



Join us online and in-person on

Thursday 9th May

FAB 0.08

with the Department of English and
Comparative Literary Studies

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Department of English and Comparative Literary Studies
 20th Annual Postgraduate Symposium
 Thursday, 9 May 2024
 (In-person and online)

Panels (A): FAB0.08 (capacity of 128)

Panels (B): FAB0.23 (capacity of 28)

Symposium Programme (Followed by Reception)	
9:00-9:15	Registration (coffee and drinks)
9:15-9:30	Opening Remarks - ECLS - PGSSLC
9:30-11:00	Panel one (A): The Human, Non-Human and the Fantastic Chaired by: Mark Gorham
	Pim Puapanichya (Warwick), Writing an Archipelagic World: Navigating the Mangrove Maze and Negotiating Non-Human Agency on Andaman and Nicobar Islands Zeenat Khan (Delhi), (Im)possible Ideal: Revisiting Persistence of Avian in Literature of Necropolitics (online) Xheni Kapllani (Ca' Fosacari), Revisiting Fantastic Literature: Liminal Relevance in 'The Night Face Up' by Julio Cortázar (online) Willow Horner (Warwick), Body Horror and Womanhood in Contemporary Short Stories
11:00-11:15	Break (coffee, drinks and snacks)
11:15-12:15	Keynote Speech Dr. Christine Emmett "You are white, and I am wrong": Some thoughts concerning legitimacy, moralism and the novel Chaired by: Dr. Ross Forman
12:15- 1:30	Lunch Break



1:30- 3:00	Panel Two (A): Decolonization, Migration, Storytelling and Affiliative Possibilities Chaired by: Charlotte Spear
	Gwendolyn Bellinger (Monash), Haunted Postmemory in Rani Manicka's <i>The Rice Mother</i> (online) Tyler Ball (Warwick), Extended Family: Filiation and Affiliation in Janika Oza's <i>A History of Burning</i> Shavena Vigneswara Kumar (Warwick), The Power of Storytelling in the Transfer of Knowledge across Generations in the Diaspora Carlotta Pisano (NOVA FCSH), Soundscapes in Sam Selvon's Migrant Writing: A Sonic Journey of Identity and Belonging (online)
1:30- 3:00	Panel Two (B): Crime-writing, Identity and the Post-Colonial City Chaired by: Aman Sinha
	Seyashree Mohapatra (Coventry), Shadows of Criminology: Exploring Criminology in Victorian England and Colonial India Jonathan Ricketson (Monash), The Origins of True Crime Writing: Murder Pamphlets in Early Modern England Siddharth Ganguly (Warwick), Identity Crisis in the Big City: An Exploration of Postcolonial Kolkata through the works of Satyajit Ray and Amitav Ghosh
3:00- 3:15	Break (coffee and drinks)
3:15- 4:45	Panel three (A): Space, Sexuality and Collectivity Chaired by: Madeleine Sinclair
	Pegah Pezeshki (Warwick), The Queer Moment Lost in Revolution Narratives Mohammad Javanmard (Warwick), 'Tahrir is all Egypt today': Twenty-first century social eruptions, the reconfiguration of space, and non-familial allegories of the collective Aman Sinha (Warwick), The Dialectics between Self and Space in Zackie Achmat's "My Childhood as an Adult Molester" Mariana Nascimento (Warwick), We Write the Land Inside Out: Depiction of Female voices in Literary Remembrance of the Portuguese Revolution
3:15- 4:45	Panel Three (B): Social and Cultural Practices (Renaissance – Late Victorian England) Chaired by: Anna Rivers
	Megan Rechten (Warwick), The Development of the English Puppet from 1558-1662 Heather Wardlaw (Warwick), An Argument for the Family Nurse Clive Letchford (Warwick), Renaissance Education and 'Making Latines': Pygmies on the Shoulders of Giants Alice Richmond (Warwick), "Nurse, where's my daughter?": Closeness, maternity, and wet nursing in <i>Romeo and Juliet</i> .
4:45-5:00	Break (coffee, drinks and snacks)
5:00- 6:15	Panel Four (A): Literary Aesthetics, Culture and Politics Chaired by: Neil Malloy
	Grace Rhyne (Warwick), Charlotte Riddell: Literary Banshee Katelyn Naylor (Warwick), Jenni Fagan: Caging the Outsider Declan Gillespie (Warwick), The Protruding Void: Mysticism and Affect in Samuel Beckett's Early Prose Raad Khair Allah (Warwick), Transcending Boundaries and Unveiling Arab Feminism through Multilingualism and Cultural Hybridity: Etel Adnan
Closing Remarks & Reception	

The slide features a purple header with a white bookshelf containing colorful books. Below the header is a large white area with a green watercolor border. The title is centered in purple text.

The Human, the Non-Human and the Fantastic

Chaired by: Mark Gorham

Pim Puapanichya

Writing an Archipelagic World: Navigating the Mangrove Maze and Negotiating Non-Human Agency on the Andaman and Nicobar Islands



Haunted by its tragic histories and traumatic ecological disasters, the Andaman and Nicobar Islands has long weathered the colonial and neo-colonial tides that continue to devastate the island and its inhabitants. The paper thus explores contemporary archipelagic writing in English set on the Andaman and Nicobar Islands. The storied waterscapes of Pankaj Sekhsaria's *The Last Wave* (2014) and Shubhangi Swarup's *Latitudes of Longing* (2020) map the archipelagic imagination of the Andaman and Nicobar Islands as well as highlight the urgent issues that have long festered and corrupted the islands. Both novels bring to the fore an immense emphasis on the agency of the islands themselves as well as that of the non-human beings that roam the archipelagos. The mangrove creeks that protect and nurture the tidelands will be examined as sites of resistance and transgression, acting as labyrinthine barriers between the

human and non-human world. These intertidal spaces—where freshwater and saltwater bodies meet—are at the forefront of ecological calamities and are where metaphysical boundaries become obfuscated. Moreover, I explore how the agency of the animals and the islands' more-than-human inhabitants emphasises its refusal to be colonised and conquered. Additionally, the construction of the Andaman Trunk Road will be discussed in terms of rupturing boundaries in tandem with the consequences of illegal logging and timber extraction. The selected novels will therefore be examined as postcolonial island writings that negotiate the rupture of ontological boundaries. Engaging in Blue Humanities thinking (Opperman (2023); Mentz (2023); Dobrin (2020)) and Brathwaite's (1999) notion of Tidalectics, the paper considers the novels as postcolonial ecocritical interjections into the field of island literature. The novels call attention to the ecological and humanitarian issues on the islands while still allowing the literary archipelagos to occupy and establish its own aqueous space.

Pim Puapanichya is a first year PhD student at the Department of English and Comparative Literary Studies, University of Warwick. Her research interests engage with Blue and Environmental Humanities, Postcolonial Ecocriticism, Island Literature and Indigenous Studies. Her PhD research explores intertidal and island writings from South Asia to the Indo-Pacific.

Zeenat Khan

(Im)possible Ideal: Revisiting Persistence of Avian in Literature of Necropolitics

(Im) possible
Ideal:

Revisiting Persistence of Avian
in Literature of Necropolitics

Zeenat, University of Delhi

While the recent avian scholarship has been critiquing the “mammalian bias” of Animal(ity) Studies (Dimarco, Ruppert, Carey, and Bach), the release of these avian projects under the series of Animal (literary) studies and Ecocriticism has entailed methodological predeterminedism for the literary field where the interpretation of avian representation gets prescribed by conceptual-theoretical understandings of animal developed in Animal(ity) studies. An understanding, largely developed by (re)tracing, primarily in discourses of western modernity, genealogies of signifier “animal”—a signifier that subsumes the diverse agents within its name (Haraway, Derrida), and a teleological trajectory drawn in Darwinian-Freudian-hegelian discourse of animality (Lippit) that (re)produces a conceptual animal as obsolete, underdeveloped, unrestrained, bodily

excess, adding up to an understanding of death in modernity where the reduction of Other to the state of animality is how Necropolitics steers itself forward (Mbembe). On the other hand, it wouldn't be hyperbolic to declare that the signifier avian occupies the opposite end towards futuristic movement in the “vertical” (Feldman, Mirzoeff) and teleological axis of modernity, dominantly in the discourses of poetic textuality to Transhumanism, whereby it suffers or enjoys the impossibility of death. Amidst this confrontation, this paper aims to fill the gap of interpretative lens for avian representation by tracing a genealogy of idealism, considering avian a potent ideal for contesting subjects within the literature of Necropolitics, selected here, by F.T. Marinetti, Primo Levi, and Tarik Dobbs. This undertaking then asks: Can such genealogical understanding of avian-idealism (re)develop our understanding of the process of dehumanisation and different quasi-human categories involved in it? If genealogies of avian and animal seem to confront themselves as mind-body dualism respectively, what does it reveal of the cultural meanings attributed to mind and body in Necropolitics? And what does the persistence of avian figures in Necropolitical literature reveal about the status of literature?

Zeenat is a first-year research student at University of Delhi working at the intersection of Literary and Media Studies, Lacanian Psychoanalysis, Transhumanism, Animality Studies, and Necropolitics primarily through the focus of Avian Imaginaries. A recipient of artist-in-resident fellowship by The Seventh Wave, she has worked as poetry editor before joining SRCC to teach Creative Writing.

Xheni Kapllani

Revisiting Fantastic Literature: Liminal Relevance in 'The Night Face Up'
by Julio Cortázar

Revisiting Fantastic
Literature: Liminal
Relevance in 'The
Night Face Up' by Julio
Cortázar

Xheni Kapllani (Ca' Foscari)



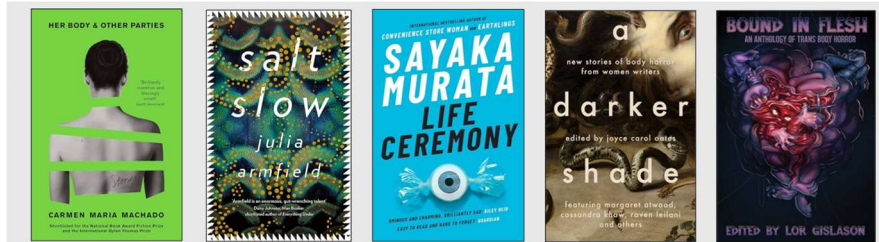
This paper aims to explore another undertone of the fantastic within Julio Cortázar's short story "The Night Face Up." While Cortázar's work is renowned for its ambiguity and dreamlike qualities, this study seeks to delve deeper by examining the fantastic as a dynamic literary practice rather than a rigid genre classification. Drawing on contemporary scholarship that views the fantastic as a versatile and evolving practice, the paper argues that Cortázar's narrative embodies the fantastic through the manifestation of liminal relevancies, which are transitional meanings or elements found within "The Night Face Up" that constitute the intermediary state between two realities. Rather than solely prompting readers to question reality, Cortázar intricately weaves a narrative brimming with liminal relevancies, acting as a nexus for the fantastic. It's

not merely the transition between different states or the presence of dual realities that engenders the fantastic effect. Instead, it is the perpetual interplay of these liminal significances, perpetuating one another within the narrative's interstitial spaces, that sustains the essence of the fantastic throughout the story. Through these liminal relevancies, the narrative unfolds as an inexhaustible exploration of interconnectedness and relevance, inviting readers to delve deeper into its layers and perpetuating engagement and reflection long after the final page is turned. Moreover, the paper reveals how Cortázar ingeniously constructs a narrative ecosystem akin to a hall of mirrors, where relevancies ricochet between seemingly disparate realities. However, beyond the surface lies a reflective space that transcends the dualities presented, inviting readers into a labyrinthine journey of perception and interpretation. The mirrored realms, though initially distinct, reflect and distort one another indefinitely resulting in the creation of liminal relevancies. Through this intricate interplay, Cortázar encourages readers to contemplate the liminal space between realities, where meaning is perpetually negotiated and resonates more profoundly than the realities themselves. In conclusion, this paper explores Julio Cortázar's "The Night Face Up," highlighting how its incorporation of liminal relevancies deepens reader engagement and expands the fantastic as a literary practice.

Xheni Kapllani (Independent Researcher) After graduating in Albanian Language and Literature, she specialized in Literature, Culture, and Language at Ca' Foscari University in Venice. She worked as a curator and has taught foreign languages and literature. Her experiences in cultural mediation, language education, and literature shape her commitment to bridging cultural gaps and fostering artistic expression. [OBJ]

Willow Horner

"You thought that periods were gross?": Body Horror and Womanhood in Contemporary Short Stories



**"You thought that periods were gross?"
Body Horror and Womanhood in
Contemporary Short Stories**

Willow Horner (Warwick)

Content Warnings: descriptions of gore, mention of sexual assault

Maria Machado's *Her Body and Other Parties* (2017), Julia Armfield's *salt slow* (2019), Sayaka Murata's *Life Ceremony* (2022), and the anthologies *A Darker Shade of Noir: New Stories of Body Horror by Women Writers* (2024) and *Bound in Flesh: An Anthology of Trans Body Horror* (2023). Body horror appears very differently through each of these stories, differing largely even within the individual collections. Machado uses body horror to discuss female agency in sexual and social contexts, whilst Armfield is interested in the horror of coming into womanhood during puberty; these differ from Murata's female characters and their experiences of worlds moulded by body horror, and this impact on mundanity. Texts from different global contexts open the opportunity to compare the different experiences of femininity that these authors are reflecting on through the genre lens of horror.


Willow Horner (she/her) is a postgraduate student at the University of Warwick, currently studying for an MA in English Literature. She previously graduated with a first-class BA (Hons) in English Literature from Warwick in 2022. Her academic interests are in genre fiction, Disability Studies, theatre and film.

Dr Christine Emmett

“You are white, and I am wrong”: Some thoughts concerning legitimacy, moralism and the novel

As Teaching Fellow in World Literature, Christine convenes the MA in World Literature and run its core module, Fundamentals in World Literature. I also teach and lecture on variety of modules, mostly on topics concerning World Literature, Postcolonial Studies, African Literatures (specialising in South African literature) and sometimes Critical Theory. She grew up in South Africa, where she studied for her Bachelor’s degree in Publishing Studies (University of Pretoria) and her Master’s degree in Literature and Modernity (University of Cape Town). Thanks to a Commonwealth Scholarship, she came to the UK, where she completed her PhD at the University of Warwick.

Her postdoctoral work continues her transition into the field of World Literature, extending the theoretical constructs of her doctoral research towards representations of corruption.

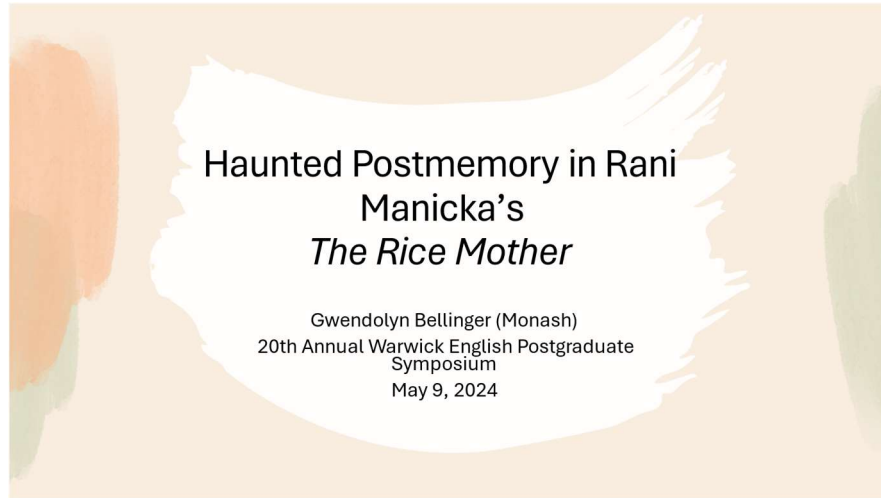
A decorative graphic at the top of the slide showing a row of colorful books on a purple shelf.

Decolonisation, Migration, Storytelling and Affiliative Possibilities

Chaired by: Charlotte Spear

Gwendolyn Bellinger

Haunted Postmemory in Rani Manicka's 'The Rice Mother'



Postmemory, coined by scholar Marianne Hirsch, describes the process in which an individual develops connections to the stories and memories of the preceding generation so deep, they begin to “constitute memories in their own right” (Hirsch 2012, 5). In this process, historical events are reimagined and affiliated by the next generation. These deep connections are often in regard to traumatic or catastrophic memory: war, genocide, enslavement. While the stakes of postmemory are high—involving the “‘guardianship’ of the traumatic personal and generational past” (1), Marianne Hirsch also writes that in the case of catastrophic or traumatic memory, “the break between then and now, between the one who lived it and the one who did not, remains monumental and insurmountable, even as the heteropathic imagination struggles to overcome it” (86). This presentation explores how literature attempts to surmount the

insurmountable, re-affiliating generational trauma through depictions of ghosts and hauntings. Specifically, it analyses Malaysian writer Rani Manicka's debut novel 'The Rice Mother' from a postmemorial lens, exploring how the novel turns to hauntings to grapple with painful episodes of Malaysian history. By applying Hirsch's conceptual framework, I argue the use of hauntings in the novel exemplifies the multi-generational process of remembering and reinterpreting history. In particular, I consider how the ghostly depictions are themselves a product of a postmemorial understanding of diaspora, ones in which cultural anxieties have been reimagined and repurposed for a new generation. Hauntings thus provide a significant tool in postmemorial transmission, playing a crucial role in memorialising histories that might otherwise be lost due to trauma, migration, and silence. By investigating how hauntings serve as a means of keeping the past alive, we gain insights into the enduring power of postmemorial narratives to preserve familial as well as cultural memory.

Gwendolyn Bellinger is a final-year Ph.D. candidate at Monash University Malaysia. Her research explores the role of hauntings in global literature as a memorial device. She holds a Bachelor's degree from the University of North Carolina at Chapel Hill and a Master's from the University of Chicago.

Tyler Ball

Extended Family: Filiation and Affiliation in Janika Oza's *A History of Burning*

Janika Oza's novel *A History of Burning* (2023) is a multi-generational family saga that traces the migratory movements of diasporic peoples across the Indian Ocean. The author describes her protagonist not as any single character, but as the entire family, so that each member becomes an index of an underlying collectivity. The narrative circulates between Gujarat and Mombasa, Kisumu and Kampala, London and Toronto as the filial structures of inherited relations are opened up by the affiliative possibilities of belonging to the wider worlds of the Indian Ocean (Steiner 2010). At critical historical junctures in the text, characters are presented with an opportunity to extend the boundaries of their belonging beyond the confines of the family unit to develop new affiliations that counter the racial hierarchies and social divisions exacerbated by colonialism. These decisive moments demonstrate the tension between filiation and affiliation discussed by Edward Said in *The World, The Text, and the Critic* (1983), and in so doing, they reveal what is at stake in these relational encounters. In the aftermath of political decolonization, the so-called 'Asian' communities of Uganda were targeted for expulsion by the military regime of Idi Amin. This historical event disrupts the unifying potential of affiliative relations within the New Uganda—the heterogeneous collectivity of Arabs, Asians, and Indigenous Africans that began to emerge in the post-independence period. The edict for expulsion forecloses the horizon of possibilities represented by complex forms of affiliation by reasserting the filial relations of class, caste, creed, and colour so deeply entrenched during the colonial period. This paper provides an affiliative reading of Oza's novel that situates it within the wider worlds of Indian Ocean literature, itself an emergent affiliative

structure, in order to extend the family unit out into the open waters and shared futures of the Indian Ocean.

Tyler Ball is a Ph.D. candidate in the Department of English and Comparative Literary Studies at the University of Warwick, who specializes in contemporary Indian Ocean Literature. His doctoral research traces the contours of oceanic imaginaries by constellating texts from distant shores around the shared space of the Indian Ocean.

Shavena Vigneswara Kumar

The power of storytelling in the transfer of knowledge across generations in the diaspora

The power of storytelling in the transfer of knowledge across generations in the diaspora

Shavena Vigneswara Kumar (Warwick + Coventry)

educational practices of the UK including the impacts of multiculturalism policies. This work contributes to my thesis project which is concerned with the types of knowledge including lived experience and community narratives that are centred in grassroots community spaces. This includes alternative educational spaces such as supplementary/complementary schools that are present across different diaspora communities. I consider how this knowledge is tied to identities and navigation of the differences and tensions between these alternative knowledges and the hegemonic knowledge production associated with UK higher education institutions.

Shavena is a PhD student researching critical pedagogies in relation to Global Majority and diaspora grassroots alternative educational spaces in the UK across Coventry and Warwick Universities. She has experience in community organising and advocacy work which includes working on initiatives developed by and for the Tamil community both in Sri Lanka and the diaspora.

This work reflects on a presentation delivered at a book launch earlier this year. I was invited to speak as someone who grew up in the diaspora and is actively organising within Tamil community spaces. I shared my reflections on a collection of short stories written by Sri Lankan Tamil authors which was collated and translated by writer and scholar A.J. Canagaratna. I weave in different forms of storytelling that are present within the diaspora which shapes their connection to identity, homeland, and embodied practices. I consider the impacts of conflict, displacement and associated traumas in shaping these relationships to how and what stories are told. Drawing from the work of postcolonial and decolonial feminist interventions, I also explore different epistemologies of knowledge that emerge within these stories to explore the power of these stories for diaspora communities navigating the hegemonic

Carlotta Pisano

Soundscapes in Sam Selvon's Migrant Writing: A Sonic Journey of Identity and Belonging

SOUNDSCAPES IN SAM SELVON'S MIGRANT WRITING: A SONIC JOURNEY OF IDENTITY AND BELONGING

CARLOTTA PISANO
carlotta.pisano@unl.pt



The Trinidadian-born writer Sam Selvon navigated the complex terrain of migration, identity, and belonging in his literary works. While much has been written about the textual aspects of his novels, this study explores an often overlooked but crucial dimension of Selvon's migrant writing: the soundscape. This presentation analyses the auditory world Selvon created to articulate the experiences of Caribbean migrants in post-war Britain in *The Lonely Londoners* (1956) and *Moses Ascending* (1975). The soundscape of the Trinidadian *heimat* overlaps the true meaning of diaspora (i.e., *dia*: about, and *speiren*: to scatter): the Caribbean community described in his text is a Ulyssean representation of hopeful and temporary wandering while working in humble jobs and saving to return to their islands. Thus, the sounds are a dynamic and resonant

component that conveys the multifaceted nature of migration. Selvon's writing is not merely Travel Writing, it is a migrant one that reflects the dualism of belonging for those who left their homeland in search of a better life. This study analyses how Selvon uses various sonic elements to negotiate identity: from the sounds of the city to the rhythms of Calypso music; from the cadence of Creole speech to the silence of alienation of a sleeping London. These elements invite the readers to immerse themselves in the sensory experiences of Selvon's characters and, by extension, of the West-Indian immigrant community. The juxtaposition of familiar Caribbean sounds with the dissonance of the British urban environment appears oxymoronic, and this representation underscores the struggle of Selvon's characters between maintaining their cultural roots and adapting to a new homeland. By engaging with the auditory dimension of his work, the readers gain a deeper understanding of the miscellaneous experiences of Caribbean migrants in post-war Britain. This analysis gives a broader appreciation of Selvon's literary contributions and the significance of the sonic dimension in his migrant writing.

Carlotta Pisano is a Ph.D. candidate in Modern Literatures and Culture at NOVA Faculty of Social Sciences and Humanities – NOVA FCSH. She has been part of CETAPS since 2021 and is a Junior Researcher for Anglo-American Studies (JRAAS) member. Her fields of interest are the post-colonial literature in British-speaking countries, especially in the Caribbean. Her research is mainly focused on the Trinidadian novelist Sam Selvon and the peculiarities of his carnivalesque writing in the London period's novels (1955-1979). Since 2020, she has taught courses on intercultural communication, diversity, and inclusion to undergraduate students at the Foundation Semester SUPERNOVA.

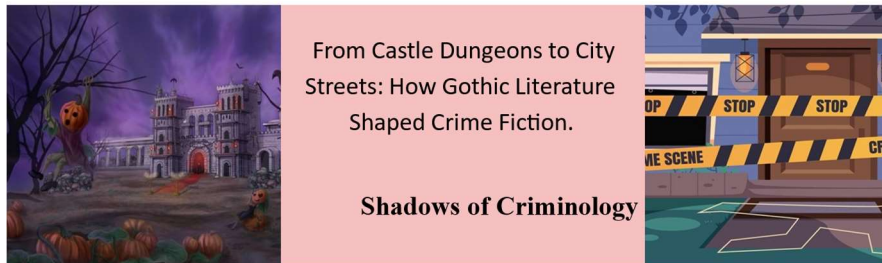
Crime-Writing, Identity and the Post-Colonial City

Chaired by: Aman Sinha

Seyashree Mohapatra

Shadows of Criminology: Exploring Criminology in Victorian England and Colonial India

Presentation by: Seyashree Mohapatra



Coventry University | English Literature | 2024

This synthesis of studies investigates the evolution of detective fiction, focusing on Arthur Conan Doyle's Sherlock Holmes and Sharadindu Bandyopadhyay's Byomkesh Bakshi. Despite vast study on crime fiction, the absence of criminal psychology from these narratives remains a significant gap in extant research. Books like Roy's *The Manichean Investigators* digs into nationalist themes and cultural identity, whilst Dey's *Sherlock Holmes, Byomkesh Bakshi, and Feluda: Negotiating the Periphery* looks at colonial and postcolonial aspects of Bengali detective fiction. Similarly, *Modernist Transitions* juxtaposes Bakshi's modernised investigator with Holmes' Victorian representation, highlighting different approaches to societal issues. Furthermore, *Anaesthesia in Indian Detective Fiction* examines Bakshi's narratives, analysing the thematic relevance of anaesthesia as a literary device and its societal implications, giving psychological depth to Bakshi's experiences.

RESEARCH PROBLEM – The study intends to investigate the relationship between 19th-century criminology and the stories of Sherlock Holmes and Byomkesh Bakshi. It discusses cultural transmission, early criminology's racial prejudices, the decolonization of detective fiction, the need to diversify the literary canon, and the significance of scholarly translations of Bandopadhyay's work.

RESEARCH GAP – Existing research frequently ignores the complicated links between nineteenth-century criminology and detective narratives, failing to appropriately explore the role of cultural transmission on crime fiction. Furthermore, there is a scarcity of works that examine how early criminology fostered racial inequality and how the detective genre underwent decolonization. Furthermore, Bandopadhyay's writings require universal inclusion in the literary canon, as well as academic translations.

IMPACT – This study addresses academic gaps by investigating how the Holmes and Bakshi stories reflect historical viewpoints, as well as cultural transmission, racial prejudices, and genre decolonization. Its ramifications extend to literary, criminological, and postcolonial studies, sparking critical discussions about biases, colonial legacies, and social viewpoints in literature. Furthermore, the translation of Byomkesh's work strives to improve accessibility by removing linguistic obstacles and encouraging cultural interchange.

Seyashree Mohapatra, a dedicated scholar, holds a Masters in English Literature from Coventry University. Embarked on a PhD journey in 2023, delving into Victorian-era crime literature. Passionately examines Sherlock Holmes, postcolonial detectives in India, and challenges stereotypes entrenched in crime theories.

Jonathan Ricketson

The Origins of True Crime Writing: Murder Pamphlets in Early Modern England

**The Murder Pamphlets:
True Crime Writing in Early
Modern England**

Jonathon Ricketson (Monash)

This paper, part of a larger dissertation focussed on the ethics of true crime, delves into the origins of the genre within the Early Modern era, focusing on the 'murder pamphlets' in 16th and 17th century London. These pamphlets, which were cheaply produced and widely disseminated, anticipated ethical issues inherent in the genre and are precursors to contemporary true crime writing. Despite being trivialised and dismissed as “rogue literature”, murder pamphlets were phenomenally commercially successful, entertaining, and enlightening readers with sensational accounts of homicide accompanied with moral instruction. Their rise in popularity coincided with increasing urbanisation and rising literacy rates and catered to the tastes of audiences seeking depictions of extreme forms of violence. The paper will also explore the authors of the murder pamphlets and sought commercial success with products that entertained and reprimanded. Thematically, the pamphlets depicted domestic homicides that were motivated by the emotions of envy, passion, and revenge. Usually writing anonymously, the authors presented themselves as reliable recorders of fact, interspersing their unreliable narratives with lurid imagery and religious instruction. However, despite their explicit framing as works of moral instruction, their ultimate commercial success was predicated on their

capacity to shock and titillate. Raymond states that the texts sought “simultaneously to evangelise, inform and thrill”; the stated moral purpose of the murder pamphlets thus sits uncomfortably with their focus on the bizarre, brutal, and gory details of murder. This paper will seek to draw out this tension and contribute to a deeper understanding of the ethical dimensions of true crime writing.

Jonathan Ricketson is in his first year in a Doctor of Philosophy (Creative Writing) at Monash University. The scholarly dissertation component of his PhD focusses on the ethical dimensions of the true crime writing genre. Previously, he completed his MA in Shakespeare Studies at King's College London and worked as a senior literature teacher in secondary schools.

Siddharth Ganguly

Identity Crisis in the Big City: An Exploration of Postcolonial Kolkata through the works of Satyajit Ray and Amitav Ghosh.



Identity Crisis in the Big City: An Exploration of Postcolonial Kolkata through the works of Satyajit Ray and Amitav Ghosh.

A Presentation by
Siddharth Ganguly

A beautiful city presently known for its appreciation of liberal arts, films, and music, Kolkata's development as a post-colonial city has been studied and critiqued by filmmakers like Satyajit Ray and writers like Amitav Ghosh. The history, culture and socio-political narratives surrounding Kolkata, invite discussions on a city struggling to come to terms with her true identity, in the aftermath of British Imperialism.

Ray's Kolkata serves not only as a backdrop but also as an invisible character in films like the seminal "Calcutta Trilogy", Mahanagar (The Big City) and the "Apu Trilogy". Ray explores a Kolkata in transition after independence, observing class-differences, feminism, gender biases, social and political violence in his films, which paint postcolonial Kolkata's evolution as the overarching theme behind most of the character's stories.

Amitav Ghosh, through his maverick literary prowess in works like "The Shadow Lines" and "The Hungry Tide", offers a nuanced portrayal of a Calcutta that has been the hotbed for several political movements in the latter half of the 20th Century. Ghosh's characters navigate the angry streets ravaged by political and communal violence, haunted by memories of the Partition, as the youth seethes in a slow-burning anger due to corruption and unemployment.

The works of Ray and Ghosh are filled with sociopolitical subtexts that shape the perception of Kolkata and her people, struggling in an ever-changing society, a city that now, even after 75 years of independence, has not shed the colonial skin that she has grown into. They render

Kolkata as a multifaceted city- a potpourri of colonialism, revolution, and colourful, memorable characters fighting their own battles, while celebrating the endurance, progress and warmth of the city and her people.

Take a walk through the grimy lanes of a city grappling with her post-independence identity, haunted by memories of colonization, explored through the celluloid of Satyajit Ray's films and the writings of Amitav Ghosh, and witness tales of resilience, rebellion, and hope, even in times of social and political unrest.

Siddharth Ganguly is a MA English Literature Scholar at the University of Warwick. He did his Bachelor's in English Literature in Scottish Church College, under the aegis of the University of Calcutta, where he graduated as one of the rank holders. Siddharth holds an interest in petrofiction and the post-colonial implications of the genre. He is interested in cinema, music and poetry, and loves conversations over coffee.

Space, Sexuality and Collectivity

Chaired by: Madeleine Sinclair

Pegah Pezeshkighahfarokhi

The Queer Moment Lost in Revolution Narratives

When the moment of revolution passes and the forces that have seized the collective momentum turn into anti-revolutionary entities, in other words when the revolution is defeated immediately after its triumph, all that remains from that historical moment are narratives. It is through these narratives that we can reconstruct our collective memories and envision a future in which genuine victory is achievable. Consequently, these narratives become crucial battlegrounds in political struggles over the right to narrate, to be heard, and to contribute to the hopefully polyphonic memory that should emerge from the intersection of diverse experiences and stories.

Focused on both the narratives available from Iran's 1979 revolution and the underrepresented ones collected through my informal conversations with queer individuals who were present during that moment, I argue how different, and often conflicting, political forces in post-revolutionary societies align to suppress the queer dimension of the revolution and its accompanying narratives. This suppression manifests through two distinct structural approaches.

Firstly, the presence and narratives of queer social activists or non-activists who were affiliated with the movement at some point are vehemently denied in mainstream narratives. This denial extends beyond governmental or official narratives to encompass how other significant political factions, including leftist parties, construct their own stories regarding their roles and influences in the revolution. Secondly, but intricately linked with the first aspect, other narratives are restructured to exclude the anti-systemic and queer aspect of the experience. I aim to theorize this suppressed anti-systemic aspect as the moment when the revolutionary experience transcends the limited understanding of love

and care, disrupting the grand-narrative of the nuclear heterosexual family as the primary source of these values. Since the nuclear family stands as one of the main structural ways of dividing the public and private spheres and suppressing private narratives from collective memory, the disruption caused by queer perspectives is closely interrelated with how this division is problematized in moments of revolution. Accordingly, the suppression of queer moments is again related to the necessity of re-establishing this division for the post-revolutionary order to settle.

I am a PhD researcher in English and Comparative Literary Studies at the University of Warwick. I am also a fiction writer and have so far published short story collections and novels in Persian. My long-term research project, as well as my PhD project is focused on the aesthetic representations of social revolts and revolutionary moments in relation to the socio-political situations within which these moments are made possible and have met their destiny.

Mohammad Javanmard

'Tahrir is all Egypt today': Twenty-first century social eruptions, the reconfiguration of space, and non-familial allegories of the collective



In the course of the 21st century social movements, turning private and public spaces into commons has played a pivotal role: from the occupation of Tahrir Square and Zuccotti Park in 2011, and the 2016 and 2017 feminist strikes and Ni Una Menos movement in Latin America, to the 2019 Chilean uprising. In this paper, I discuss how the emergence of a collective body-subject, in such moments of social eruption is in tandem with the process of commoning as Silvia Federici discusses in *Re-enchanting the World* (2018); that is, the transformation of the previously enclosed spaces of living into commons, where people gather, plan protests, eat and sleep, as well as turning public spaces into a place of living and reproduction by setting tents, and bringing the reproductive work into the public. Furthermore, mainly through Freud's analysis of the

lack of fixed boundaries between the self and the world in 'early narcissism', I argue how this waning of the spatial boundaries is mirrored in the way the boundaries of the self are expanded to include others and form a collective body.

Finally, I discuss how the new significance that was attached to the signifiers of such spaces as commons (e.g. 'Square' and 'Street') in the course of these experiences enabled alternative allegorical internalisations of the collective that defy the dominant familial allegories of the 'home'-land, and 'mother'-country. Such alternatives offer a libidinal bond that is less channelled into the forms of de-sexualised Oedipal heterosexuality (that is the love of homeland as the mother of all the nation) and more in free-floating, all-encompassing forms that are not predicated on the division between the self and the object of desire. To discuss this, I engage with slogans, songs, and poetic works that gained historical significance in the course of these movements (e.g. 'A Rapist in Your Path' in Chile, Tamim al-Barghouti's poems in Egypt, etc.) as well as memoirs and social media accounts of these uprisings.

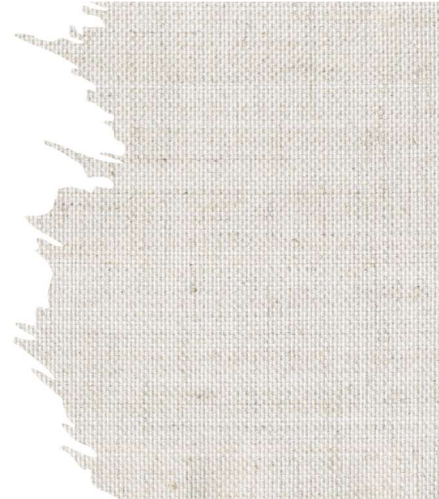
I'm a second-year PhD Candidate in English and Comparative Literary Studies at the University of Warwick. I read, think, and write about the ways in which cultural productions can offer new understandings of the individual-collective relation, as well as emerging collectivities in connection to 21st century social movements.

Aman Sinha

The Dialectics between Self and Space in Zackie Achmat's 'My Childhood as an Adult Molester'

The Dialectics
between Self and
Space in Zackie
Achmat's 'My
Childhood as an
Adult Molester: A
Salt River *Moffie*'

Aman Sinha (Warwick)



In his analysis of Thomas Mann's *Death in Venice* (1912), Daniel Marshall argues that the protagonist Aschenbach's decision to continue his paedophilic pursuit of Tadzio, in a maze-like and disease-stricken early 20th-century Venice, is reflective of a sexually dissident agent consciously redoing space-time. The recurring premonitions of disease and decay that Aschenbach encounters while mobilising his desire in the city are supposed to foreshadow his eventual demise. However, throughout the narrative, the relationship between Mann's subject and the city-space remains merely that: reflective of his departure from normative engagements with space.

Alternatively, my paper looks at South African activist Zackie Achmat's autofictional memoir titled *My Childhood as an Adult Molester* (1995), and investigates a different conception of material spatiality in the text, within which the internal-external divide between subject and space is fractured. Through recurrent temporal shifts, fixed space, according to the faultlines of South African apartheid, becomes as agentic and pluralized as the body that inhabits it. As he recounts having sex with men older than him, in spaces designated only for white inhabitants or in the yard within which he lives with his family, a dialectical relationship emerges within which the self writes the space as much as the space writes the self. In this framework, desire is constantly mapped onto points of momentary rootedness and stasis within everyday materiality, instead of an internalised sexual subjectivity acquired through constant movement within the city.

This rendition of space, as explored within this paper, signifies how acquiring agency as a sexual subject for Achmat, is intimately tied with defying the regulatory politics of apartheid. This is in line with the historical efforts by non-white queer activists in South Africa, which have attempted to locate possibilities of confluence and intersection between organising against racialisation and the homophobic association of homosexuality with paedophilia.

I am Aman, a 2nd Year PhD student in the Department of English and Comparative Literary Studies, at the University of Warwick. My research interests revolve around ideas of queer dissidence, autobiography, memory, and postcolonialism. My current project is looking at queer autobiographers from India and South Africa, and the self-making strategies they use to question western ideals of queerness, liberation and freedom.

Mariana Nascimento

**We Write the Land Inside Out: Depiction of Female voices in Literary
Remembrance of the Portuguese Revolution**

Faced with the multiple nuances and tones of voices, words fail us, argues Mladen Dolar. In *A Voice and Nothing More*, we read that voices go beyond meaning: they are something material (flesh and bone) distorting, adding or subtracting from the meaning of words. Voices (whether inside or outside our heads) make up the texture of a shared social existence: they are both a vehicle and an obstacle to thought.

Given the ambiguity of voice, on the one hand the primary, corporeal origin of meaning (which gradually tries to free itself from its material origin) and on the other hand an obstacle to meaning (consider how singing deforms words or how sound can undermine understanding), we try to take the opposite route: from the text to the voice. In the opera libretto *Os Dias Levantados*, Manuel Gusmão creates an unregulated space where voices meet and struggle. In *Os Dias Levantados*, those who speak have no names, as the characters exist as interchangeable figures: "voices, segments of speech, quotations; parts of life forms", in an attempt to recall the moment of the portuguese revolution of 1974/1975. The text combines words written by Gusmão and quotations: voices imagined by the author; verses by contemporary female poets; lines by anonymous people on television.

Focusing specifically on the writing of and for female voices in *Os Dias Levantados*, we will discuss the ambivalence between writing a voice(s) and writing for a voice(s). This means following voices from elsewhere, looking for ways of appropriating and expropriating the voice, and rethinking the relationship between voice, word and meaning.

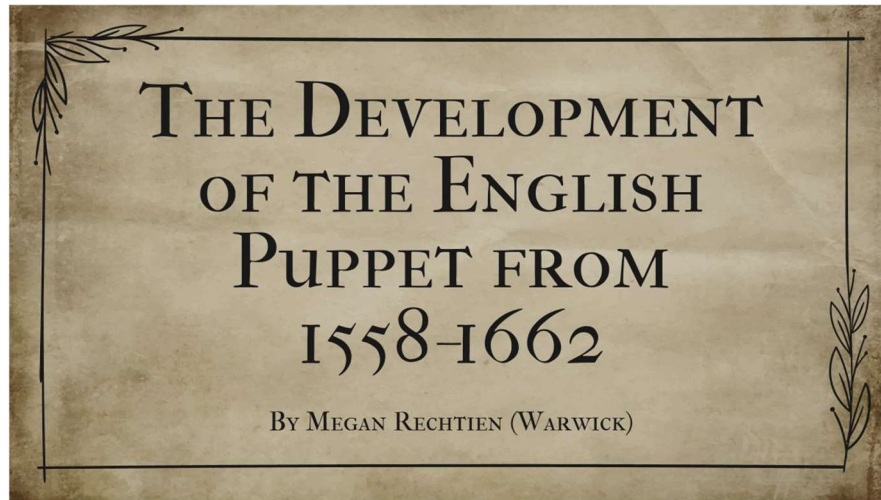


Social and Cultural Practices (Renaissance – Late Victorian England)

Chaired by: Anna Rivers

Megan Rechten

The Development of the English Puppet from 1558 to 1662



The goal of this research is to explore the development of the English Puppet from 1558 to 1662, from their everyday use in the English theatres in the Jacobean and Caroline eras, to their survival during the theatre ban of 1642 to 1660 due to the English Civil War. I will be examining the involvement of puppets within plays with a focus on their use in Ben Jonson's *Bartholomew Fair* (1614). Additionally, I will be exploring the fair culture and fairs themselves from Bartholomew Fair to Bankside and how they provided a space for the business of the traveling puppet shows. In discussing fairs and traveling puppeteers, I will also be examining and analysing the emergence during this time of the 'Punch and Judy' style of performance and its use of the popular Roman theatre tropes often seen in this era of English theatre. Following this I will be exploring the construction and styles of puppets in use during this era, namely

marionette, glove, mask, and the rod and stick. I will also be utilizing the primary source of *The Diary of Samuel Pepys* (1825) to examine the audience responses to seeing a puppet play and the context for what was going on in England at the time. The implications of this era of puppetry work opens another facet of theatre history and praxis. Through reading plays and examining the theatrical archives of puppet performances and the puppeteers behind them, the development of both the use and the creative output of the English puppet will be highlighted during this specific theatrical era.

Megan Rechten (she/they) is an MA: English and Drama student at the University of Warwick. She completed her BSc in Acting and Theatre Education with an English Minor at Illinois State University. Just a few of areas of Megan's research interests include Theatre Pedagogy, Shakespeare Studies, and Puppetry.

Heather Wardlaw

An Argument for the Family Nurse

Histories of nursing and medicine have traced the development of nursing as being a transformation from one distinct type of paid nurse, the 'old-style' nurse, often depicted as drunk, grimy, and elderly, to the 'new-style' paid nurse, embodied by Florence Nightingale and depicted as clean, selfless, and pure. However, these histories have failed to acknowledge a third distinct category that certainly influenced the professionalization of nursing and of medicine as a whole: the unpaid family nurse. Nursing histories have focused on the 'old-style' nurse, the 'new-style' nurse, the handywoman, and even servants, but none have acknowledged the impact family nurses had despite other members of the household being most likely to care for one another during times of illness. This paper will examine the three different styles of nurse as portrayed through literary texts, looking at the differences and the overlap between each style of nurse, the specific place each nurse tended to occupy in the public's imagination, and the historical and social significance of the family nurse. This paper will look at nurses from Anne Brontë's *The Tenant of Wildfell Hall* (1848) and Charlotte Brontë's *Shirley* (1849) alongside medical manuals from Thomas Graham and Anthony Todd Thomson, two distinguished physicians of the early to mid-Victorian period. By examining texts from before Nightingale's rise to fame, I will explore not only how public perception of the nurse was shifting long before Nightingale, but also the way in which the 'new-style' nurse differs from the family nurse while ultimately trying to craft a similar image of purity, piety, and dutifulness. I will also discuss why family nurses have been left out of nursing histories despite having a similar knowledge base to the hired nurse, whether 'old' or 'new' in style and how this seems to have impacted ideals of care today.

Heather Wardlaw is a first year PhD student in the English department. Her doctoral project, 'Care in the Home: Family Nursing and the Medical Profession in the Mid-Nineteenth Century', analyses representations of care and the historical importance of the family nurse on both family structures and the professionalization of medicine.

Clive Letchford

Renaissance education and ‘making Latines’: pygmies on the shoulders of giants

To understand why renaissance writers put their ideas in the way they did, we need to appreciate how they were educated. The reconnection with the literature and thought of the Romans and Greeks precipitated a change of emphasis in academic and public discourse, making the study of classical rhetoric the goal of education across Europe. This paper focuses on England and looks at the theory and practice of pedagogy through the writings of the schoolmasters William Kempe (*The Education of Children in Learning*, 1588) and John Brinsley (*Ludus Literarius or the Grammar School*, 1612). It describes the progression of the curriculum and considers how the students interacted with their Latin texts, showing how patterns of thought were inculcated in grammar schools from the earliest stages. First, it focuses on children who turned their attention to ‘making Latines’ once they had mastered the basics of the Latin language at around the age of nine or ten. The paper then explores the writing of ‘themes’ on moral questions in a stylised structure and how more advanced rhetorical skills were subsequently developed. The paper evaluates the importance afforded to commonplace books and the central role of imitation and variation of examples in developing skills. By looking in detail at how these contemporary teachers recommended the process should be carried out, the paper argues that rhetorical training had a significant effect on writers in later life, who relied on the words of others as a starting point for conceptualising their own ideas.

Clive Letchford is based in the Centre for the Study of the Renaissance. He is researching education in English schools from 1540 to 1640, focusing on the pedagogy used, and how schoolmasters regarded their practice. He brings his own experience of using spoken Latin in the classroom to the project.

Alice Richmond

“Nurse, where’s my daughter?”: Closeness, maternity, and wet nursing in *Romeo and Juliet*.

Lady Capulet is a character wracked with emotion throughout *Romeo and Juliet* (1594), yet as with all female expressions of want in this play, her sheer outrage that Juliet will not marry Paris is not enough to enact successful change, instead it serves only to infuriate audiences and send Juliet into despair. The task of placating Juliet comes down to her only real comfort: the nurse. My presentation will uncover, with the help of Jacques Guillemeau’s *Childbirth* (1612), Nicholas Culpeper’s *Directory for Midwives* (1662), Eucharius Roeslin’s *The Byrth of Mankynde* (1526), Jane Sharp’s *The Midwives Book* (1671), and Henry Newcome’s *The Compleat Mother* (1695), why it was widely believed in the early modern period that Juliet’s closeness with her nurse was to do with the practice of wet nursing.

Nursing was a hot topic in this period and many books were written about the benefits of a woman nursing her own child. However, all of the aforementioned texts speak of the dangers of wet-nursing, the act of hiring somebody to breastfeed one’s own child. These are, according to Jacques Guillemeau: that the child may come to harm and be swapped for another similar one, a diminished affection between mother and child, a moral and social inferiority in the child inherited from the hired wet nurse, and an inheritance of physical defects from the wet nurse.

Taking on early modern ideas and looking at the relationships between Juliet, her mother, and the nurse will enhance our understanding of Juliet and the women who helped to shape her, as well as shed light on the ideas which formed moral, spiritual, and physical guides for early modern mothers.

Alice Richmond (she/her) is currently studying Master of Arts English Literature at the University of Warwick. She recently graduated with first-class honours from Birmingham City University in English and Creative Writing. Her academic work focuses primarily on Shakespeare and the body whilst her creative background includes poetry, performance, and fiction.

The background of the slide features a purple header with a white bookshelf containing colorful books. Below the header is a large, light green watercolor splash that frames the central text.

Literary Aesthetics, Culture and Politics

Chaired by: Neil Malloy

Grace Rhyne

Charlotte Riddell: Literary Banshee



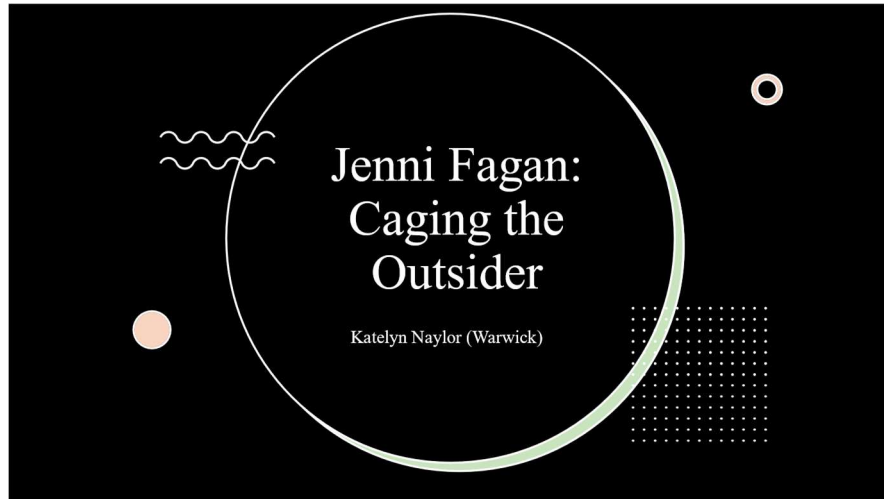
This paper will delve into Charlotte Riddell's use of banshees within two of her ghost stories, and how the banshee's warning transcends the written word and transforms Riddell herself into a real banshee. In Riddell's stories, "Hertford O'Donnell's Warning" (1867) and "Conn Kilrea" (1899), the banshee haunts the titular characters and warns them of an imminent death, something "reserved solely for families of pure Gaelic blood" (Herbert Hore and David Mac Ritchie, 1895, pp.116). Hertford O'Donnell, and Conn Kilrea having both removed themselves from Ireland, and assimilated into British society, call forth the banshee through the death of their Irish culture. These banshees come with a two-fold warning, that of the impending death of a relative, and that of Irish culture. By introducing a spirit from Irish folklore into England, where O'Donnell and Kilrea had fully removed themselves from their homeland, Riddell not only complicates the idea of assimilation, but goes so far as to

make it impossible for her characters to survive assimilation, as seen by the death of Kilrea's brother. Victoria Margree argues that "Riddell's usual narrative pattern is certainly unsettled by having brought the spectre of colonialism into its foreground," but I argue this is Riddell's intent (*British Women's Short Supernatural Fiction*, pp. 61). It is through this use of the banshee in problematising assimilation that Riddell establishes herself as a banshee, depicting the dangers and deaths that come from abandoning one's culture. By considering Riddell's own relationship with assimilation—she was raised in Ireland, but moved to England as an adult—this banshee's cry only becomes more significant, as she harnesses a folkloric mirror of herself to spread her warning of the impending death of Ireland, thus disrupting the traditional ghost story narrative, where the ghosts are purely spectres existing on the page.

Grace Rhyne is a PhD student at the University of Warwick whose research focuses on issues of mobility within Victorian women's ghost stories. Grace is also the President of Warwick's Gothic and Horror Society, and teaches seminars on Medieval and Early Modern Literature.

Katelyn Naylor

Jenni Fagan: Caging the Outsider



Jenni Fagan, a Scottish writer, thematises her writing around ideas of Scottish identity, specifically how the perceived outsider (or “ootlins”) are treated. She relates her writing to her own experiences in life; raised in foster homes, she considers herself akin to the outsiders she writes about. It is my intent to focus on the structures Fagan uses in her writing to express the unfair treatment of outsiders through their literal caging, which can be read as a wider criticism of Scottish institutions and society. The focal point of two of her novels, *The Panopticon* (2012) and *Luckenbooth* (2021) are both structures of containment, a gothic castle turned panopticon and an old tenement building in Edinburgh; used to cage its inhabitants and hide them away from the rest of society. Fagan expresses her distrust of such structures and institutions through the use of magical realism; her novels both literally and metaphorically fight

against the caging of outsiders. Take Anais, for instance, the protagonist of *The Panopticon*. She relies on fabricated, mythical stories to cope with the trauma of reality, re-writing her past and present as a series of government experiments. All of this is expressed in the institution of the panopticon, where Anais fights against the eyes of the nameless state who watch her every move. Ultimately, she literally reinvents herself as a means of escape, becoming an outsider from society and the panopticon in one. *Luckenbooth* spans a century, dissecting the inhabitants of “10 Luckenbooth Close”. Unlike Anais, most wind up as souls caged within the very walls of the building. Fagan’s characters in this novel are undeniably outsiders, from the daughter of the devil to gangsters and intersex party goers, *Luckenbooth* is ultimately a tale of revenge for those discriminated and caged.

Katelyn Naylor (she/her) is currently completing a Master’s in English Literature at the University of Warwick. She graduated from the University of Glasgow in 2022 with a degree in English and Scottish Literature, and her paper expands ideas about Scottish feminine identity previously explored in her undergraduate dissertation.

Declan Gillespie

The Protruding Void: Mysticism and Affect in Samuel Beckett's Early Prose

This paper will be based on the introductory chapter to my PhD dissertation, serving as an overview of my project and its particular intervention into the field. Taking as its impetus the underexamined remark from Samuel Beckett's letters that he was attempting a "mystical writing, so that the void may protrude like a hernia", my research seeks to understand Beckett's stripping away of writing's representative function as a desire to let a paradoxically fleshy, substantive void protrude through the threadbare surface of language – "to let in chaos" and give it a form in linguistic expression. In approaching this interpretation of Beckett's aesthetics, this paper charts the various literary, philosophical, and theological strands that are woven into the topos of a void pregnant with possibilities. Particularly significant here is the enigmatic, unknowable void common to mystical traditions both east and west. Beckett's notebooks from the 1930s show his direct engagement with such thought, primarily focalised through his reading of Arthur Schopenhauer, whose work was indebted to the philosophies of the Buddha and the medieval Christian mystic Meister Eckhart. The Buddhist concepts of *śūnyatā* (emptiness) and *tathāgatagarbha* (the womb of nothingness beyond birth and death) are consonant with the apophatic line of western religious mysticism, traceable to the *khōra* of Plato's *Timaeus*, referenced by both Eckhart and Schopenhauer. Moreover, such lineages of thought have found their modern equivalent in the philosophy of Gilles Deleuze, whose ontology of becoming positions negativity not as an absent vacuum but as a virtual field of limitless potentialities which is always intermingled with the actual. As such, I bring the contemporary critical language of post-Deleuzian affect theory to bear on these approaches to nothingness or the void, rethinking how they play out in Beckett's earliest prose work.

Declan Gillespie is a first-year PhD student at the University of Warwick. His research focuses on literary modernism and postmodernism, particularly the work of Samuel Beckett. He is funded by the Midlands4Cities Doctoral Training Partnership (M4C).

Raad Khair Allah

**Transcending Boundaries and Unveiling Arab Feminism through
Multilingualism and Cultural Hybridity: Etel Adnan**



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*Transcending Boundaries and Unveiling
Arab Feminism through
Multilingualism and Cultural
Hybridity: Etel Adnan*

By Raad Khair Allah

The 20th Annual Postgraduate Symposium, Department of
English and Comparative Literary Studies, University of
Warwick



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Multilingualism is central to Arab feminism in which it serves as a tool for challenging dominant patriarchal narratives and norms, which typically marginalize and silence women's voices. Furthermore, it allows Arab feminists to challenge and subvert dominant Western-centric narratives that may not fully resonate with the specific socio-cultural dynamics at play in the Arab world. These narratives often overshadow or misrepresent the experiences and struggles of Arab women, and so Arab feminists advocate for a more inclusive and contextually relevant approach that recognizes and addresses the specific challenges faced by Arab women within their own societies. Bringing together insights from internationally leading scholars, such as Jennifer Scappettone and Aditi Machado, whose work engages with the continued importance of literary experiment, this article takes up the question of "reading" in the contemporary climate from diverse cultural, linguistic and feminist perspectives. The main question that my paper seeks to answer is: how

are multilingualism and cultural hybridity used in Adnan's oeuvre as tools for feminist resistance? Drawing on and extending Hessa A. Alghadeer's and Nadia Al-Esi's arguments, I argue that multilingualism and cultural hybridity serve as powerful tools in Adnan's artistic and literary endeavours to empower Arab feminist resistance. I also argue that this feminist resistance can contribute to a more inclusive, diverse, and intersectional feminist discourse, reflecting the distinctive nature of Arab feminism which involves multiple complex factors, such as gender, class, race, colonialism, and religion, which intersect and reinforce each other, distinguishing it from Western feminism. By exploring the socio-political significance of literary experiment, the article yields new critical approaches to reading avant-garde feminist post-colonial writing.

Raad Khair Allah, a PhD candidate and a Graduate Teaching Assistant in the Department of English University of Warwick. Her thesis title is 'Contemporary Arab Women Writers, Filmmakers and Artists in an International Frame'. Her research interests include women's studies, gender, feminism, sexuality and war. She was a former member of the seminar series organising committee at CSGW/Centre for the Study of Women and Gender at the same institution. She was shortlisted for the Paula Svonkin Creative Art Award at the Pacific Ancient and Modern Language Association (PAMLA) conference in Los Angeles, USA, 2022. Prior to joining the University of Warwick, she worked as an English lecturer at Damascus University and the Syrian Private University.



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