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The road to a Ph.D. can be a long and strenuous one, and often it is those last few months that are the most difficult intellectually and, for many, financially. Arts Dissertation Completion Awards are designed to assist those students who are in the very final stages of their dissertations. Held for one academic term, they are designed to allow students to concentrate wholly and completely on their dissertations.

To be eligible, a student must have no other external funding support and if given an award, is not permitted to hold a job or teaching position for the duration of the award. Students may not apply for these awards; they must be nominated by their departments. Departments must be highly selective in their nominations, for should a student who receives an award not complete his or her dissertation by the University deadline, the department must reimburse the full amount of the award.

In this issue of Arts Insights, we profile many of those doctoral candidates who received the first of these awards. And it is with great pleasure and pride that I find myself able to write that each and every student who received an award completed his or her dissertation on time. Today, some of the award winners have gone on to do post-doctoral work while others hold academic and research positions in universities and institutes across Canada and the United States, in the Caribbean, in Great Britain, in Europe, and in the Far East.

As you read about their research in the following pages, you will see why the Faculty of Arts can say it attracts the very best doctoral students and why, when they complete their degrees, those same students are sought after by institutions around the globe.

Welcome to this issue.

NATHALIE COOKE

Associate Dean, Research and Graduate Studies
Faculty of Arts
Of course not. But what does this question mean? Well, for one thing, 1968 is one of those markers of history that points to something bigger than just a date, namely, the wave of student and worker protests that swept the western world from France to Germany to Czechoslovakia, and from the U.S. to Canada – think: Prague Spring, Paris May ’68, anti-Vietnam War protests, Summer of Love, Quiet Revolution, to name a few key events. 1968 is a cultural marker that connotes a shift toward the liberalization of western society; it is in the years around this date that values such as equal rights, environmentalism, gay rights, the just society, moved into the mainstream. It is also the time when the first post-World War II generation reached adulthood.

In West Germany, the country’s recent Nazi past compelled the students and artists of the late 60s and early 70s to ask of their parents: what were you doing during the Third Reich? Why did you allow this crime against humanity to occur? Where were the enlightened and modern ideals of the German cultural tradition? Literature and other forms of art became the forum for discussing the past, and for some on the left wing – the so-called New Left – it was best to clean the cultural slate and start over. It was thought that a radical break with the artistic and literary traditions that had made Germany a major cultural force from the 18th century until the rise of the Nazi dictatorship was the only way to overcome the barbaric history of bourgeois capitalist society, replacing it with a just socialist society. This radical break became known as the ‘death of literature’ – a phrase borrowed from a student slogan in France – and represents an historical watershed moment after which the impossibility of realizing the utopian ideals of the New Left begets a process of cultural self-reflection – the so-called subjective or nostalgic turn. In seeking answers to the painful historical questions nostalgia emerges as the other side of utopia.

Confronting the cultural past became part of confronting the political history of Germany; in fact, literature and politics have a long and fraught interrelationship in the German tradition, and the ‘death of literature’ was an idea that sought to recalibrate that relationship. The problem was, in the 1950s and 60s in Germany, the Nazi history was glossed over, treated as an aberration, not critically confronted. Somehow overcoming history and moving only toward a utopian future was the ideal; a radical break with the cultural and political history that had apparently led Germany to Nazism seemed the only way. However, the young artists and activists soon realized that history is story and needs telling, as with any story. The utopian vision of liberating the future from the burden of the past in the literary space is constantly penetrated by narratives of the past, creating a painful, yearning nostalgia that appears to be in constant dynamic tension with utopia.

THOMAS KRUGER, Ph.D., German Studies
At the turn of the twenty-first century, textile crafts connote the local, the slow, the plural and the repetitive in the face of mass culture and global information, the fast, and the homogenizing impulse of the consumer society of late capitalism. While several prominent authors and sociologists declared artisanal cultures all but dead with the advent of modernity, craft critics in the 70s began speaking of a “renaissance” of crafts, particularly textile crafts such as quilting. This renewed interest in textile crafts has found its way into our culture, and into the novels we read.

Women writers, particularly in the second half of the twentieth century, have made use of the analogy between needlework and novel-writing either by employing needlework as a narrative frame or by weaving textile images directly into their texts. Literary critics have previously noted the metaphorical possibilities of textile crafts in women’s writing, from the “common language” of the feminist poetry of Adrienne Rich in the 70s to an American (and particularly a Black) female aesthetic stressing community with Whitney Otto, Sherley Anne Williams, Alice Walker, and Toni Morrison in the 80s. In Canadian fiction from the late 80s until today, a different pattern has been appearing, however, in which sordid quiltings decry the link between textile crafts and a mystique of traditional lineage (premised on the structures of family, nation, religion, and gender). Here, buttons are obsessions and worn or bloodstained scraps of prison garments become strange keepsakes that make their way into frayed incomplete quilts (a far cry from Grandma Ellen’s nostalgic and homely rag rug made up of pink ribbons and scraps of blue baby blankets in Ernest Buckler’s The Mountain and the Valley).

Margaret Atwood’s Alias Grace, Austin Clarke’s The Polished Hoe, and Rohinton Mistry’s A Fine Balance present new categories of character – tricksters, scavengers, labourers – not commonly associated with quilts or textile crafts, nostalgia or domestic leisure. They are defined by transformation: the domestic-cum-murderess, the peddler-cum-mesmeriser, the Untouchable tanner-cum-tailor. The female and male protagonists of the artisan class in these texts do not primarily resort to sewing or quilting as a form of domestic leisure, but more persistently are tied to textile labour as domestics, inmates, and labourers through exploitative labour practices. They simultaneously assemble and unravel their textiles and their testimonials. Paradoxically, they resist the exploitative systems of the prison, the plantation, the caste, and the export company by their expert use of their craft, and their expert storytelling. Accordingly, the reconfigured quilt of the 90s in these and other works of Canadian fiction no longer represents an essentially communal female leisure aesthetic, but rather a labour aesthetic, in a bid to collect and piece together the obscured and omitted existences and histories of the past. As such, these representations reveal the craft-making tendencies of historiography and constitute a model for understanding contemporary Canadian fiction.

PAULINE MOREL, Ph.D., English.

HOW TO MAKE A (CONTEMPORARY) CANADIAN QUILT
he story of the Greenham Common Women’s Peace Camp always begins the same way: On September 5, 1981 a group of women ended their march from Cardiff, Wales outside the Greenham Common United States Air Force base in Newbury, England in protest of the 1979 NATO decision allowing US nuclear cruise missiles to be housed at military bases in Europe. The group of around 35 marchers, mostly women, demanded a televised debate with the Ministry of Defense. Needless to say, the women’s request was not granted – so they refused to leave. As supporters and supplies came in, an encampment soon emerged. By the end of 1982 protest events at the camp drew thousands of women and international media coverage. Through living, working and protesting together, women at Greenham developed their own styles of protest. They created a space that celebrated, contested and re-imagined women’s roles and relationships. From life-sized snakes to revived suffragette histories to bolt cutters code named ‘black cardigans,’ Greenham protesters culled together goddess mythologies and direct action protest cultures. Their creatures, symbols, stories and codes were scattered across the camp’s newsletters, promotional material and demonstration banners. They traveled by word of mouth around the base, through telephone trees connecting support groups and, at times, via the mainstream press.

Greenham women’s re-imagining of everyday and protest activities also involved engagements and interventions with the technologies of the military base. From wrapping the perimeter fence in brightly colored wool, to snipping bits of wire for constructing cooking grills, to taking down over three miles of fencing while dressed as witches for the Halloween 1983 action, Greenham women’s encounters with the technologies of the base were accompanied by analyses of property ownership, the exploitation of resources, and the practice of non-violence.

Greenham’s rich musical life also formed a significant part of this creative resistance. Singing became integrated as both a protest tactic and a daily ritual. Women sang in blockades, police vans, courtrooms, prison cells, around campfires and during walks along the nine-mile long perimeter fence that encircled the base. A plethora of original, re-written and parody protest songs emerged accompanying adopted (and at times adapted) women’s music anthems by well known songwriters, Peggy Seager, Naomi Littlebear Martinez and Judy Small.

These creative, often sensory-based, protest tactics and strategies have led historians, rhetoricians, sociologists, media scholars, and even geographers to document and analyze the Greenham peace camp. At the same time, feminist, anti-nuclear, anti-war, and more recently, alter-globalization activists mark Greenham as a crucial point in their histories of struggle. Greenham is commonly seen as a turning point, a crystallization of diverse strands of British politics coming together in the space of the camp and the expanse of its network. Often referred to by participants as part of the “last movement before the internet” – Greenham also provides a site through which to think about how these practices of the 1980s continue to shape and inform activist uses of the internet and other new media technologies that are central to the social justice struggles of today.

ANNA FEIGENBAUM, Ph.D., Communication Studies.
Si les démocraties modernes accordent, en théorie du moins, un même statut à l’homme et à la femme, selon le principe de « l’égalité dans la différence », tel n’est pas le cas des sociétés du Moyen Âge et de l’Ancien Régime, où prévaut l’idée d’une supériorité naturelle de l’homme sur la femme, qui est décrétée par les discours savants.

En dépit de cette défaveur entérinée par la théologie, la médecine et le droit, la Renaissance française connaît un engouement pour la louange des femmes, appréhendées à travers le paradigme du collectif : d’une part, les recueils de femmes illustres célèbrent une pluralité de figures exceptionnelles renommées pour leurs vertus et, d’autre part, les apologies du sexe féminin défendent l’ensemble des femmes par la louange.

Le XVIe siècle est propice à la production de ces éloges collectifs, en raison de la présence de femmes au pouvoir, d’un vif débat sur le mariage qui interroge et réévalue la place de la femme dans la société, ainsi que de l’essor de l’imprimerie, qui s’empare de ce sujet lucratif. Situés à la croisée de l’anthropologie, de la morale pratique et de l’histoire, ces textes présentent l’intérêt de travailler les valeurs associées aux femmes et de les modifier, offrant ainsi des images diversifiées du féminin.

Les auteurs de ces éloges collectifs ne manquent pas de souligner la difficulté de la célébration d’un objet paradoxal, indigne d’être loué. De toutes les stratégies rhétoriques mises à profit pour légitimer la prise de parole, la plus efficace consiste, pour les auteurs en quête de protection, à adresser leurs textes à des dames influentes, régentes et nobles évoluant dans les cercles restreints du pouvoir royal.

Ainsi, la reine Anne de Bretagne commande un recueil de femmes illustres, tandis qu’Anne de France et Marguerite de Navarre se voient offrir divers ouvrages à la louange des dames. Il n’est donc pas surprenant de voir se profiler dans ces textes des lignées féminines, réelles ou imaginaires, inscrivant les dédicataires dans un panorama historique de la perfection féminine à travers les âges.

Outre la prudence, le couraige, la piété et la beauté, les femmes sont louangées pour leur savoir. Sans être une vertu au sens stricte, le savoir émerge à titre de nouvelle catégorie de classification au sein des configurations éthiques qui caractérisent ces textes. Du début à la fin de la Renaissance, le savoir prend une place plus importante au sein des éloges collectifs de femmes. Ceux-ci seront d’ailleurs supplantés, dès le XVIIe siècle, par des ouvrages consacrés aux femmes lettrées exclusivement. Sur le long terme, ces ouvrages changeront de ton : divers types de compilations prescriptives, dictionnaires spécialisés et autres répertoires biographiques de femmes-auteurs, sont arrivés jusqu’à nous. L’éloge et la rhétorique qui le caractérise ont permis de sonder les limites du pensable à propos des femmes et d’offrir à l’imitation un nouveau modèle féminin, celui de la letrée.

RENÉE-CLAUDE BREITENSTEIN,
Ph.D, Langue et littérature françaises.
European colonialism of the nineteenth and the twentieth centuries was much more than another account of economic and political imperialism in human history. It was seen and implemented as a ‘civilizing mission,’ an ideological discourse based on an epistemology created by Europeans to legitimize their domination and exploitation of the ‘other.’ Colonial discourse on modernity assumed that the ‘Orient’ was in ‘decline’ and, therefore, in need of the ‘enlightened’ rule of the British in order to ‘develop’ and ‘civilize’ it. Moreover, this discourse introduced European categories and concepts into everyday habits of thought. Consequently, it soon became impossible to think about religion, civil society, human rights, and so on, without invoking these “silent referents.”

The religious reformers of the nineteenth and twentieth centuries unconsciously participated in the colonial discourse, which more or less shaped their socio-religious reform movements. For example, the ‘stagnation’ and ‘decline’ of the Orient was a major theme in Orientalist discourse, which was the premise on which colonial rule was legitimized in the East. Ironically, the ‘stagnation’ and ‘decline’ of Muslims was prominently discussed by reformers. Therefore, although coming from different angles of vision, both the Muslim modernists and Orientalists saw a decline among Muslims throughout the medieval period. This implied that Muslim modernists had taken Orientalist historiography, subscribed to its epistemology, and assumed it to be correct. I argue, therefore, that the colonial discourse on modernity set the agenda for socio-religious reformers, and ideas expressed by Orientalists became the framework for them to understand and interpret their own religious and cultural traditions. They argued that major themes of colonial discourse, such as the idea of progress, the spirit of scientific rationality, the status of women in society, Oriental degeneracy, modern education as ‘useful knowledge’, and the notion of nation-state, are fully compatible with their religious and cultural traditions. It had, however, been held that modern religious reform was not fundamentally different from similar reform movements in the past but was, rather, its continuation. As a result, colonial discourse was not taken seriously in the study of religious reform movements. I challenge this commonly held notion and argue that in order to understand the intellectual framework of religious reform movements during the colonial period, the latter must be studied in the light of colonial discourse.

Vakkom Abdul Khadir Moulavi (1873-1932), popularly known as Vakkom Moulavi, was one of the prominent socio-religious reformers who worked among the Mappila Muslims of Kerala, India. His socio-religious reform movement, largely shaped by the colonial discourse on modernity, became a tool for him to understand Islam and to reinterpret Islamic principles. He believed that Islam is fully compatible with modernity and that Islamic principles never contradict science or reason. Through his writings he convincingly argued that modern education was essential for Muslims and that it was not contrary to Islam to pursue it. His reinterpretation of Islam challenged the authority of conservative religious leaders who dissuaded Muslims from pursuing modern education. He also contributed towards the national movement and political transformation of Kerala.

JOSE ABRAHAM, Ph.D., Islamic Studies

Vakkom Moulavi (1873-1932) was one of the prominent socio-religious reformers who worked among the Mappila Muslims of Kerala, India. His socio-religious reform movement, largely shaped by the colonial discourse on modernity, became a tool for him to understand Islam and to reinterpret Islamic principles.
u’ont en commun la vocation ascétique chrétienne et l’exigence moderne d’épuration des formes, qui traverse des œuvres aussi diverses que celles de Mies van der Rohe et Frank Lloyd Wright en architecture, Barnett Newman ou Piet Mondrian en peinture, Alberto Giacometti en sculpture, John Cage ou Glenn Gould en musique, Gustave Flaubert ou Samuel Beckett en littérature ? « J’aime mon travail d’un amour frénétique et perverti, comme un ascète le cilice qui lui gratte le ventre », écrivait Gustave Flaubert. Par-delà une ascèse artistique considérée, très largement, comme une discipline de travail particulièrement rigoureuse, comme une forme de vie retranchée dont l’adoption ferait de l’artiste moderne un nouveau type de saint, il est possible d’envisager de façon plus profonde en quoi les « poétiques du dépouillement » qui caractérisent certaines œuvres modernes particulièrement marquantes prolongent la vie de saint Antoine qui, à la toute fin du IIIe siècle, s’enfonça progressivement dans le désert égyptien pour y vivre pendant 50 ans et y mourir après avoir combattu sans relâche le diable et ses tentations.

Comment une tradition ascétique qui se caractérise par une extrême méfiance à l’égard du corps, de l’imaginaire, de la sensibilité et des apparences, de toutes ces dimensions qui forment les bases même de ce qu’on nomme l’esthétique, peut-elle en venir à former les assises d’une certaine modernité artistique et littéraire ? L’ascète est celui qui doit se dépouiller de toutes ses attaches mondiales, s’isoler pour mieux trouver en lui-même la voie (et la voix) de Dieu. Plus encore, l’impératif ascétique vise une maîtrise de soi absolue qui se traduit par le retournement de l’esprit contre le corps. Ce geste ascétique par lequel un sujet dénie le substrat sensible de son existence jusqu’à mettre en péril sa vie – l’émaciation devenant le signe par excellence de sa souveraineté – peut être envisagé tout autant comme la forme la plus implacable du nihilisme que comme l’affirmation de soi la plus complète. Conjuguant auto-régulation et autodestruction, l’impératif ascétique a marqué durablement l’imaginaire occidental – qui pourrait être qualifié d’anorexique...

La modernité esthétique peut être conçue dans le prolongement de cet impératif dans la mesure où l’autonomie des formes qui la caractérise repose également sur une intériorisation de l’absolu, d’un absolu esthétique par rapport auquel il faut dès lors sans cesse, et sans le secours de quiconque, se mesurer. L’autonomie renvoie à cette idée que l’artiste et l’œuvre modernes n’ont pas à se conformer à une tradition mais doivent au contraire se donner à eux-mêmes leurs propres fondements, devenir leur propre origine. Essentiellement affirmative, cette dimension qui tend à doter l’artiste d’un pouvoir sacré en lui attribuant les prérogatives du Créateur divin, est aussi infiniment exigeante. Elle a son corollaire dans la dimension critique de la modernité qui se traduit par une mise à l’épreuve constante des fondements du sujet, de la forme et des structures du littéraire. Se donner à soi-même ses propres fondements, c’est aussi, dans la modernité esthétique, ouvrir la porte au procès infini de la représentation, dont les formes n’ont cessé de se renouveler et de se radicaliser au XXe siècle. L’œuvre de Samuel Beckett qui soumet la littérature à une entreprise de dépouillement extrême, réduisant le récit à n’être plus rien d’autre qu’une voix, une voix à la fois en quête d’elle-même et se retournant sans cesse contre elle-même, est certainement un des exemples le plus éclatants de cette coïncidence de l’exigence ascétique et d’une esthétique moderne qui prend parfois les allures d’un chemin de croix.

FRÉDÉRIQUE BERNIER, Ph.D., Langue et littérature françaises

L’ÉCRIVAIN MODERNE EST-IL UN ASCÈTE ?
My doctoral research investigates contemporary productions by professional artists who, in the course of their lives, developed a chronic or acute physical illness, and actively integrated its treatment (both interpretive and therapeutic) into their works. Rather than strictly consider the restorative effects of such practices, I also identify how these artists contributed to building a critical culture around disease, one that responds to the stigma often projected onto images of sick bodies. The artists whose works I consider break new aesthetic ground by devising novel visual and performative grammars for the representation of painful subjective experiences that also engage with mortality. I refer to their aesthetic investigations as “autopathographies.”

One chapter of my research is devoted to the work of British photographer Jo Spence. When Spence was diagnosed with breast cancer in 1982, there were few, if any, non-medical images of that disease circulating in Britain. Lisa Cartwright notes that “until the early 1990s, the typical media image of a woman with breast cancer was the smiling, middle-aged white woman, identified as a survivor – a woman whose clothed body and perfectly symmetrical bustline belied the impact of breast cancer.” In contrast, Spence's work sought to bring forward the unresolved aspects of her experience as a struggling patient, one whose “survival” was dependent upon difficult negotiations with medical staff, and radical modifications to her everyday lifestyle.

Spence went about documenting and effectively performing her recovery in a deliberate manner through photography. On the eve of her lumpectomy, she produced a photographic talisman to help affirm her rights over her body. Spence appears bare-chested in the image, with “property of Jo Spence?” written in felt pen over her cancerous breast. The next day, Spence’s breast remained marked with these words when she entered surgery, inviting her doctors to ponder the same question.

Spence took that photograph and her camera along with her into the hospital. Both enabled her to remain engaged in an environment that generally promotes docility. Spence documented as many hospital procedures as she could from her bedridden perspective, noting in particular the gendered, class and racial hierarchies playing out before her. Most importantly, with the dissemination of these photographs in galleries, hospitals, and community centres, Spence opened up a discursive space for the patient’s perspective on illness.

Spence’s photographic self-representations radically granted visibility to her illness experience in both medical and non-medical contexts. Her work thereby contributed to altering the general public’s image of the disease, and that of the medical community as well. Spence’s production ultimately enabled her to perform her own survival as a subject, by continuing to produce photographs in spite of her ailment, and by documenting the exercises, nutrition, and other changes she made in her everyday life. In recording these adjustments and looking upon their image, Spence confirmed that she was indeed putting into practice her will to survive. The portrait drawn from her autopathographic production is that of a “subject in struggle,” as Spence was keen to affirm, one eager to maintain a critical eye in the process of living on.

TAMAR TEMBECK, Ph.D., Art History and Communication Studies

Our contemporary obsession with masculinity is often traced to the birth of the “New Man” in the 1980s and 1990s. Characterized by the Western media as an emotionally expressive and sensitive man who challenged the traditional gender division of labour, this New Man was the product of social changes such as second wave feminism, the gay liberation movement, and the rise of lifestyle magazines.

Although not as widespread, a discourse on the New Man had emerged in England a century earlier, in the 1890s. In fact, the Victorians were just as obsessed as their twentieth century counterparts with masculinity. Masculinity was explored in the periodical press, in art, and in legal policies of the period, but literature, and specifically the novel, served as the most important medium by which Victorians imagined new styles of masculinity and refuted outmoded forms of male behaviour.

Though the New Man did not appear in novels until the late-nineteenth century, novelists experimented with new masculine identities in their fiction even earlier in the Victorian period. Men’s roles were affected by women’s growing independence, which began to surface in novels of the mid-century, as evinced in the character of Helen Huntington in Anne Brontë’s *The Tenant of Wildfell Hall* (1848). Helen denies her abusive husband access to her bedroom, then leaves him and supports herself by working as an artist. Brontë’s representation of an alcoholic, verbally abusive, and disloyal husband in *The Tenant of Wildfell Hall* offended many conservative reviewers who saw her portrayal as both coarse and unbelievable. Yet in her preface to the second edition of the novel, Brontë insisted that she was revealing truths about Victorian masculinity, even if many readers were unprepared for this picture of domestic unhappiness: “I wished to tell the truth, for truth always conveys its own moral to those who are able to receive it.” Brontë implies that both positive and negative representations of masculinity could offer morals for willing Victorian readers.

Later in the century, feminist authors called New Women challenged the marriage plot and conventional representations of men and women. While the New Man was often an object of satire in the periodical press, many late Victorian feminists, such as Olive Schreiner and Sarah Grand, optimistically imagined the emergence of this figure and attempted to write him into their novels, even as they also criticized outdated or deviant styles of masculinity. The New Man was imagined as a man who supported the New Woman’s views for equality and who, when paired with the New Woman, would help create new ideals and definitions of marriage.

Thus, while Victorian society attempted to enforce strict gender codes, literature provided a forum for experimentation and the imagining of new styles of masculinity. Though Victorian novelists wrote in response to emergent masculinities, they also invented new models of behaviour that would directly influence Victorian society – as well as twentieth and twenty-first century society – in ways they could not have predicted.

**TARA MACDONALD, Ph.D., English**
Increased longevity among persons with developmental disabilities has resulted in an increase in the amount of research that examines caregiver burden. One of the major sources of burden identified among older mothers caring for adult children with a developmental disability centers around their worry about what will happen to their children when they are no longer able to look after them. When parents are no longer able to provide care, the most likely substitute caregiver is a sibling of the individual with the disability. There is, however, a paucity of research that examines how adult siblings experience caring for their brothers or sisters with disabilities, such as how siblings experience their caregiving roles, how male and female siblings differ in their experience of this role, and how these roles are informed by the social-cultural context in which these individuals find themselves.

In my study, I paid specific attention to the lived experiences of sisters who have a brother or sister with cerebral palsy in Taiwanese society. What is unique to Taiwan is that the Confucian ideals prevalent in Taiwanese culture to this day continue to dictate the various roles women are expected to embody and the duties they are expected to carry out. Yet, Taiwanese women in contemporary society also experience pressure to keep up with other roles expected of modern career women. Within this context, assuming the role of a caregiver may add a layer of complexity to Taiwanese women’s caregiving experiences.

In the findings of my study, there are four themes that capture the ways in which sisters describe providing care and caring for their sister or brother with cerebral palsy: interpretation; transformation; protection; and sacrifice. Each of these contributes to their identity as a sister and as one who provides caregiving in their family of origin. When these processes are combined with their roles as employees, however, daughters to their mothers, future or current spouses to their husbands, and members of their family of origin, a number of important considerations and tensions emerge that inform their caregiving identities. More specifically, these tensions have to do with their negotiation of relationships with their mothers, considerations pertaining to who they will marry or have already married, the denial of their right to inherit family properties, as well as their desire and expectation to provide ongoing care to their sibling with cerebral palsy after marriage.

In sum, I observed that Taiwanese women who have a brother or sister with cerebral palsy internalize the sexual division of labour in their families and in their culture; they perpetuate the gender system that requires mothers and sisters to engage in family care. Therefore, greater attention must be brought to the promotion of a more equitable sharing of caring tasks by men and women in the family and to the design and implementation of long-term care policies adapted to the unique characteristics of Taiwanese society.

YEH-CHENK KUO, Ph.D., School of Social Work
How does the struggle over rights to places and resources take place in the everyday lives of villagers? This question has led me to investigate the dynamic of villagers’ relationships with their marine environment. Two economically depressed villages in the province of Bohol – Jandayan Norte and Batasan – in central Philippines served as study sites to examine social, economic and political variables that influence the configuration of wealth and power in villages with no-take marine reserves.

Villagers have their experiences stamped in the geographies and histories of their places. They build human settlements and establish ties with other villages. They demarcate fishing territories and anchoring sites, name their fishing grounds and settlements, or rename some of these places. They fish, glean, trade their catch, negotiate with the market, establish household enterprises, or find employment in various types of jobs available elsewhere. They blast corals, poison fish, and cut mangroves. They build relationships, or withdraw from them. They rekindle ties or negotiate new arrangements. They learn from their past: they reforest their mangrove swamps, establish marine reserves, and reconstruct rules that guide them in the use of their resources. They face the threat of dislocation from conservation schemes. They contest claims, and manage their disputes. They pay attention to the whistle of the wind, which creeps into their mangrove forests that cradle the mythical agta (ogre). Or they wonder at the shifting beachhead with sands that dance with the rhythm of the monsoon.

In this drama of rights and place, the community is not only a context for conservation, but the central text for conservation. My examination of marine reserves is an examination of the community. The community is an ensemble of interests that calibrates the degree of rights villagers and non-villagers have over their place, their resources and their future. It is a work in progress, continuously transiting from one phase to another. The community, however, is also a moment in several shifts, a relative permanence upon which to ground hammered out differences, for example, about marine conservation.

My study suggests that marine reserves should benefit the community of the historically underprivileged. The ownership of rights by members of the village is an important, albeit not sufficient, requisite for the political empowerment of communities in conservation. My study proposes a community property rights regime that takes into consideration, under present Philippine conditions, the objectives of alleviating poverty and employing sustainable practices and conservation principles in the use and management of resources, while always ensuring the equitable distribution of power and wealth in villages. The provision of state-recognized legal instruments of community tenure, including tenure over community waters (katubigang barangay), is not a panacea for the manifold social and environmental challenges facing communities. Tenure on settlements and community waters, however, may lead to newer opportunities for communities to engage with the state to reassert their claims not only on local resources but also on decisions and management options about their places and resources.

EULALIO R. GUIEB III, Ph.D., Anthropology
International Political Earthquakes is the masterwork of the preeminent scholar Michael Brecher. Brecher, who came of age before World War II, has witnessed more than seven decades of conflict and has spent his career studying the dynamics of relations among nations throughout the world.

When terrorism, ethnic conflict, military buildup, or other local tensions spark an international crisis, Brecher argues that the structure of global politics determines its potential to develop into open conflict. That conflict, in turn, may then generate worldwide political upheaval. Comparing international crises to earthquakes, Brecher proposes a scale analogous to the Richter scale to measure the severity and scope of the impact of a crisis on the landscape of international politics.

Brecher’s conclusions about the causes of international conflict and its consequences for global stability make a convincing case for gradual, nonviolent approaches to crisis resolution.

Michael Brecher is R.B. Angus Professor of Political Science at McGill University.
HERSELF AN AUTHOR: GENDER, AGENCY, AND WRITING IN LATE IMPERIAL CHINA
Grace S. Fong
Honolulu: University of Hawaii Press, 2008

Herself an Author addresses the critical question of how to approach the study of women’s writing. It explores various methods of engaging in a meaningful way with a rich corpus of poetry and prose written by women of the late Ming and Qing periods, much of it rediscovered by the author in rare book collections in China and the United States. The volume treats different genres of writing and includes translations of texts that are made available for the first time in English. Among the works considered are the life-long poetic record of Gan Lirou, the lyrical travel journal kept by Wang Fengxian, and the erotic poetry of the concubine Shen Cai.

Taking the view that gentry women’s varied textual production was a form of cultural practice, Grace Fong examines women’s autobiographical poetry collections, travel writings, and critical discourse on the subject of women’s poetry, offering fresh insights on women’s intervention into the dominant male literary tradition. The wealth of texts translated and discussed here include fascinating documents written by concubines – women who occupied a subordinate position in the family and social system. Fong adopts the notion of agency as a theoretical focus to investigate forms of subjectivity and enactments of subject positions in the intersection between textual practice and social inscription. Her reading of the life and work of women writers reveals surprising instances and modes of self-empowerment within the gender constraints of Confucian orthodoxy. Fong argues that literate women in late imperial China used writing and reading to create literary and social communities, transcend temporal-spatial and social limitations, and represent themselves as the authors of their own life histories.

Grace S. Fong is associate professor of Chinese literature at McGill University.
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