



## Diana Andrews

Diana is a third-year student in the English Honours program. Her research interests include *Weird* fiction and depictions of feminine monstrosity and disability in ecoGothic literature. Outside of classes, she loves reading and writing about fashion, making her own jewellery, and performing in local theatre productions. Her paper, "'A Machine Inhabited by the Ghost of a Woman': Nonhuman Agency in Mary Borden's *The Forbidden Zone*," was written as a term paper for Dr. Zeilin's 491C seminar.

Diana is excited to return to the colloquium and learn all about her peers' research.

This paper reads Mary Borden's fictionalized memoir, *The Forbidden Zone* (1929), as an unlikely addition to the *Weird* tradition, a genre of horror flourishing during the early twentieth century. A nurse writing behind the Belgian frontlines, Borden's text offers a perspective of World War I shaped by her care of fragmented bodies and an endless tide of the dying. Borden's vivid account of the war reaches beyond pure nonfiction. It demands something stronger (or, perhaps, stranger) than realism; Borden reaches for the language of cosmic horror to convey the awe and trauma of the conflict, something too vast and incomprehensible to easily capture in conventional prose.







## Amelia Brooker

Amelia Brooker is a fifth-year student in the English Honours Language & Literature program. Their presentation "The Exclamations of Shakespeare's Women!: Using the First Folio to Analyze Shakespearean Editing Practices in *Antony & Cleopatra*" was written for a seminar on the Shakespeare First Folio taught by Dr. Patricia Badir. This research formed the basis for their Honours graduating essay which they are currently writing. Amelia is also a playwright, having just premiered their first full-length play *Shared Space* with Bramble Theatre Collective. In both their academic and creative work, they are interested in the linguistic patterns of the feminine experience. They spend a lot of time thinking about exclamation marks.

This essay uses UBC's copy of Shakespeare's First Folio to analyze the editing practices used in creating modern editions of the plays. In *Antony & Cleopatra*, over 200 exclamation marks are added from the First Folio to the Folger edition, with a disproportionate number given to the character of Cleopatra. This essay will examine how editorial touches on the text not only inform the reading and interpretation of the play's characters, but also the interpretations of theatre creators who seek to dramatize these characters on stage. Using *Antony & Cleopatra* as a basis, I will examine how the visualization of exoticism and female sexuality in Shakespeare's plays can be altered by editorial influence and bias.







## Sally Elhennawy

Sally Elhennawy (she/her) is a 4th-year Honours English student whose interests include poetry, performance, and writing papers in dimly-lit coffee shops. Her paper "A queer woman who asked questions": Beth Brant's "This is History" as Enviroqueer Theory was written for Dr. Brendan McCormack's Indigenous Literatures course here at UBC, a course that enriched her understanding of the vital body of Indigenous literatures and opened her eyes to its elision in the traditional canon of Western literary studies. She plans to pursue a graduate education, where she hopes to do research that continues to expand her notion of what literature is and can be. Sally is very much looking forward to hearing her colleagues present their work at the colloquium!"

This paper aims to synthesize Beth Brant's queer retelling of the traditional Sky Woman story entitled "This is History" with Leanne Simpson's critical essay "Land as Pedagogy" in order to arrive at an expansive notion of theory and theorizing. The essay offers a close reading of "This is History" that is guided by Simpson's pedagogy and takes as its central principle her definition of theory as "an explanation of a phenomenon". In doing so, I posit "This is History" as a work of enviroqueer theory: a work that tracks the intersection of queer subjectivity and environmental stewardship towards a mode of questioning and understanding the world, emphasizing the role of queerness in learning both from and with the land (Simpson 150-1).







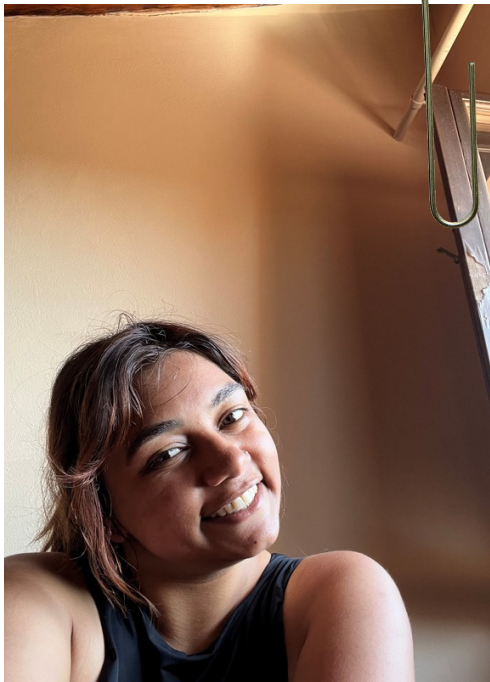
## CJ McGillivray

CJ McGillivray is a third-year English Honours student with a passion for all things Shakespeare. She is currently an editor for *The Garden Statuary* and *The UBC Journal of Historical Studies*, and previously worked as a tutor at the Langara College Writing Centre. Her additional research interests include science fiction and dystopian literature. She is also a graduate of the theatre department at Capilano University, and her absolute favourite theatre experience was playing the role of Portia in *Julius Caesar*. Drawing on her background in theatre, CJ was excited to approach *Julius Caesar* from an academic perspective, focusing on the political consequences of fate and divination. She is incredibly grateful for the opportunity to present her research at the UBC ESA Colloquium.

What can William Shakespeare's *Julius Caesar* tell us about the political significance of divination in the Roman Republic? How did Julius Caesar feel about the practice of divination and interpretation? And what is the purpose of knowing your fate if you are unwilling or unable to change it? Even though Caesar repeatedly rejects bad omens and warnings, he nonetheless continually seeks out the will of the gods. His contradictory relationship with divination reflects a broader social context of divine ignorance and misinterpretation in the political sphere. Using Shakespeare as a literary touchpoint, this interdisciplinary research project explores the influence of divination on social and political life in the Roman Republic.







## Gurnoor Powar

Gurnoor Powar is a second-generation Panjabi-Canadian woman currently situated on the unceded, stolen, and ancestral lands of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), Stó:lō and

Səlilwətaʔ/Selilwitulh (Isleil- Waututh) Nations. About to graduate from the University of British Columbia with a Bachelors in English literature and a minor in Asian Canadian and Asian Migration Studies, her work at UBC has been primarily placed within post/de/anti-colonial frameworks, gender, race, and social justice theory in which she places herself as both an academic and a racialized woman. Her research and creative interests encompass the exploration of diasporic identities and networks within contemporary and historical settings, as well as the integration of non-Western modes of thought and creative expression.

Where dialogue may transcend time and body to create a conceptual landscape of diasporic being, she hopes to place her work in the community of lower mainland British Columbia. To hopefully recover, and place FBC narratives in the foundation of Canadian canon while working on stolen and ancestral land.

This essay focuses on Amitav Ghosh's *The Calcutta Chromosome* to showcase how Ghosh places the West as a tool, creating a work that is inherently anti-Western. Where Indian traditions and faith meet epistemology, and Western science in a blend that is placed within community and culture of the global South. In his complex and non-linear plot, Ghosh takes readers through a book that essentially works as a sutra, an aphoristic style of writing and teaching within Indian literature and Hindu faith meaning 'thread'. It is here that the entire novel comes together to create a literal book of faith meant to teach and continue a cycle of intergenerational knowledge and create immortal bodies in the global South. This essay then places this novel against a larger history of the global South using Prashad's *The Poorer Nations* where the global South is instead at the forefront of global history. Allowing a space, where the South is not rendered powerless, the exploration to find its agency and places of survival. Ghosh finds this within community, where religious faith and tradition become freeing in the literal sense so that the bodies of the South can be immortal. I place this use of transcendence within Hindu terms of liberation, moksha, in order to free the self from the cycle of life, samsara. And where the atman or eternal self is able to stay intact through this process of body-moving. Furthermore, this interpersonal transference denies any individualism, and allows for the novel to counter Western thought in order to dismantle its pervasive narratives imbued in the land and in the bodies of the global South.







## Jaslyn Thienbunlertrat

Jaslyn Thienbunlertrat is a fifth-year English major who hails from Thailand, Taiwan, and now the PNW. She has always loved reading and writing, and deeply values how literature can teach us to attend to the world without and within the human being, opening our eyes to see what is broken and raw—as well as what is true, good, and beautiful. She wrote “Words, Words, Mere Words” in ENGL 348 (with Professor Gavin Paul) while pondering the triumph of love over warfare in *Much Ado About Nothing* and returned to it this year, thinking about it through the lens of Augustine and Thomas Aquinas’s definitions of love. In her spare time, she writes, cooks, embroiders, and paints. She is excited to hear about her fellow English students’ research and literary interests at the Tenth Annual Colloquium this year.

What is the weight of a person’s word in a world of war, where everything can be a potential pawn, weapon, or liability? In William Shakespeare’s *Troilus and Cressida*, the characters’ words bear witness to what they love and value most, revealing something essential about their personal worldviews and desires. They loudly pledge love and service to either their country or their beloved, swearing fidelity to the cause they care most about. This paper examines the actions that follow those vows, and how the characters’ behaviour either prove or refute the originally stated intentions and the proclaimed posture of the heart. The weight of a testimony or oath is tested in the grander landscape of ongoing warfare, bringing what is most precious to the characters to the surface—exposing what is corrupted and distorted, and what ultimately lies at the root of their disordered loves.







## Alexei L. Villareal

Born and raised on the unceded territories of the the  $x^w m \theta k^w \dot{a} y \dot{a} m$ ,  $S k w x w \dot{u} 7 m e s h$ , and  $s \dot{a} l i l w \dot{a} t a 7 \dot{t}$  peoples, Alexei L. Villareal (he/him) is a third-year undergraduate student pursuing his degree in Honours English Literature with a minor in history. Previously, his work has been featured in *ONE*, *The Ethnograph*, and *The Ubyyssey*. In his free time, Alexei enjoys reading and cycling with friends. He will also never say no to a cup of coffee! His essay "For All the Lufez Upon Lyve: Undoing Chivalry and Courtly Love in Sir Gawain and the Green Knight," was written as a term paper for his Middle English literature class, ENGL 344: Love and Honour: Medieval Chivalry and Courtly Love, taught by Dr. Robert Rouse. Alexei would like to apologize publicly in advance for his butchering of the Middle English language and is looking forward to what he will learn from everyone at this year's Colloquium!

The tension underlying chivalry and courtly love is the heart of conflict in *Sir Gawain and the Green Knight*. As he seeks to affirm the integrity of his knighthood, Sir Gawain becomes entangled in the complications of an aristocratic romance. He not only pursues the Green Knight but is also pursued by Lady Bertilak, wife of the Lord of Hautdesert, behind the intimacies of closed doors. Caught between knightly courtesy and his own rigid ideals, Sir Gawain and the Green Knight makes sharp critique of its central character for his inability to reconcile his devotion to duty with the demands of an unwanted clandestine affair.







## Margaret Zhang

Hi, I'm Margaret, a third year currently pursuing her Bachelor of Arts double major in Honours English and Cognitive Systems (Brain and Cognition stream). My primary research and literary interests are in AI, logic, dystopia, and societal/political critique. Professionally, I've also been learning a lot in my role as a TA for COGS 200. My email is [margaret.zhang5@gmail.com](mailto:margaret.zhang5@gmail.com) if you'd like to reach out to further discuss my research interests, or if you'd like advice on COGS/English Honours.

This paper attempts to frame the grotesquely intimate relationship between law, religion, and morality in Faulkner's *The Wild Palms* through the lens of a particular phrase used in the novel: "atheistic and Communist propaganda." This phrase is telling, partially because it neatly encapsulates the moral outrage begotten by resistance to normative religious and legal views. Firstly, I explain how the phrase is applied to Wilbourne's illegal abortion on his married lover Charlotte. Then, I explore how law and religion lay claim to morality by analyzing the details of the plump convict's sentencing. Lastly, I converge these analyses in order to pick out how capital is generated in the convergence of law, religion, and morality in *The Wild Palms* and underline the hypocrisy needed to maintain this system.

