monograph in progress, *Ecology on the Edges of Surrealism* examines the way global Francophone surrealist engaged the nonhuman world.

Panel 16 – Postcolonial Ecocriticism/ Art

der Kabelsalat: Postcolonial Cables and Entangled Information Futures

Aya Kone, Guinean/German/American Artist & Luke Thomley, Catholic University of Chile

ayahkone@gmail.com
lmthomley@uc.cl

Egypt has rapidly become a global submarine fiber optic cable hub. Linking together Europe, Africa, the Middle East and Asia; Egypt's aqueous territories form a critical zone for the rapidly submerging super highways of information through which up to 30 percent of the global population's internet connectivity flows amongst the miscible waters of history, postcolonial struggle, ongoing political crisis and ecological disaster. Soon one of the largest undersea cable operators in the world, Telecom, will launch what they refer to as the Hybrid African Ring Path (HARP), a subsea network of cables which will trace the continent of Africa in the shape of a harp and with the ultimate goal of integrating the entirety of the African continent into Telecom's end-to-end connectivity solutions.

This article discusses the dependence of global internet connectivity and data transportation within the networks of submarine cables spanning across our oceans, and the implications of these new material and infrastructural realities for our world-in-crisis. Through focusing on Egypt's "Suez Canal" of information the piece first looks to examine historic modes and contexts of colonial control - from subsurface maritime navigation to the subaquatic laying of telegraph cables in Egyptian waters by the British empire. These efforts to create strategic streams of communication amongst key military and commercial zones of interest to the colonial administration of India, would anticipate the global digital divide and inequalities in internet access between the Global North and Global South with Egypt's oceanic pathways forming a crucial staging ground for beginning to understand the ongoingness of hydrocolonialism and its contextualization within nonlinear and rhizomatic historical topographies of technological development and colonial rule, a planet in ecological and political crisis, and the emergent temporalities of the Anthropocene epoch. Ultimately the article seeks to begin to understand the phenomena of submarine telecommunication cables through a postcolonial framework, as well as speculating on the future ramifications of these Plastic-Telluric entanglements for the infrastructural sovereignty of peripheral zones and postcolonial territories.

The text would be accompanied by an installation that deals with the ramifications of the physical intervention of submarine cables within these zones and the ecologies they disrupt and adapt within. The installation will feature various systems of storage and telecommunication cable parts that have been overtaken by aquatic life and their residue (algae, sands, coral, salt, etc). Are these systems able to fully integrate into their environments and what do they change? How does the decolonization of information look from a more-than-human perspective in the emerging (submerging) Chthulucene?

Keywords: Cables, Colonial History, Telecommunication, Anthropocene Temporalities.

Bios:

Aya Koné is a Guinean/German/American artist and graduate of the Royal Academy of Art in The Hague, where she studied sculpture. Having grown up in spaces that occupy the in-between: her work often deals with the confrontation between culture / heritage / identity and the environments she functions within. She is developing around the idea of indigenizing her practice as a method of repair.

Luke Thomley is a graduate of Georgetown University where he studied literature. In March of this year he will defend his Master's thesis in American Aesthetics at the Institute for Aesthetics of Pontifical Catholic University of Chile where he is also currently a student in the second semester of the Master's degree in Landscape Architecture within the School of Architecture. Most recently he has been published by Bartlebooth Press, for their collection *Futuros Multiespecies*.

Panel 17 - Blue Humanities 2

Ecofeminist Thinking and Environmental Justice: Icelandic and South African Artist Engagements with Oceans and Bodies of Water

Tamara Shefer, University of the Western Cape, South Africa
tshefer@uwc.ac.za

Globally, artists are increasingly engaging with watery spaces to open up dialogue about environmental challenges and related injustices, which shape current crises like climate change. Feminist and other critical scholars are increasingly working across modalities and appreciating the productivity of thinking with and collaborating with artists and art activists. In this paper, we draw on the work of feminist, queer and activist artists in two different contexts – Iceland and South Africa, representing global Northern and global Southern geopolitical spaces respectively – to surface a range of intersecting concerns in artistic work in/through/with water and oceans. In Iceland, we refer to the work of Rúri and Ósk Vilhjalmsdóttir, amongst others, to explore their rich activist and pedagogical engagements with endangered and/or destroyed rivers and waterfalls as well as melting glaciers, which have caused dramatic changes in landscapes and environment. The purpose is to expose how capitalist extractivism has devastated many spaces of nature and the multiple impacts this has on more-than-human species, human livelihoods and well-being and planetary resources. Artists in South Africa, given its particular history of apartheid with draconian racist segregation, denying many people access to beach and ocean, has focused more on the implication of water in such histories of subjugation. The work of Zanele Muholi and Luvoya Equiano Nyawose, for example, in different ways re-represent silenced and distorted histories and disrupt exclusionary racist, gendered and sexualised imaginaries of people, oceans and beaches. Such colonial histories, which bleed into the present, are deeply entangled in the damages to environment and current contexts of crisis related to water, food and climate change, which always impacts more profoundly on those disadvantaged. There is a growing body of artistic activist and pedagogical work that acknowledges and engages with such entanglements. The work of the Empatheatre project of the Ocean Hub project *Indlele Ulwandle* (Listen to the Sea) is one such example, as are other research-creations such as Hydro-rugging generated through the beach co-op, an NGO in Cape Town that works with local disadvantaged communities to regenerate an ethics of care in relation to beach and sea and environment in general. In this paper, we argue the value of transnational, transmodal thinking with such art towards the urgent task of radicalising human engagements with oceanic, other bodies of water, and the planet in general.

Keywords: Art, activism, ecofeminist, hydrofeminist, oceans, water, Iceland, South Africa.

Bios:

Tamara Shefer is Professor of Women's and Gender Studies in the Faculty of Arts and Humanities at the University of the Western Cape, Cape Town. Her current scholarship engages with re-conceptualising academic knowledge with emphasis on embodied, affective, feminist, decolonial pedagogies and research, including collaborations across art and activism and thinking with oceans and water. Most recent co-authored books include: *A feminist critique of sexuality education for gender justice in South African contexts* (with S. Ngabaza, 2023, CSA&G Pretoria University); *Knowledge, Power and Young Sexualities: A Transnational Feminist Engagement* (with J. Hearn, 2022, Routledge and recent co-edited books include the

Routledge International Handbook of Masculinity Studies (with L. Gottzén & U. Mellström, 2020) and *Hydrofeminist thinking with oceans: Political and scholarly possibilities* (with V Bozalek & N.Romano, Routledge, 2024).

Echo-locating Our Way through Haunted Swimming Places in South Africa

Vivienne Bozalek, University of the Western Cape, South Africa

vbozalek@gmail.com

This paper explores the persistent challenges of ocean access for Black and Brown communities in South Africa due to the lasting impact of apartheid policies. The legacy of apartheid, including forced relocations and restrictions on cultural practices tied to the ocean, continues to affect how South Africans engage with swimming places. The ocean itself bears historical scars of settler colonialism and the slave trade, contributing to the haunting of these spaces. The authors, South African scholar-activists, employ a pedagogy of echo-location in a diffractive hauntological dialogue, examining themes of access, risk, embodiment, and the commons within the broader hydrocommons. They focus on cognitive and participatory justice-to-come, informed by wild swimming pedagogies, to advance a justice-oriented scholarship and address challenges like Marine Spatial Planning (MSP).

Keywords: Hydrofeminism, Ecological Apartheid, Hydrocommons, Pedagogies of Echolocation

Bio:

Vivienne Bozalek is an Emerita Professor in Women's and Gender Studies at the University of the Western Cape, and Honorary Professor in the Centre for Higher Education Research, Teaching and Learning (CHERTL) at Rhodes University. Her most recent co-authored book with Michalinos Zembylas is *Responsibility, privileged irresponsibility, and response-ability: Higher education, coloniality and ecological damage* (Palgrave, 2023) and recent co-edited books include *Post-Anthropocentric Social Work: Critical Posthuman and New Materialist Perspectives*, with Bob Pease (Routledge, 2021), *Hydrofeminist thinking with oceans: Political and scholarly possibilities* with Tamara Shefer and Nike Romana (Routledge, 2024). Univeristy of the Western Cape <https://orcid.org/0000-0002-3212-1910>

Panel 18 – Food Cultures

Soil as Source of Infinite Lives

Svitlana Lavrenchuk, University of Bern, Switzerland

svitlana.lavrenciuc@wyssacademy.org

In the current global crisis of social and environmental care, our research explores the pivotal role of traditional knowledge in shaping agricultural practices based on reciprocity and empathy. Focused on the Masoala National Park buffer zone in Northeast Madagascar, our spatial investigation examines dynamic relations between humans and more-than-humans within soils.

Mapping the plurality of values among local communities, cultivated crops (primarily rice and vanilla), soils, and forests, our project employs qualitative interviews during long-distance walks to sites of personal, cultural, and agricultural significance. Utilising multimodal documentation methods such as videography, cartography, and camera-less photography, our findings illuminate the mobilities of environmental and social injustice in primary tropical forest buffer zones.

The project emphasises the volumetric ecosystem within the soil, recording the inheritance of historical and contemporary events passed down through soil, thus presenting soil as a complex set of entangled relationships between “above-the-ground” and “below-the-ground”, a living archive. This approach counters the common colonial narratives of environmental representation.

In response to the ongoing decoloniality debate, our research methodology structures itself around key points: epistemological diversity, inclusive collaboration, and structural changes in academia. The methodology itself is an invitation to the local social collectives to appropriate the project, to inform it and to transform it. Emphasising collective and participatory approaches, such as workshops, interviews, and walks, the project aims to integrate principles of equality and transparency. Through collaboration with diverse knowledge holders, the research seeks to facilitate a transformative process for biocultural diversity, addressing issues of 'cognitive injustice' and 'epistemicide.' This entails acknowledging and upholding the inherent right of various knowledge systems and ways of knowing to coexist and contribute meaningfully to individuals' lives.

Keywords: Cognitive justice, media ecocentrism, environmental care, indigenous governance, reciprocal relations, spatial investigation, biocultural diversity, critical cartography.

Bio:

Svitlana Lavrenchuk is a research scientist, cartographer and a spatial practitioner. Her work focuses on investigating the cultural meanings, representations and values of soil, crosscutting the fields of spatial practice, environmental humanities, visual culture and critical media studies. In her previous roles at Border Forensics and INTERPRT, Svitalana has collaborated

with civil society organisations, international lawyers, NGOs and journalists to develop forensic visual investigations dedicated to environmental justice advocacy. Her work includes interactive cartography, advocacy videos and visual forensic evidence files. Being a lecturer in art and architecture, Svitlana's teaching practice focuses on experimental participatory pedagogies and inclusive knowledge systems.

Panel 19 – Storied Matter

Kinship Materialities: Reading Eco- and Bio-art as Storied Matter

Başak Ağın, TED University, Turkey

basak.agin@tedu.edu.tr

The intersections of eco- and bio-art with the new materialist theories of the late two decades have provoked fruitful scholarly and artistic conversations over the development of contemporary ecocriticisms. The work of eco- and bio-artists who engage themselves in ecocritical theories and perspectives in creating more understandable dialogues between the human and other-than-human citizens of the planet have helped spur the spread of academic discussions in especially the newest branches of ecocriticism, such as material ecocriticism and posthuman ecocriticism. Conversely, the emergence of material and posthuman ecocriticisms have influenced the way in which eco- and bio-artists produce their artwork, especially when they include both organic and fabricated materials and experiment with the biochemical changes that take place in human and nonhuman bodies that are involved in the process. Those changes, I argue, are part of those meaningful dialogues among more-than-human communities, which end up as narratives, i.e. storied matter. Inspired by such dialogues, this paper intends to analyze the work of three eco-artists through a material and posthumanist ecocritical lens, discussing how they contribute to more expressive exchanges between us humans and all nonhuman bodies. With the posthumanist idea that matter and meaning-making practices are never separable, I interpret Lara Felsing's *Wâhkôhtowin: Gestures in Kinship, Reciprocity, and Rematriation*, Ariel Kirk-Gushowaty's *Regarding Your Visual Attitude, and Mine*, and Margherita Pevere's *Wombs* as examples of storied matter, where our leaky materialities intersect with a multitude of other bodies in bonds of shared vulnerability. These bonds, I believe, give us further insight into how we build perceptions of ourselves as hybrid ecosystems.

Keywords: Material ecocriticism, posthuman ecocriticism, eco-art, bio-art, storied matter.

Bio:

Başak Ağın, PhD, is Associate Professor of English literature at TED University, Ankara, Türkiye, specializing in material ecocriticism and posthuman theory. She is the author of *Posthümanizm: Kavram, Kuram, Bilim-Kurgu* (2020). She co-edited *Posthuman Pathogenesis: Contagion in Literature, Arts, and Media* (2022) and *Beşerî Bilimlerin 50 Rengi: Çevreci, Dijital, Tıbbi ve Posthüman Sesler* (2023). She also edited M. Sibel Dinçel's Turkish translation of Simon Estok's *The Ecophobia Hypothesis*. Her scholarly articles appeared in such journals as *Ecozon@*, *CLCWeb*, *Neohelicon*, *Translation Review*, and *EJES*. Currently, she is translating Jane Bennett's *Vibrant Matter* (2010).

Theatre as a Storied Matter: Tracking Coal in Plastic in the 21st century *Hamlet*

Z. Gizem Yılmaz, Social Sciences University of Ankara, Turkey

zumregizem.yilmaz@asbu.edu.tr

Theatre invites the audience and the performers to ongoing relations between various human and nonhuman agencies, hence creating an overlapping story-telling process. These relations attend to shared experiences through direct participation to the materiality of the stage and the performance. Theatre as a spatial location and a performative space is a posthumanist action in a web of dynamic relations to stage props, music, light, text, audience, dressing room, makeup, costume, and the like. Theatre also addresses to a variety of sensory experiences because olfactory, visual, audial and tactile feelings are open to new sensory feelings and experiences in each performance in a theatre, highlighting transtemporality of the theatrical practices. That transtemporality carries the performer and the audience forward within intricate co-emergent relationships. Taking material ecocriticism and storied matter, coined by Serenella Iovino and Serpil Oppermann as a starting point, this paper aims to trace Hamlet in his weakness against the geological time. Within this theoretical framework, this presentation further aims to give examples from my current project which is an elemental ecocritical staging of *Hamlet* (May 2023), adapting the text to the 21st century environmental concerns. Turning the kingdom to a garbage one and the crown to a garbage toilet, this ecocritical *Hamlet* aims to build a bridge between early modern coal consumption and the 21st century plastic pollution. With this philosophical and material bridge, theatre appears as a storied matter, which is the focal argument of this presentation.

Keywords: Storied matter, transtemporality, posthumanism, elemental ecocriticism, Hamlet.

Bio:

Zümre Gizem Yılmaz is Associate Professor of English Language and Literature at Social Sciences University of Ankara, specializing in ecophobia, environmental humanities, new materialisms, ancient philosophy (old materialisms), elemental ecocriticism, early modern English drama, and monster studies. She is the author of two monographs, *Kozmik Koreografi: Bedenlerin Element Dansı* and *Tiyatronun Posthümanist Tarihçesi*. She has coedited *Beşerî Bilimlerin 50 Rengi: Çevreci, Dijital, Medikal ve Posthüman Sesler* with Başak Ağın. She has also directed a number of plays, the most recent of which is *Hamlet* (20 May 2023). She also performs in dance choreographies with her students.

Collective Resistance Resonating through *Storied Matter*

Mahinur Gözde Kasurka, National Defence University, Turkey

mahinurkasurka@gmail.com

Human centered ideology has enabled anthropos to claim *his*⁴ right to the throne by revealing a belief in his central place in the universe. This discriminative mindset has resulted in the production of duality-dominated epistemologies as exemplified in the categories of culture/nature, human/nonhuman, subject/object, biotic/abiotic, matter/text, etc. Yet, the anthropocentric practices based on the assumed ontological hierarchy have resulted in environmental degradation. The recent ecological devastations that are clearly visible in the 21st century stress the point that it is not possible to demarcate *oneself* from the unwanted outcomes of modernity. This acknowledgement highlights the interconnectedness of all life on planet by heralding a need to change the paradigm in constructing human's relationality with non-human others.

In this study, I aim to indicate the urgent need for establishing a new vocabulary based on collective resistance against the dualism dominated epistemologies. I argue that we -as humans- cannot leave our situatedness in constructing our relationality with others (both human and non-human), yet we do not have to acknowledge this position as a negative standpoint. Instead, by hearing *stories of matter* in Serpil Oppermann and Serenella Iovino's sense of the term; we can see various glimpses of affirmative horizons in the midst of capitalist ruins. What I suggest is not lamenting over the dark implications or phobic representations of possible end-of-the-world scenarios. In contrast, I argue that a rereading of *narratives of matter*⁵ would open the ground for negating anthropocentric tendencies by voicing survival strategies that are regulated on a non-hierarchical manner. In doing so, I will draw attention to Julie Bertagna's novel *Exodus* (2002) as indicating human and nonhuman entanglement by portraying *stories of matter* in terms of climate crisis. In tune with these considerations, I aim to manifest how matter and meaning are enmeshed in each other by interrogating in what ways we can approach matter as text from a material ecocritical perspective.

Keywords: Material ecocriticism, storied matter, narratives of matter, collective resistance, Julie Bertagna, *Exodus*.

Bio:

Mahinur Gözde Kasurka completed her PhD in English Literature department at Middle East Technical University with her dissertation entitled "A Posthumanist Study of the Dystopian Novel: Margaret Atwood's *Oryx and Crake*, Jeanette Winterson's *The Stone Gods*, David

⁴ Anthropos is acknowledged as a *he* figure all throughout this study with an end to underline the male dominant ideology regulating discriminative mindset of human-centred agenda. Thus, the forthcoming references to anthropos will be in line with this perspective.

⁵ *Narratives of matter* is a direct reference to Serenella Iovino's term in her study entitled "Material Ecocriticism: Matter, Text and Posthuman Ethics" (2012) in which she points out the requirement to acknowledge agentic potentialities of the matter. In this study, I will approach the textual world in Bertagna's *Exodus* as a *narrative of matter* by placing an emphasis on the stories of human exploitation over both human and non-human excluded figures. In so doing, I will reconsider ways of constructing new survival strategies that will reject any kind of totalizing discourses by reflecting glimpses of collective resistance.

Mitchell's *Cloud Atlas*". Currently, she works as a full-time Instructor Dr. at National Defence University, School of Foreign Languages. Also, she works as part-time Lecturer Dr. at İstanbul Bilgi University. Her research interests are British novel, literary theory, women and writing, psychology and literature, dystopian fiction, posthumanisms, ecocriticisms. She has presented several papers at international conferences. She has attended Rosi Braidotti's summer school on "Posthuman Knowledge(s)".

Inhuman Life: Re-Imagining Natures and Bodies in Posthumanist Ecofeminisms

Kerim Can Yazgünoğlu, Niğde Ömer Halisdemir University, Turkey

kerimcan.yazgunoglu@gmail.com

This presentation offers a critical analysis of the relationship between posthumanism and ecofeminisms, in particular bodies, genders, and natures. In doing so, it offers an alternative understanding of posthumanist ecofeminism that resists trenchant normative assumptions regarding gendered culture, nature, and bodies. The posthumanist ecofeminist thought questions the politics of life itself, human and nonhuman life-forms, material and immaterial bodies in line with the new understandings of feminist ecocriticisms, new materialisms, and posthuman feminisms. What emerges from this posthumanist ecofeminist debate thus is the acknowledgement that all planetary bodies and systems – human and nonhuman alike – are in a perpetual process of change and transformation, brought about through natural and cultural convergences. This understanding might open up a de-anthropocentric, anti-essentialist, and anti-speciesist space for what Greta Gaard offers “a fourth-stage *critical ecofeminism*” (2017, xvi). Arguing that this posthuman tendency with ecofeminisms necessitates a rethinking of the human seen as a rational, cultural and historical, male subject, and the nonhuman relegated to an inferior place, the study shows that the very motif of the posthuman is inextricably tied to what ecofeminists such as Noel Sturgeon, Catriona Sandilands and Greta Gaard articulate in their discussions; that is, to injustices based on gender, race, class and species, and the Enlightenment ideologies that perpetuate the systematic exploitation of environments. Posthumanist ecofeminism can add to an inhuman perspective on how the human and the nonhuman are relationally embedded within the inhuman life by theorizing and re-imagining eco-genders, prismatic natures, and embodied subjects beyond the posthuman. On this view, reading across contemporary British texts by A. S. Byatt, Angela Carter, Ali Smith, this study identifies within this body of work a preoccupation with the blurring of boundaries between body and environment, wild and domestic space, animals and the posthuman.

Keywords: Posthumanisms, ecofeminisms, ecocriticisms, naturecultures, contemporary British fiction.

References:

Gaard, Greta. *Critical Ecofeminism*. Lanham: Lexington Books, 2017.

Bio:

Kerim Can Yazgünoğlu, PhD, is Associate Professor of English literature at Niğde Ömer Halisdemir University, specializing in contemporary British novel, climate change fiction, ecocriticism, posthumanism, green cultural studies, and gender studies. Recently, he has contributed to the edited volumes *Turkish Ecocriticism: From Neolithic to Contemporary Timescapes* (2020), *Posthuman Pathogenesis: Contagion in Literature, Arts, and Media* (2023), *The Routledge Handbook of Ecofeminism and Literature* (2023), and *Post Green: Literature, Culture, and the Environment* (2024). Yazgünoğlu also authored a Turkish monograph, *İklimkurgu: İklim Değişikliği, Antroposen'in Poetikası ve Ekoeleştirel İzler* ([*Climate Fiction: Climate Change, the Poetics of the Anthropocene, and Ecocritical Traces*], 2022).

Panel 20 – Ecocritical Readings
Comparing Mantegazza's Flowers to Those Found in "The Language of Flowers: A Novel" by Diffenbaugh from Ecolinguistic Perspectives

Fazıla Derya Agiş, University of the People,

deryaagis@gmail.com

This study analyzes some legend-type stories on the meanings of flowers in the Italian physician, anthropologist, and author Paolo Mantegazza's book titled "*La Leggenda dei Fiori*" [*"The Legend of Flowers"*] (1890) and compares their meanings to those depicted by the American novelist Vanessa Diffenbaugh in her novel titled "*The Language of Flowers*" (2011) within the framework of the ecolinguistic theory of Arran Stubbe (2021). Accordingly, metaphorically, the flowers are based on cognitively cultural frames based on their uses in Italy in the 1890s and in the United States in the 2010s. They have a power to heal people from psychological damages such as depression and sadness and they are related to this metaphorical frame in both works: "FLOWERS ARE FRIENDS, MEDICINE, HEALTH PROFESSIONALS, AND GUARDIANS." This study will delve into the cultural anthropological reasons related to the flowers selected by Mantegazza (1890) and Diffenbaugh (2011) to depict how flowers may cure diseases discussing the similarities and differences between the Italian and American cultures as well as some changes throughout the history. Mantegazza (1890) refers to legends on the meanings of flowers, whereas Diffenbaugh (2011) examines how flowers heal a lonely orphan.

Keywords: Ecolinguistics, flowers, Italian culture, American culture, plant history.

References:

- Diffenbaugh Vanessa. 2011. *The Language of Flowers: A Novel*. 1st ed. New York: Ballantine Books.
- Mantegazza Paolo. 1890. *Le Leggende Dei Fiori Di Paolo Mantegazza*. Milano: Fratelli Dumolard.
- Stubbe Arran. 2021. *Ecolinguistics : Language Ecology and the Stories We Live By* (version Second edition) Second ed. Abingdon: Routledge.

Bio:

Dr. Fazıla Derya Agiş is an independent scholar and was a volunteer instructor at the University of the People. She has been a visiting researcher at the University of Catania's Educational Sciences department from May 3 through May 13, 2024 for a virtual postdoc program conducted by the European Scientific Institute. She was a research associate at the Hadassah-Brandeis Institute at Brandeis University. She used to be a visiting scholar there in the summer of 2010. She has a Ph.D. in Italian Language and Literature from Ankara University. She has an M.S. in Social Anthropology from the Middle East Technical University, an M.A. in English Linguistics from Hacettepe University, and a B.A. in Italian Language and Literature. She attended a post-graduate course on literary translation at the University of Bari. She taught several courses in the Department of Translation and Interpreting at Girne American University in the 2007-2008 academic year. She has written several books, articles, and literary works.

Towards an Ecosocial Intra-active Reading: A Study of Drought in Kota Neelima's *Shoes of the Dead* (2013)

Mettin Jacob, Indian Institute of Technology Kanpur, India

mettinjacob@gmail.com

mettin@iitk.ac.in

This paper attempts to conceptualize the climatic politics of drought unfolding in the Marathwada region of Maharashtra in India as rendered in Kota Neelima's *Shoes of the Dead* (2013) through an 'ecosocial intra-active' framework. The term 'intra-active' is borrowed from the posthuman feminist physicist Karen Barad, to elucidate a departure from the conventional understanding that entities 'interact' with each other, towards the idea that they emerge through their 'intra-actions'— essentially materializing through their relationships. This framework critiques the dominant nature/culture dualism as well as the counter-hegemonic socioecological conceptualizations attempted by some feminist and postcolonial ecocritical theorists. The concept of 'ecosocial intra-action' serves as an epistemic intervention which acknowledges the co-constitution of the social and ecological realms. It functions as an analytical tool that helps tease out the erased ecological dimensions from the social and vice versa. The paper employs an "ecosocial intra-active" lens to unwind the intertwined ecological dimensions of the conventionally recognised social systems such as capitalism, casteism and patriarchy. The paper shifts the understanding of these systems as social to "ecosocial" in nature, by focusing on the questions of labour with respect to class, caste, gender, and nonhuman. Further, the paper explores the 'ecosocial intra-active' agency of the nonhuman, 'land,' which in itself is co-constituted by the near-surface biosphere, climate, hydrology, soil and terrain characteristics, plant and animal populations, as well as the situated human settlement patterns and activities (UN definition of Land).

Keywords: Ecosocial, Intra-active, Expropriated Labour, Anthropocene.

Bio:

I am Mettin Jacob, a research scholar in the discipline of English at the esteemed Indian Institute of Technology Kanpur, India. My scholarly pursuits revolve around Anthropocene narratives, new materialism, postcolonial ecocriticism, posthumanism, multispecies justice narratives, and climate fiction and nonfiction. However, my primary focus lies in exploring the intricate connections between literature and the climatic politics and agrarian crisis in India.

Organizing Committee

Hosts

Nuran Tezcan, Dean, Faculty of Humanities, Cappadocia University, Turkey

nuran.tezcan@kapadokya.edu.tr

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.

Serpil Oppermann, Director, Environmental Humanities Center, Cappadocia University, Turkey

serpil.oppermann@kapadokya.edu.tr

Serpil Oppermann is Professor of environmental humanities and director of the Environmental Humanities Center at Cappadocia University. She was the 7th President of EASLCE (2016–2018). She is one of the signatories to the “World Scientists’ Warning to Humanity: Second Notice” (2017) and the “World Scientists’ Warning of Climate Emergency” (2020). She is a member of the Advisory Council of METI (Messaging Extraterrestrial Intelligence--<http://meti.org/advisors>) and the Turkish Ambassador in the SLSAeu (European Society for Literature, Science and the Arts-the sister organization of the international, USA-based Society for Literature, Science, and the Arts-- <https://www.slsa-eu.org/governance.html>). In her work, she explores the expressive creativity of everything that is more-than-human in the intersections of science studies and the environmental and blue humanities.

Oppermann is the author of *Ecologies of a Storied Planet in the Anthropocene* (West Virginia UP, 2023), *Blue Humanities: Storied Waters in the Anthropocene* (Cambridge UP, 2023), She is also the editor and co-editor of seven collections and over 100 essays and articles on ecocriticism and environmental and blue humanities. Among them are *Material Ecocriticism* (Indiana UP, 2014), *Environmental Humanities: Voices from the Anthropocene* (Rowman & Littlefield, 2017), both co-edited with S. Iovino, and *Turkish Ecocriticism: From Neolithic to Contemporary Timescapes* (Lexington Books, 2021), co-edited with Sinan Akilli.

Sinan Akilli, Vice-Dean, Faculty of Humanities, Cappadocia University, Turkey

sinan.akilli@kapadokya.edu.tr
sinanakilli@gmail.com

Sinan Akilli is currently an associate professor of English at the Department of English Translation and Interpreting at the Faculty of Humanities, Cappadocia University. After receiving his doctoral degree from the British Cultural Studies program of Hacettepe University in 2005, has specialized in various areas in cultural studies such as cultural theory, popular culture, travel writing, and adaptation studies. In the past decade, Akilli has been concentrating his research on ecocriticism, critical animal studies and posthumanism. Most recently, he has published his “The Rise of the Novel and the Narrative Labor of Horses in the English Novel of the Early Anthropocene” in the edited collection *Planet Work: Rethinking Labor and Leisure in the Anthropocene* (Bucknell University Press, 2022); co-edited, with Serpil Oppermann, *Turkish Ecocriticism: From Neolithic to Contemporary Timescapes* (Lexington Books, 2020); and contributed the article “The Agency and the Matter of the Dead Horse in the Victorian Novel” to the edited volume *Equestrian Cultures: Horses, Human Society and the Discourse of Modernity* (University of Chicago Press, 2019).

In Türkiye, Akilli’s work in critical animal studies has been published in peer-reviewed journals such as *Pasajlar* (special issue title “Antroposen Çağı” [The Anthropocene Age], Article Title: “Antroposen’de Türlerarası Adalet için Bir Model: Çalışma ve Ölüm Temelinde İnsan-Hayvan Ortaklıkları” [A Model for Interspecies Justice in the Anthropocene: Human-Animal Commonalities in Labor and Mortality], September 2022); *DoğuBatı* (special issue title “Faunaya Ağıt: Hayvan” [Elegy to Fauna: The Animal], Article Title (with Adem Balcı): “Biz Kim Oluyoruz?: Hayvan Hakları/Özgürlüğü Savunuculuğu ve İnsanmerkezcilik Paradoksu” (“Who are We Becoming?: The Paradox of Animal Rights/Liberation Advocacy and Anthropocentrism”, March 2018); *Şarkî Edebiyat ve Sanat Dergisi* 1.2 (Ekoeleştirici Özel Sayısı [Ecocriticism Special Issue], Article Title: “Hayvan Çalışmaları “İnsan-merkezcî” Olmaktan Kurtulabilir mi? “İnsansonrası” Kuramların Sundukları...” [Can Animal Studies Go Beyond Anthropocentrism? The Prospects of Posthuman Theory...], 2017). Dr. Akilli was also the guest editor of the *Şarkî Edebiyat ve Sanat Dergisi* 6-7 (Hayvan Çalışmaları Özel Sayısı [Animal Studies Special Issue], June 2018).

More recently, Akilli gave a talk entitled “Hayvanın (Yeniden) İcadı [(Re)Invention of the Animal]” as part of the *Ankara Konuşmaları* series and has been the guest of the national radio program *Antroposen Sohbetler* (Conversations on the Anthropocene) with his talk on “Antroposen ve Hayvanlar: Empati, Ekoloji, Geçmişten Bugüne İlişkilerimiz [The Anthropocene and Animals: Empathy, Ecology, Our Relationships from the Past to the Present],” both of which have been published as podcast and transcribed text.

Akilli has been serving with Serpil Oppermann in the administration of the Environmental Humanities Center at Cappadocia University since 2018. With Serpil Oppermann and Steven Hartman, he serves as co-editor of *Ecocene: Cappadocia Journal of Environmental Humanities*, a publication of the Environmental Humanities Center and co-edits the series in Environmental Humanities by Cappadocia University Press with Fatma Aykanat. He also serves on the boards of national and international peer-reviewed journals, book series, and conferences organized by various institutions.

Interinstitutional Committee

Fatma Aykanat, Cappadocia University, Turkey

fatma.aykanat@kapadokya.edu.tr

Dr. Fatma Aykanat holds BA and MA degrees in English Language and Literature and has obtained her PhD. in British Cultural Studies at Hacettepe University. Currently, she works as Asst. Prof. in the Department of English Language and Literature at Cappadocia University. Besides, Aykanat is one of the executive members of the Environmental Humanities Center at Cappadocia University, the chair of Cappadocia University Sustainability Committee, the Book Review Editor of *Ecocene: Cappadocia Journal of Environmental Humanities*, and the co-editor of the Environmental Humanities Series of Cappadocia University Press (KÜN Yayınları). Aykanat's recent research areas and academic interests include Anthropocene Studies with a particular focus on Cli-Fi, Blue Humanities, Posthumanities, critical animal and plant studies, and eco-psychology.

Sevda Ayva, Iğdır University, Turkey

sevdakaratah@gmail.com

After obtaining her Ph.D in 2022, in the Department of English Language and Literature, Hacettepe University, Sevda Ayva joined the English Department at Iğdır University as assistant professor. Her recent research interests are ecocriticism, blue humanities, posthumanism, animal studies, plant studies, and disability studies.

Adem Balcı, Cappadocia University, Turkey

adembalci@outlook.com.tr

Adem Balcı, PhD, is an independent scholar, and teaches as a part-time lecturer in the Department of English at Cappadocia University. He earned his BA (2011), MA (2014), and PhD (2022) degrees from Hacettepe University's Department of English Language and Literature with the theses entitled "Animals in Saki's Short Stories within the Context of Imperialism: A Non-anthropocentric Approach" (MA) and "Architectural Psychology in Utopias/Dystopias: William Morris's *News from Nowhere*, George Orwell's *Nineteen Eighty-Four* and J.G. Ballard's *High-Rise*" (PhD). Balcı's research interests include Anglophone utopian/dystopian fiction, British novel, short story, theories of space and spatiality, literary representations of architecture, critical animal studies, material ecocriticism, ecofeminism, and the blue humanities. He has published several articles and book chapters in national and international journals and books on John Burnside, Yaşar Kemal, Latife Tekin, Ruth Ozeki, Saki, the Anthropocene, the blue humanities, critical animal studies, and material ecocriticism. His most recent studies include an article on David Mitchell's *Cloud Atlas* with respect to the sexual politics of meat, a book chapter on the ideological use of totalitarian architecture in George Orwell's *Nineteen Eighty-Four*, and another book chapter on the black British identity, Windrush generation, and multiculturalism in Andrea Levy's *Small Island*.

Hatice Bay, Cappadocia University, Turkey

hatice.bay@kapadokya.edu.tr

Gülşah Göçmen, Aksaray University, Turkey

gulshgocmen@gmail.com

Gülşah Göçmen is Assistant Professor in the Department of Western Languages and Literatures, Aksaray University, Turkey. Her PhD centers on the modernist sense of place in the works of E. M. Forster, D. H. Lawrence, and Virginia Woolf from an ecocritical viewpoint. She is an advisory board member of the Environmental Humanities Center at Cappadocia University. She is also the co-managing editor of the center's international, peer-reviewed, transdisciplinary Environmental Humanities journal *Ecocene*. Göçmen's Turkish translation of Carol J. Adams and Josephine Donovan's co-edited collection *Animals and Women: Feminist Theoretical Explanations* (Duke University Press, 1995) has been partly published as short series in 2022 (A7 Publishing, İstanbul). Among her academic research interests are Ecocritical Theory, The Novel, Environmental Ethics, and Blue Humanities.

Ekin Gündüz Özdemirci, Cappadocia University, Turkey

ekingunduz@gmail.com

Dr. Ekin Gündüz Özdemirci specializes in film, media, ecocriticism, and ecological literacy. She is on the board of Cappadocia University's Environmental Humanities Center and Sustainability Commission. Her teaching includes courses such as Ecocinema, Media Communication and Environment, Environmental Sustainability, and Ecological Literacy. From 2017 to 2018, she researched ecological portrayals in Turkish cinema at the Rachel Carson Center in Munich. In 2014-2015, she conducted research on environmental sustainability in the British film industry at London Brunel University. She coordinates a British Council-funded project on sustainable film production in the Turkish film industry. Alongside her academic work, she completed eco-living training at Findhorn Ecovillage, holds a Permaculture Design Certificate, and volunteered in ecological communities globally. She also serves on the executive board of Atölye Deneme Art and Ecology Association in İzmir.

Selda Öztürk, Cappadocia University, Turkey

selda.ozturk@kapadokya.edu.tr

Selda Öztürk is an Assistant Professor at Cappadocia University's School of Health Sciences. She completed her B.Sc. in Biology Education at Ondokuz Mayıs University in 2014, followed by an M.Sc. (in 2017) and Ph.D. in Biology (in 2021) at the Nevşehir Hacı Bektaş Veli University. Her doctoral research focused on using Ephemeroptera (Insecta) for ecological assessments in water monitoring, which showcases her deep commitment to environmental science.

Öztürk's publications feature her expertise in hydrobiology, fish population dynamics, and water quality management, with a keen interest in biological monitoring and river basin management. She is also an active researcher, contributing significantly to projects that assess biodiversity and water quality across various regions in Turkey.

In addition to her research, Dr. Öztürk holds significant administrative roles at Cappadocia University, including Coordinator of the Sustainability Office, Member of the Sustainability Committee, and Executive Board Member of the Environmental Humanities Center. She also advises the Sustainable Development Student Community, emphasizing her dedication to fostering environmental awareness and sustainability in academia.

Dr. Öztürk's academic contributions appeared in numerous publications such as *Biologia* and the *Journal of Applied Ichthyology*. Her teaching repertoire includes courses on Biostatistics, Soil and Water Information Pollution and Control, and Scientific Research Methods and Techniques, reflecting her comprehensive knowledge and approach to education in environmental and biological sciences.

Emre Koyuncu, Ankara University, Turkey

ekoyuncu@ankara.edu.tr

Emre Koyuncu obtained his doctoral degree from Purdue University in 2014. His publications focus on various aspects of modern philosophy and twentieth-century philosophy, particularly on animal and environmental studies. He has translated Gilles Deleuze's "Foucault," "Difference and Repetition," "Cinema II: The Time-Image" (with P. Burcu Yalım), and Gayatri Spivak's "Can the Subaltern Speak?" into Turkish. Currently, he continues his research as an associate professor in the Department of Philosophy at Ankara University, where he also teaches courses on the history of philosophy.

Hakan Yılmaz, Burdur Mehmet Akif Ersoy University

hyilmaz@mehmetakif.edu.tr

Hakan Yılmaz is Associate Professor and Chair in the Department of Western Languages and Literatures, at Burdur Mehmet Akif Ersoy University, Türkiye. He has published several articles both in English and Turkish on ecocriticism, phenomenology, and British fiction. His latest publications include “Antoposen ve Etik: Antroposen Çağı’nda Etiği Yeniden Düşünmek” [Anthropocene and Ethics: Rethinking Ethics in the Anthropocene] ve “J. G. Ballard’ın *Cennete Bir Koşu* Romanında Aynılık ve Başkalık Üzerine Bir İnceleme” [A Study on Sameness and Alterity in J.G. Ballard’s *Rushing to Paradise*]. His fields of interest are modernist and contemporary fiction, phenomenology, ecocriticism, and cultural studies. He also currently serves as co-managing editor of *Ecocene: Cappadocia Journal of Environmental Humanities* and an advisory board member of the Environmental Humanities Center at Cappadocia University.

Graduate Assistants

Nurten Bayraktar, Cappadocia University, Turkey

nurtenbayraktar12@gmail.com

Nurten Bayraktar is a research assistant in the Department of English Language and Literature at Cappadocia University, and a PhD candidate in the same department of Hacettepe University, focusing on the exploration of corporeality in Mina Loy’s avant-garde poems. Her academic interests include object-oriented ontologies and the representation of corporeality in literature and film.

**3rd International Environmental
Humanities Conference:**

Ecocriticisms in the 21st Century

May 20-22, 2024

Book of Abstracts

Although ecocriticism has always kept its initial emphasis on the “relationship between literature and the physical environment” (Glotfelty 1996), over the last decade it has “entered into fruitful interdisciplinary collaborations with other disciplines under the umbrella of the environmental humanities” (Goodbody, Flys Junquera, Oppermann 2020). It has expanded its boundaries, becoming more theoretical, translocal, and transcultural, as well as engaging more deeply with environmental justice issues, urban problems, environmental ethics, feminisms, global climate change, and non-western cultures and literatures. The role of literature, arts, and culture is still crucial in studying the philosophical and sociocultural implications of more-than-human environments and their multispecies entangled in numerous anthropogenic stressors. Since literature and arts are often set in dialogue with scientists, ecocriticism is constitutively a cross-disciplinary field of study. But the role played by literature in the development of human discourses, cultural practices, and ethical values about landscapes and waterscapes has never lost its central significance in ecocritical studies.

In the 3rd international conference organized by the Environmental Humanities Center at Cappadocia University, the aim is to discuss the branches/waves and new directions of ecocriticism. This includes recent theories, emerging topics, and new challenges. The conference also examines ecocriticism’s converging and diverging points from other ecological approaches in the social sciences and humanities, such as social ecology, environmental history, and ecopsychology. Additionally, the conference explores ecocriticism’s alliances with natural sciences, its activist impulses, and its transcultural and transnational visions.



Cappadocia Campus:

Mustafapaşa - Uçhisar - Ürgüp / Turkey
Tel: +90 384 353 5009 (pbx) Fax: +90 384 353 5125

Sabiha Gökçen Campus:

Sabiha Gökçen Airport, İstanbul / Turkey
Tel: +90 216 588 0010 (pbx) Fax: +90 216 588 0012
info@kapadokya.edu.tr

