

***“Blood on the Leaves / And Blood at the
Roots”:***

***Reconsidering Forms of Enslavement
and Subjection across Disciplines***

The 2021 CRPLA Virtual Conference

Programme and Book of Abstracts



@bloodonleaves20
#CRPLA2021



Recorded Presentations on MS Teams

Philosophy & History:

Adnan Naqvi (The University of Warwick/Oxford) – ‘Foucault and Fanon: Post-colonial Futures’

Sarah Boroujerdi (State Center Community College District) – ‘Mapping Out Race: How Afro-Iranian Migrations Redefines the “Aryan Myth”’

Ying Liu (The University of Warwick) – ‘An Ethics of Care in Human-Dog Companionship: A Silver Lining in Various Kinds of Enslavement in Human-Dog Relationships in Yulin China’

Nathan Chapman (University of the West Indies) – “‘From Then to Now, Right or Wrong, We are Treated Guilty!’ Exploring the “Coloniality of Power” through the Perspectives of “Frame Case” within a “Criminally Labelled Community” in East Trinidad’

Lawi Sultan Njeremani (Member, ISA-International Sociological Association) – ‘Political Ethics of Enslavement and Subjugation’

Victoire Doriane Fossi Djoumessi (University of Salamanca) – ‘Indigenous Studies in the Decolonisation Process: A Cultural Approach to African and Hispanic-American Indigenous Peoples’

Education – Slavery in the Curriculum:

Panel: Stella M. Ramírez Rodríguez, Virginia M. Burnett Disdier and Michael Y. Cortés Bernard (University of Puerto Rico) – ‘An Initial Analysis on Black History, Enslavement, and Higher Education in Puerto Rico’

Bennett Brazelton (Boston Public Schools) – ‘Ethical Considerations on Representing Slavery in Curriculum’

Literary Studies & Visual Cultures:

Hannah Regis (University of the West Indies) – ‘Indigenous Healing Folkways in the Selected Fictions of Wilson Harris’

Jeana Moody (Prague College) – ‘Animation and Subjugation in N. K. Jemisin’s

Broken Earth Series'

Edder Tapia Vidal (Benemérita Universidad Autónoma de Puebla) – 'Cuban Costumbrismo, Racism and Abolitionism in Cirilo Villaverde's *Cecilia Valdés*'

Umar Nizarudeen (Independent Researcher & Poet) – 'Unifying Experience: Recovering Subaltern Histories'

Kofi Enuson (Film & TV Specialist) – 'Memory, Identity and Meaning: HBO's *Watchmen* and the Depiction of Transgenerational Trauma'

Jean Bernard Evoung Fouda (University of Yaoundé I) – '*Tiko le Négrillon, un esclave intelligent affranchi*'

Roberto Interdonato (Ca' Foscari University Venice) – 'Looking for some lightness. Enslavement, Martyrdom, and J. S. Bach's "St Matthew Passion" in Alice Rohrwacher's *Happy as Lazzaro*'

Victoria Chang (University of the West Indies) – 'Re-membering the Past: Memory Work in the Quest for Belonging in Ramabai Espinet's *The Swinging Bridge*'

Viviane Carvalho da Annuniação (University of Cambridge) – 'Machado de Assis's Histories of Science: Diseases, Experiments and Race'

Diego Astorga de Ita (Durham University) – 'Grassland Poetics: Plantations, Pastures, and Racial Capitalism in Son Jarocho Music'

Ana Cristina Mendes (University of Lisbon) – 'Victoria, Imperial Shuttles and the Plantationocene'

Asmaa Meftah (University of Exeter) – 'Blood, and Olive Oil: Uprooting Trees in Palestine'

Artistic Performances:

Stéphanie Melyon-Reinette (Université des Antilles) – 'Encre, Sueur, Salive et Sang/Kepone' (Performance Diptych)

Virginie Gaspard

Please note that in the schedule all times are in BST (British Summer Time).

Please refer to the time-zone chart below for a conversion that corresponds to the majority of the speakers' time-zones, though some have been left out, so please ensure that you double check all times.

05:00 ET – **10:00 BST** – 10:00 WAT – 11:00 CEST – 12:00 AST – 14:30 IST – 19:00 AEST

06:15 ET – **11:15 BST** – 11:15 WAT – 12:15 CEST – 13:15 AST – 15:45 IST – 20:15 AEST

07:00 ET – **12:00 BST** – 12:00 WAT – 13:00 CEST – 14:00 AST – 16:30 IST – 21:00 AEST

08:50 ET – **13:50 BST** – 13:50 WAT – 14:50 CEST – 15:50 AST – 18:20 IST – 22:50 AEST

09:05 ET – **14:05 BST** – 14:05 WAT – 15:05 CEST – 16:05 AST – 18:25 IST – 23:05 AEST

10:30 ET – **15:30 BST** – 15:30 WAT – 16:30 CEST – 17:30 AST – 20:00 IST – 24:30 AEST

11:00 ET – **16:00 BST** – 16:00 WAT – 17:00 CEST – 18:00 AST – 20:30 IST – 01:00 AEST

08:00 ET – **17:00 BST** – 17:00 WAT – 14:00 CEST – 15:00 AST – 17:30 IST – 02:00 AEST

All hours above have been converter with <https://www.thetimezoneconverter.com/>.

ET = Eastern Time

WAT = Western Africa Time

CEST = Central European Summer Time

AST = Arabia Standard Time

IST = Indian Standard Time

AEST = Australian Eastern Standard Time

	Thursday 24th June via Zoom	
12:15	Concurrent Panels I & II	
	<i>Panel I - Lorenzo Serini</i>	<i>Panel II - Miriam Gordon</i>
	Richardson & Nyassa Daniele Nunziata Giorgia Alù	Natasha Bynoe Hanan Jasmin Khammas Stéphanie Melyon Reinette
14:00	Keynote Address: Dr Eka Ikpe Chair: Martha Gayoye	
15:30	Artist-Researcher Keynote Address: Eddy Firmin Respondent: Fabienne Viala	
	Concurrent Panels III & IV	
16:45	<i>Panel III - Fiona Farnsworth</i>	<i>Panel IV - Lorenzo Serini</i>
	Savannah DiGregorio Sezgi Öztop Haner Marietta Kosma	Jack Coopey Patrick Jolley

	Friday 25th June via Zoom	
10:00	<i>Panel V - Giulia Champion</i>	
	Sophie Duncan David Lambert	
11:15	Keynote Address: Dr Chris O'Connell Chair: Giulia Champion	
12:15	Concurrent Panels VI & VII	
	<i>Panel VI - Théo Aiolfi</i>	<i>Panel VII - Giulia Champion</i>
	Safa Alshammary Sarmad Majeed Christopher Griffin	Christina Syvertsen Esthie Hugo
14:05	Keynote Address: Dr Monique Allewaert Chair: Nick Lawrence	
	Concurrent Panels VIII & IX	
15:15	<i>Panel VIII - Giulia Champion</i>	<i>Panel IX - Amul Gyawali</i>
	Naomi Waltham-Smith Maroua Mannai Emily Brady	Antara Ray Ekabali Ghosh Yuhui He
17:00	Keynote Address: Professor Kaiama Glover Chair: Giulia Champion	

	Saturday 26th June via Zoom	
13:50	Concurrent Panels X & XI	
	<i>Panel X - Esthie Hugo</i>	<i>Panel XI - Chair TBC</i>
	Marie Christelle Collet Isabel Bradley Shaimaa Abdelkarim	Bennett Brazelton Kremena Dimitrova James Mackay
15:30	Concurrent Panels XII & XIII	
	<i>Panel XII - Lorenzo Serini</i>	<i>Panel XIII - Giulia Champion</i>
	Ştefan Ionescu-Ambrosie Monique S. Parker	Stacey L. Parker Aronson Riti Sharma Clare Finburgh Delijani
17:15	Keynote Address: Professor Joseph Osei Chair: Eileen John	
18:15	<i>Closing Remarks</i>	

Thursday 24th June Live Session via Zoom

Concurrent Panels I-II:

12:15-13:45

Chair: Lorenzo Serini

Panel I – *Space, Place & Race: Global Histories & Articulations of “Slavery”*

- Ben Richardson and Jessica Nyassa (The University of Warwick) – ‘Imperial Leamington: Transatlantic Slavery and the Making of an English Spa Town’
- Daniele Nunziata (The University of Oxford) – ‘Slavery in Colonial Cyprus: Imperialism, Race, and Gender on the Boundary of the British and Ottoman Empires’
- Giorgia Alù (The University of Sydney) – “‘The nearest thing to a hell’: Mining and Slavery in Italy’

12:15-13:45

Chair: Miriam Gordon

Panel II – *Subjected Corporealities*

- Natasha Margaret-Victoria Bynoe (University of Gambia) – ‘Enslaved Spaces: An Examination of Saakpuli Sites in Northern Ghana and the Cage in Barbados’
- Hanan Jasim Khammas (Universitat Autònoma de Barcelona) – ‘The Man on Leash: Corporeality before and after Abu Ghraib’
- Stéphanie Melyon-Reinette (Université des Antilles) – ‘Départementalisés: Dissecting Genocide and Internalized Contemporary Subjections in 20th-century Guadeloupe’

14:00-15:00 Keynote Address

Dr Eka Ikpe

(King’s College London)

‘The journey of ideas across parts of Africa and Asia: Conceptualising developmentalism, change and transition through centring Global South contexts’

Chair: Martha Gayoye

15:30-16:30 Artist-Researcher Keynote Address

Eddy Firmin
'Tradition/modernity the silent side of colonization'
Respondent: Fabienne Viala

16:45-18:15

Chair: Fiona Farnsworth

Panel III: "*Racialised*" (Post-)Colonial American Fictions

- Savannah DiGregorio (Vanderbilt University) – 'Racial Capital and the Nonhuman in Edgar Allan Poe's *The Narrative of Arthur Gordon Pym*'
- Sezgi Öztop Haner (Dumlupınar University) – 'The Blind Spot: Erotic Politics and the Celebration of Eroticized Native Bodies in Leslie Marmon Silko's *Gardens in the Dunes*'
- Marietta Kosma (The University of Oxford) – 'Figuration and Representation of Enslaved People in Octavia Butler's *Kindred*'

16:45-17:45

Chair: Lorenzo Serini

Panel IV: Subjection & Enslavement in Western Philosophy

- Jack Coopey (Durham University) – 'Aristotle and Teleology'
- Patrick Jolley (Mercer University) – 'Bound to the Metaphor: Emotion, Slavery, and Metaphor in Western Philosophy'

Friday 25th June Live Session via Zoom

10:00-11:00

Chair: Giulia Champion

Panel V – *Naming & Articulating (More than) Human Subjection in the Caribbean*

- Sophie Duncan (The University of Oxford) – ‘What’s in a Name? Shakespeare, Slavery, and the British Caribbean’
- David Lambert (The University of Warwick) – ‘Towards a more-than-human history of Caribbean slavery’

11:15-12:15 Keynote Address

Dr Chris O’Connell

(Dublin City University & Anti Slavery International)

‘From a Vicious to a Virtuous Circle: Addressing Climate Change,
Environmental Destruction and Contemporary Slavery’

Chair: Giulia Champion

Concurrent Panels VI-VII

12:30-14:00

Chair: Théo Aiolfi

Panel VI – *Depicting Dynamics of Subjection in Global Narratives of Enslavement & Trafficking*

- Safa Al-shammary (Universidad de Granada) – ‘The Question of Slavery in the Graphic Novel *Habibi*’
- Sarmad Majeed (The University of Anbar) – ‘The Hysteric Experience of Sex Trafficking in Evie Shockley’s Selected Poems: A Traumatic Study’
- Christopher Griffin (The University of Brighton) – ‘Reproducing the White Republic: The Ontology of Slavery in *The Handmaid’s Tale*’

12:30-13:30

Chair: Giulia Champion

Panel VII – *Socio-Ecological Exploitation in Latin America & the Caribbean*

- Christina Syvertsen (The University of Warwick) – ‘From Violence to Eco-feminism: A conversation on Visual Culture, Interpretations on Structural Violence. Seeing the Human Subjugation of Women in Proximity to Ecological Subjugation’
- Esthie Hugo (The University of Warwick) – ‘Reap and Sow: Saccharine Gothic, Vampiric Ecologies, and the (Neo)Plantation Narrative’

14:05-15:05 Keynote Address

Dr Monique Allewaert
(University of Wisconsin-Madison)
'Bugs on the Leaves, Power in the Flowers'
Chair: Nick Lawrence

Concurrent Panels VIII-IX

15:15-16:45

Chair: Giulia Champion

Panel VIII – *Image, Sound & Meter: The Visual & Acoustics of Enslavement & Liberation*

- Naomi Waltham-Smith (The University of Warwick) – 'Blood in the Mouth, Blood in the Water: Listening Around Subjection across Species'
- Maroua Mannai (The University of Paul Valéry Montpellier 3) – 'Speaking the Unspeakable: Representing Slavery through M. Nourbese Philip's *Zong!* (2008)'
- Emily Brady (The University of Nottingham) – 'Visualising Slavery, Imagining Freedom: Participatory Photography and Ethical Storytelling Then and Now'

15:15-16:45

Chair: Amul Gyawali

Panel IX – *Subjection & Marginalised Subjectivity: Writing the (Enslaved) Self & the Other in Indian Literatures*

- Antara Ray (Presidency University) – 'Unfolding Slavery and Subjugation: The Dalit Women Autobiographies and Testimonies'
- Ekabali Ghosh (Jadavpur University) – 'The Adivasi Will Not Write: Questions of Subjection, Subjectivity and Censorship around the Short Stories of Hansda Sowvendra Shekhar'
- Yuhui He (King's College London) – 'The Memory of Disguised Enslavement in *Sea of Poppies* and *Gossypium Arbarium*'

17:00-18:00 Keynote Address

Professor Kaiama Glover
(Columbia University)
'A Beloved Self: Privileging Desire within Spaces of Unfreedom'
Chair: Giulia Champion

Saturday 26th June Live Session via Zoom

Concurrent Panels X-XI

13:50-15:20

Chair: Esthie Hugo

Panel X – *Of Souls & Bodies: Decolonising Spirituality, Corporeality & Humanity*

- Marie Christelle Collet (Centre of Research for Slavery and Indenture (Mauritius)) – ‘I am beautiful’: Black Mauritian Women Unchaining and Decolonising Themselves through Hair and Clothing’
- Isabel Bradley (Duke University) – ‘Telling Impossible Stories: Narrative Detours, Vodou’s Archive and the Middle Passage’
- Shaimaa Abdelkarim (The University of Leicester) – ‘Disassembling the Politics of Humanisation in Human Rights Praxis’

13:50-15:20

Chair TBC

Panel XI – *(Self-)Liberation & Runaway Narratives*

- Bennett Brazelton (Boston Public Schools) – ‘Notes on Agency and Thinkability’
- Kremena Dimitrova (University of Portsmouth) – ‘Absented from His Master’s Service: Comics, Colonialism and Benjamin Franklin House’
- James Mackay (The University of Edinburgh) – “‘Run away a long time’: Enslaved and Self-Emancipated People’s Movement in the Southern Lowcountry, 1778-1782’

Concurrent Panels XII-XIII

15:30-16:30

Chair: Lorenzo Serini

Panel XII – *From the Atlantic Trade to Contemporary Illegal Detention: Ethical Considerations of Subjection & Liberation*

- Ștefan Ionescu-Ambrosie (Independent Researcher) – “‘Put On Old Massa’: Tactics Of Obedience In Slavery”
- Monique S. Parker (American Public University) – ‘Miranda Warnings and Terror Suspects’

15:30-17:00

Chair: Giulia Champion

Panel XIII – *“The Past that is not the Past”: Global Narratives of “Free(d)” Women & Systemic Inequalities*

- Stacey L. Parker Aronson (University of Minnesota Morris) – ‘The Story of Juana Errada, an Enslaved Morisca Woman’
- Riti Sharma (Jadavpur University) – ‘Stories from Down South: Exploring Narrativity in *Every Tongue Got to Confess*’
- Clare Finburgh Delijani (Goldsmiths University) – ‘Subjection and Subjecthood: Histories of Racial Injustice in Postcolonial Ghost Plays’

17:15-18:15 Keynote Address

Professor Joseph Osei
(Fayetteville State University)

‘Examining Decolonization in Literature, Political Science, and
Philosophy: The Naive, the Confusing, and the Critical’

Chair: Eileen John

18:15-18:25 – Closing Remarks

Keynote Speakers Abstracts & Bios:

Thursday 24th June

- **Dr Eka Ikpe – ‘The journey of ideas across parts of Africa and Asia: Conceptualising developmentalism, change and transition through centring Global South contexts’**

This lecture addresses the need to transcend the ideological basis of development in trusteeship as has been argued by critical development scholars, including post-development theorists. In doing so it pursues two main objectives. The first is centring contexts in the Global South- parts of Africa and Asia- as sites of theory and concept building on developmentalism, change and transition. The second is elevating the conceptual and theoretical contributions from African scholars, particularly on interdisciplinarity as a necessary imperative for advancing African contexts as empirical rootings for concept- and theory-building on developmentalism and socio-economic transformation.

Bio: Dr Eka Ikpe is Deputy Director and Senior Lecturer (Development Economics in Africa) at the African Leadership Centre, King's College London. Her research offers a critical understanding of socio-economic transformation processes which advances concept-building that centres Global South contexts across the fields of economic development and peace and security. Eka's research has been published widely; most recent papers include "Developmental Post-Conflict Reconstruction in Postindependence Nigeria: Lessons from Asian Developmental States" in *Journal of Peacebuilding and Development* (2020) and "Thinking about developmental statehood, manufacturing and international capital: the case of Ethiopia" in *Canadian Journal of Development Studies* (Forthcoming).

Eka is Co-Editor of *Peace, Society and the State in Africa and African Perspectives of Leadership and Peacebuilding* (Bloomsbury Press) and on the editorial review boards of *Africa Development* and *Journal of Leadership and Developing Societies*. She is on the Research Advisory Committee of *Women for Women International*.

Eka's research has supported the work of the United Nations Economic Commission for Africa, the Economic Community of West African States, UK Ministry of Defence, UK All Party Parliamentary Group on Africa and the UK Foreign, Commonwealth and Development Office (formerly DFID). Eka has commented on development, peace and security in Africa for BBC World News, BBC Radio 4, Al Jazeera and Radio France International.

- **Eddy Firmin – ‘Tradition/modernity the silent side of colonization’**

The coloniality of knowledge, in other words, the use of knowledge (sensitive and rational) as a tool of domination and power, is an active but silent fact of contemporary art. This contribution exposes the way in which the double concept, tradition/modernity, specific to the Western world, articulates an implacable devastation: that of the endemic imaginary. This violence to which lies the act of subalternization is explored from the perspective of a personal and intimate cartography.

Bio: Born and bred in the French Caribbean (Guadeloupe), Eddy Firmin is an artist-researcher, speaker, who lives and works in Montréal (Canada). He holds a PhD in Arts

Studies and Practices from the Université du Québec à Montréal (Canada) and a master's degree from l'École Supérieure d'Art et Design le Havre-Rouen (France). He coordinates the publication of the decolonial magazine *Minorit'Art*. His visual artwork questions the transcultural logics of his identity and the power imbalances at play. On a theoretical level, he works on a *Méthode Bossale*, a proposal for the decolonization of the imaginary in art.

Eddy Firmin takes a particular interest in the politics of knowledge sharing and the epistemic conflicts that they create for the colonized artist. He strives to remediate the codes of a Caribbean ancestral custom, *le Gwoka* (at the crossroads of dance, song, storytelling and music). *Le Gwoka* is part of the very large family of Afro-Caribbean customs created to resist colonial violence, such as *Paracumbé*, *Guineo*, *Bèlè*, *Calenda*, *Bomba*, *Tambú* and many more. This imperative necessity to transfer ancestral codes to modern visual media derives from the fact that his home islands of Guadeloupe and Martinique did not give rise to a visual tradition to which one can refer, because of the restrictions of slavery on such small territories. Besides Resistance, one of the main codes of this custom is *la lokans*. Specific to the singer / storyteller, *la lokans* aims to disguise the resilience of enslaved peoples under the technicity and mastery of singing. It becomes a flower shield under which war rumbles, encapsulating the art of double language. Technicity and esthetics aim to seduce and mesmerize, while the hidden message fosters resistance to dominant discourse in the arts as in the social space.

Friday 25th June

- **Dr Chris O'Connell – 'From a vicious to a virtuous circle: Addressing climate change, environmental destruction and contemporary slavery'**

Climate change is an existential threat that is undermining traditional livelihoods, worsening the vulnerability of already marginalised groups and communities, and driving displacement. My research reveals that climate change is not the only factor that is worsening vulnerability and contributing to migration, however. Until recently the issue of environmentally destructive activities – such as mining and export-oriented agriculture – was predominantly treated as a 'pull factor' for migration by creating a demand for cheap labour. But as research participants made clear, in many places it is also a significant 'push factor' by making other economic activities and even life unviable. The report upon which this talk is based conceptualises this relationship as circular, highlighting the need for a more holistic approach to tackling exploitation and abuse. Contemporary slavery forms part of a spectrum of abuse and exploitation that has various drivers. This research reveals that climate change and environmental destruction are two important elements. Nevertheless, the distinction between the environmental impacts linked to climate change and those from manmade environmental harm is an important one. While the roots of both lie in the history of unequal development, their immediate drivers and control levers are different. This talk will explore these issues in the context of Bolivia and Peru – two countries that are highly vulnerable to the impacts of climate change. I discuss the similarities and differences between the two countries in terms of their responses to these threats, highlighting the role but also the limits of the nation state in the context of a globalised economic system. I also discuss possible actions that can be taken to reduce these vulnerabilities.

Bio: Dr Chris O'Connell is a CAROLINE Research Fellow at the School of Law and Government at Dublin City University. Chris holds a PhD in Political Science from Dublin City University, where his doctoral thesis analysed the influence of mobilised civil society on left-wing governments in Latin America. His current research examines the relationship between climate change, vulnerability and contemporary slavery in Peru and Bolivia.

Chris is the author of the policy report entitled '[From a Vicious to a Virtuous Circle: Addressing climate change, environmental destruction and contemporary slavery](#)', which was produced in collaboration with Anti-Slavery International, the world's oldest human rights organisation. The ground-breaking report highlights the links between the impacts of climate change, but also of extractive activities like mining and agribusiness, on driving migration and vulnerability to exploitation. This research has received funding from the Irish Research Council and from the European Union's Horizon 2020 research and innovation programme under the Marie Skłodowska-Curie grant agreement No. 713279.

- **Dr Monique Allewaert – 'Bugs on the Leaves, Power in the Flowers'**

Eighteenth-century naturalist Maria Sibylla Merian's study of Suriname insects and plants, *Metamorphosis Insectorum Surinamensium*, fabulously juxtaposes Afro-Diasporic, Indigenous, and European knowledges of nature, making it a cross-cultural field thick with insect, plant, and human stories. From this cross-cultural field, I delineate converging ideas about what metamorphosis and transformation mean and ultimately about what nature itself is. At stake in this analysis of the natures proliferating in Merian's work is an effort to pivot away from the nature designated by "blood on the leaves" (a plantation-based nature of appropriation, exploitation, and other violences) and to bring to light the natures that sustained Afro- Surinamese and Indigenous commitments to systemic justice.

Bio: Dr Monique Allewaert is an Associate Professor in the Department of English at the University of Wisconsin-Madison. Her research integrates literary analysis with political and environmental theory to contribute to an American studies that attends to the flows and structures of colonialism that shape the Western hemisphere. This hemispheric orientation of the field develops through sub- and supra-national frames and problematics in an effort to uncover understandings of personhood, community, place, and aesthetics that were overlooked by earlier organizations of the field. Her book *Ariel's Ecology* (University of Minnesota, 2013) argues that in the American plantation zone human bodies were experienced and mythologized not as integrated political subjects but as bodies in parts. She investigates how this experience and mythology of the body shaped art forms of the period, particularly Anglo European and Afro American travel writing as well as Afro American oral stories and fetishes, considering also the implications of this experience of the body for personhood and political life.

- **Professor Kaiama Glover – ‘A Beloved Self: Privileging Desire within Spaces of Unfreedom’**

This talk considers complex imaginings of Black women's romantic and erotic lives within the context of enslavement. Looking closely at Maryse Condé's 1986 novel *I, Tituba* and Marlon James's 2009 novel *The Book of Night Women*, this presentation explores the discomfort and insight produced by these particular fictional renderings of intimacy and their daring explorations of love and lust against the backdrop of abjection. What gendered expectations do we professional readers – theorists, researchers, teachers – bring to the characters and the texts we engage in our critical pursuits? Are we capable of enacting a reading practice that embraces self-loving, "disorderly" women – women who behave in ways that defy the tropes of writing slavery and its legacies that we have come to anticipate?

Bio: Kaiama L. Glover is Ann Whitney Olin Professor of French & Africana Studies and Faculty Director of the Barnard Digital Humanities Center. She is the author of *Haiti Unbound: A Spiralist Challenge to the Postcolonial Canon* (Liverpool UP) and, forthcoming in fall 2020, *The Regarded Self: On Caribbean Womanhood and the Ethics of Disorderly Being*. In 2018-2019 she was a resident Fellow at the Columbia Institute for Ideas and Imagination in Paris, France, where she began work on her current book project, "René Depestre: For the Love of Revolution." Glover is the co-editor of several works, including *Marie Vieux Chauvet: Paradoxes of the Postcolonial Feminine* (Yale French Studies); *The Haiti Exception* (Liverpool UP) and *The Haiti Reader* (Duke UP). Her published translations include Frankétienne's *Ready to Burst* (2014), Marie Chauvet's *Dance on the Volcano* (2016), René Depestre's *Hadriana in All My Dreams* (2017), and Françoise Vergès's *The Wombs of Women: Capitalism, Racialization, Feminism* (2020). She is an awardee of the PEN/Heim Foundation, the National Endowment for the Arts, the National Endowment for the Humanities, and the Mellon Foundation; founding co-editor of *archipelagos: a journal of Caribbean digital praxis*; and founding co-director of digital humanities project "In the Same Boats: Toward an Afro-Atlantic Intellectual Cartography."

Saturday 26th June

- **Professor Joseph Osei – ‘Examining Decolonization in Literature, Political Science, and Philosophy: The Naïve, the Confusing, and the Critical’**

This keynote address/paper is aimed at introducing, justifying, and motivating a teleological orientation to the theories and methods of decolonization. Such an orientation, it is hoped, will ensure the process of decolonization does not become an end in itself; but a means to the transformation of various disciplines and institutions adversely affected by colonialism/neo-colonialism, exacerbated by the ideologies of Eurocentrism and racism, leading to the overall improvement of society through education. Beginning with the example of decolonization in African Philosophy, the address identifies some of the undesirable or negative aspects of the process such as Afrocentrism and cultural revivalism; and dismisses them as naïve or confusing while arguing in favor of critical rationality understood as judicious or careful judgement towards a desirable end, consistent with the theory of evolutionary epistemology. This will be followed by a similar process of critical evaluation in decolonization literature and later in political science and politics while aiming at greater wellbeing for all without sacrificing individual rights and justice.

Bio: Joseph Osei (a native of Kokofu, Ghana), is Professor of Philosophy & Religion at Fayetteville State University, University of North Carolina system, US. Since 2010, he has served at the Editor-in-Chief of the e-journal, *Philosophical Papers and Review* (PPR). In 2020, he became the Chancellor Nominee for the 2021 Andrew Carnegie Senior Level Fellowship. His previous appointments include Ag Chair of Philosophy Dept, University of Ghana, and President of the Religious Studies Association, NC. Dr Osei's previous Visiting Professor appointments include Northern Illinois University, University of Ghana, Trinity Theological Seminary, Legon, University of Cape Coast, University of South Florida, Auburn University, AL, and Central Michigan University. His publications include five books, including: (Osei, 2020) *The Challenge of Sustaining Emergent Democracies: Insights for Religious Intellectuals and Leaders of Civil Society*. Heritage Publishers, Accra, Ghana; (forthcoming) *The Evolution of Democracy in Africa* (Osei, (2010) *Ethical Issues in Third World Development: A Theory of Social Change*. Edwin Mellen Press, Lewis, N.Y. His most recent Book Chapters and journal Articles include: (2020) *The Burden of Being a Black Philosopher in a White World*, by Springer; (2019) *Frederick Douglass and the Seven Nonviolent Pathways to Social Justice*; (2019) 'How the Selfishness Ethics and Ideology of Ayn Rand Have Undermined American Socio-Economic Stability: Analysis and Prescription from an African Communal Ethics Perspective. <https://philosophy.uoi.gr/wp-content/uploads/2019/..103> (2017) 'Mandela's Legacy for Political Philosophy in Africa;' (2018) 'Political Philosophy in the African Context;' (2014) 'Kant's Contribution to Moral Evolution from Modernism to Post-Modernism;' (2014) 'Karl Popper's Contribution to Post-Modernist Ethics,' *Ethics of Subjectivity* by Palgrave, Macmillan; and (2005) "Review of 'The African Philosophy Reader'," *Essays in Philosophy*: Vol. 6: Iss. 2, Article 12.

Recorded Presentations Abstracts & Speakers Bios:

- **Diego Astorga de Ita (Durham University) – ‘Grassland Poetics: Plantations, Pastures, and Racial Capitalism in Son Jarocho Music’**

A small guitar-like cedar instrument [sounds in-between minor and major tones](#). A singer sings of life in the fields of sugar cane:

Caña dulce, caña brava....

‘Sweet cane, tough cane’. His verses throw us back into a convoluted past in which enslaved Black workers were exploited in the colonial plantations of southeast Mexico. But the song is not (or is not just) an elegy, but a song of resistance:

Que yo soy como la caña

que me queman y no muero.

‘For I am like sugar cane / they burn me, but I won’t die’.

In this paper I will explore the ways in which folk music from the Sotavento region of eastern Mexico can be heard as a historic counterpoint to the complex history of slavery and racial capitalism in these American territories. I will focus on the case of two Sotaventine grasslands — the plantation and the pasture— and two Sotaventine tunes that go hand in hand with these landscapes: [La Caña](#) — the cane — and [El Toro Zacamandú](#) — The Zacamandú Bull. Through this musical and historical exploration, we will see how the grassland poetics of Sotavento are part and testimony of a history of oppression and resistance in which grassland landscapes are central; and how musical and poetic testimonies speak, even today, of a Black sense of place resulting from the plantation and pasture history of the Sotavento region.

Bio: Diego is a Mexican human geographer researching the relation between music and landscapes in the region of Sotavento in southeast Mexico. His work considers how *son Jarocho* music relates to the environmental history of Sotavento and how it informs ontologies, epistemologies, and attitudes towards nature. Diego is finishing a PhD at Durham University; he has submitted his thesis and is awaiting his viva. Diego plays the *jarana* and other miscellaneous chordophones.

- **Bennett Brazelton (Boston Public Schools) – ‘Ethical Considerations on Representing Slavery in Curriculum’**

Slavery here is a ghost, both the past and the living presence; and the problem of historical representation is how to represent the ghost.

Michel-Rolph Trouillot, *Silencing the Past*

Critical discourse on the role of slavery in U.S. history curriculum has tended to rely on calls for justice through truth and complexity. Yet the “truth” of slavery is almost incomprehensibly violent, constituting a form of “historical trauma”; the resultant instructional methods thus resemble what Berry and Stovall term a “curriculum of tragedy.” Ethical questions emerge regarding this method. Chiefly, if slavery constitutes a “historical trauma,” what are the possibilities of a Trauma-Informed curriculum? What are the responsibilities owed to students and historical subjects? Building from critical interventions in Black Feminist Theory and the work of the Frantz Fanon, I propose curricular interventions that attempt to mediate concurrent dynamics of trauma, pain, mourning, action, and revenge.

Bio: Bennett Brazelton is a history teacher and independent writer in Boston. His research

focuses on education, Black studies, and anticolonial thought and history. His work is accepted, forthcoming, or published in *Philosophy and Global Affairs*, *cultural geographies*, *Fire!!!*, *Radical Teacher*, and *Radical Americas*.

- **Sarah Boroujerdi (State Center Community College District) – ‘Mapping Out Race: How Afro-Iranian Migrations Redefines the “Aryan Myth”’**

If maps refer to geographies, the transing of cultural histories, and an arrival of migrant bodies, what might it mean to map out race in Iran? The claiming of European ancestry comes from the ‘Aryan Myth’—the idea that Iranians are descendants of Indo-Europeans.¹ “Aryan” comes from the Avestan word ‘*aryānām*’—meaning ‘[the country] of the Aryans.’ Achaemenid king Darius describes himself as of Aryan ancestry—and “Persian” (Ara 2008, 61-65). This ‘divine’ theocratic engagement with linguistics leads to nostalgic idealizations of race and ethnocentric biases²—while unveiling chauvinist attitudes and contemporary zeal on behalf of the Iranian community at large. Due to its geographic proximity to the Caucasus Mountains—a terrain quartering Europe from Asia, nineteenth-century European scholarship loosely defined Iranians as “Caucasian.” Not only was this terminology primarily utilized to separate from non-Aryan people, its alphabetized genealogy unravels Western retellings that are pedaled by sociopolitical interest in the Orient. Mixed genealogies resulting from the Afro-Iranian migrations recenters discussions of fragmented epistemological repertoires of the ‘Aryan Myth’ and *white ethnonationalism*—one that ferments essentialist notions of “otherness” among Afro-Iranians existing after the 30th-century BC Aryan migrations to Iran. 19th-century travelers’ accounts of border crossings from east and northeast Africa highlights displacement present during the slave trade—consider African laborers in the southeastern province of Baluchistan, Iran. I investigate how the scattering of Afro-Iranians—and heritage—into southern Iran repurposes a new cultural perspective and ethnic hybridity made imaginable—while synchronously planting the seeds for racial disparity within diasporic spaces uniformly appropriated by whiteness (Mirzai 2002, 229-232; 2005, 30-32).

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Bio: After receiving a master's degree in women and gender studies at San Francisco State University, I completed a graduate thesis on women's divorce rights in the contemporary Third World. This work emphasized a transnational analysis of women's livelihoods within everyday religious and constitutional apparatuses, while utilizing a sociological, religious, and post-colonial perspective to understand family law since the 1979 revolution. My current academic interests include topics of migrations, education, race relations, and sociocultural practices in the East and the West. Currently, I teach “Introduction to Sociology” and “Sociology of Gender” at the community college level. I plan to pursue a PhD in sociology or anthropology with the incentive of becoming a university professor.

¹ Iranic origins and the Indo-Iranian subcategory stems from the Indo-European migrations to the north of the Caspian Sea from the 35th to the 40th century BC.

² Linguistics state that Aryan was used to describe Indo-Europeans. However, the “myth of Aryan supremacy” resulted in misconstrued definitions of a linguistic idea, one that manifested into racist ideologies and political motives (Ara 2008, 80).

- **Viviane Carvalho da Annuniação (University of Cambridge) – ‘Machado de Assis’s Histories of Science: Diseases, Experiments and Race’**

This paper aims at analysing how the nineteenth century Brazilian novelist Machado de Assis deconstruct the class and racial prejudices of the 19th-century scientific discourses. My hypothesis is that the writer uses anachronic visions of space and time in order to criticise the most important scientific trends of the period: the ‘higienismo’ and the ‘racial science’. In order to do that, I will present a brief overview of the history of science in the country and demonstrate how its later developments created a cross-fertilisation of ideals amongst intellectuals, writers and politicians. I will then scrutinise how Machado de Assis reinvents the figure of the scientist in an exotic location and time, in an attempt to ironise his methodological and moral failures. My partial conclusion is that this literary strategy not only enhances the fictional possibilities of the genre (with fantastic and uncanny elements) but also offers an allegorical and ironic novelistic representation of the intellectual classes. It also provides a new understanding of the frontiers between epistemological and ontological knowledge, since science, through Machado de Assis’s gaze, is racialised and gendered. In other words, it is part of a social structure, which intends to preserve its power and influence, even after great political changes such as the abolition of slavery (1888) and the proclamation of the republic (1889)

Bio: Viviane Carvalho da Annuniação is a PhD student at the Department of Modern Languages and Linguistics at the University of Cambridge. Her PhD research has the objective of analysing and historicizing the nineteenth-century scientific discourses in the novels and short stories of the Brazilian writer Machado de Assis. She is also the author of a book on Northern Irish poetry, *Exile, Home and City: The Poetic Architecture of Belfast* (Humanitas, USP) and articles on the intertextual connections between Brazil, Latin America and Great Britain in Concrete Poetry. Viviane teaches ‘Portuguese for Academic Purposes’ at Cambridge University Language Programme and supervises students of Portuguese for the MML/ CLAS. Her current research interests also include Brazilian literature and science, avant-garde poetry and politics and new methodologies in language learning.

- **Victoria Chang (University of the West Indies) – ‘Re-membering the Past: Memory Work in the Quest for Belonging in Ramabai Espinet’s *The Swinging Bridge*’**

According to Mariam Pirbhai, “Indo-Caribbean women novelists arguably work in tandem with historians in the memorialisation and excavation of women’s narratives, for they not only strive to fill in historical gaps but also to mobilize these stories as models of cultural and feminist agency for present generations” (Pirbhai, 47).

Indo-Trinidadian writer Ramabai Espinet joins this proud tradition of “reconstitution”. Her sole novel, *The Swinging Bridge*, like so many novels by Caribbean writers, places memory at its centre. The protagonist, having confronted her family’s failure to adequately share and record the past, must now “re-member” it through the memories of those who are now present and with the fragments that have remained from this former time.

In her quest, the sites of her childhood village and ancestral home become the places at which memory is excavated and the hidden stories of her maternal ancestors revealed. Their courage and agency, Mona discovers, while belonging to the past, are yet able to resist patriarchal/religious/colonial silencing of female histories to enrich and empower the

present. While traumatic, even shameful memories are brought to the fore, the past becomes something that can be celebrated after it is confronted - enjoyed after it is pieced together and properly mourned. The result is a sense of identity that resists traditional notions of female passivity - an identity rooted in remembering and resulting in the perpetuation of a rich legacy of female artistry, proving that the rewards of memorialization are well worth the labour involved.

Bio: Victoria V. Chang currently holds a BA and MA in Literatures in English from the University of the West Indies, St. Augustine, Trinidad and Tobago. She is currently a full-time, PhD - Literatures in English candidate at that institution. Her core research interests pertain to issues of gender, identity, culture and ethnicity, as well as nationhood. Presently, her thesis focuses on literary representations of female, Indo-Trinidadian identities in the novel form, with added emphasis on the ways in which select fictional characters are constructed in light of, and in response to, historical stereotypes of East Indian women in the Caribbean.

She is a three-time scholarship recipient - having been awarded a National Scholarship from the Government of the Republic of Trinidad and Tobago, an Erasmus Plus scholarship (funded by the European Union) and was one of two Caribbean scholarship recipients of the “Other Universals” project, supported by the Andrew W. Mellon Foundation in the United States.

- **Nathan Chapman (University of the West Indies) – “From Then to Now, Right or Wrong, We are Treated Guilty!” Exploring the “Coloniality of Power” through the Perspectives of “Frame Case” within a “Criminally Labelled Community” in East Trinidad’**

This study explores the Coloniality of Power theory in the everyday policing practices my participants identified in their use of the term ‘Frame Case.’ Frame case is a phenomenon where police officers make a person seem guilty of a crime they have not committed or of a crime more severe than the one committed. The legal terminologies associated with the act comprise tampering with evidence, malicious prosecution, perjury, false arrest and frame-up. Police officers do this by manipulating or inventing criminal evidence, such as planting an illegal item unto a person. The prime targets usually accused and charged with a Frame Case include young black males who reside within and are a part of an oppressed class, locality and ethnicity (Geisha Kowlessar 2013). Frame Case is also a community slang used as a discourse to remind residents within criminally labelled communities of neo-colonial policing practices, thereby allowing them to relate it to their current experiences. More than that, these familiarities are transcultural as they bear striking parallels to the globalised Black Lives Matter movement. As such, this study set out to understand the source of these experiences through historicising the phenomenon. This study collected evidence of these perspectives through conducting fieldwork in a ‘Criminally Labelled Community’ in East Trinidad. Using the single intrinsic case study research design, multiple variation sampling strategy and semi-structured interviews, the researcher established and contextualised a specific data field to utilise in the research. This study sheds light on marginalised localities, pinpointing strategies to bring about a discussion on colonially entangled policing practices, decolonising state institutions and fostering better modern-day police-community relations.

Bio: Mr Nathan Chapman is a doctoral candidate and tutor at the University of the West Indies (UWI). He finds passion in decolonial studies. Mr Chapman excels in Sociology, having placed in the top 10 in the Caribbean regional examinations in 2012 and graduated

with honours and distinction at the undergraduate and postgraduate level.

- **Kofi Enuson (Film & TV Specialist) – ‘Memory, Identity and Meaning: HBO’s *Watchmen* and the Depiction of Transgenerational Trauma’**

My essay examines the artistic depiction of intergenerational trauma in HBO’s *Watchmen*, and analyses how it uses the medium of television to identify and reckon with the psychological legacies of racialised subjugation. The show engages with the themes of memory, personal identity and meaning in order to display the disruptive influence of inherited trauma on the healthy functioning of the human psyche.

Focusing on the cross-generational implications of the extreme suffering caused by racial terrorism, *Watchmen* provides a novel depiction of personal and transgenerational trauma in a lineage of African American superheroes, with the psychological damage inflicted by a singular event of historic racial terrorism serving as the driving force behind the show’s entire narrative. Through Angela Abar’s (Regina King) journey of genealogical self-discovery, the show provides a formally challenging and highly evocative narrative which “display(s) insights into the ways that identity, the unconscious, and remembering are influenced by extreme events”³, even across generations. By introducing a fantastical in-world drug called Nostalgia, which enables Angela to experience her estranged grandfather’s traumatic memories, *Watchmen* provides a way of literalising the process of “abreaction”, or “the re-living of an experience with a view to purging its emotional dross.”⁴ By re-living her grandfather’s experiences of racial terrorism and connecting them with her own, Angela is able to, quite literally, see parts of herself in his story. After witnessing the tragic consequences of her grandfather’s failure to process his own trauma, Angela is forced to admit the traumatic neurosis from which she herself is suffering in her everyday life. Reuniting with her grandfather in the present, she commits to learning how to deal with her trauma in a healthy way, that will prevent her from falling into a similarly self-destructive spiral. Ultimately, the aim of *Watchmen*’s narrative of transgenerational trauma is shown to be similar to that of the practice of depth psychology, whose purpose is ‘not to dwell on the past, but to realise in what ways the past is still active within us, creating patterns, dictating diversions, diminishing freedom of choice’.⁵

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Bio: Kofi Enuson gained his Master’s Degree in Film and Television Studies (with Distinction) from the University of Warwick in December 2020. He graduated from Warwick’s BA in Philosophy and Literature in 2019. He is currently working full time at a London-based Film and TV PR firm while continuing to explore his academic interests, which include black aesthetics in literature, film and television, Japanese cinema, and gender-based and psychoanalytic approaches to film and tv analysis.

- **Victoire Doriane Fossi Djoumessi (University of Salamanca) – ‘Indigenous Studies in the Decolonisation Process: A Cultural Approach to African and**

³ Michelle Balalev, Trauma Studies, p.360.

⁴ <https://en.wiktionary.org/wiki/abreaction>.

⁵ James Hollis, What is Depth Psychology?

Hispanic-American Indigenous Peoples'

This paper aims to show the role of the impact of indigenous studies in the decolonization process of African and Hispanic-American indigenous peoples. In other words, this paper discusses the role of African and Hispanic American culture in the decolonisation of their territories both mentally and socially. The aim of this cultural approach is to show how the social itinerary of these peoples is the same as it was before colonisation, because apart from the fact that a people's culture is influenced by the social circumstances of its environment, the principle of social construction in these different geographical spheres, namely Africa and Hispano-America, has kept its cultural spirit, that of a non-capitalist human construction for social purposes. The cultural panorama of these two parts of the world provides information on the quality of life of these peoples before colonisation and after Western foreign penetrations. Put in this way, it is appropriate for us to question the image that colonisation has brought to these geographical spaces. What are the cultural data of these spaces? What were the objectives of colonisation in these places? How did the culture of these indigenous peoples resist the colonising mission?

Bio: Doctoral student in Social Sciences, line of investigation Anthropology under the direction of Professor Iñigo Gonzalez at the University of Salamanca. Her work focuses on internal colonialism and the process of sustainable social development of indigenous peoples in Mexico. She is a specialist in the gynocentric issue and holds a master's degree in Interdisciplinary Gender Studies (University of Salamanca). She has participated in several national and international congresses in which she has presented various communications, such as: *-The African discourse in Engelbert Mveng's Balafon*, *-Decolonial feminism: between deconstruction and construction of a female consciousness*, *-Effect of men's migration in the spread of pandemic*, *-The return to the Mexicanity as a way to emancipate the Mexican being: an anthropological look at the labyrinth of loneliness (1950) by Octavio Paz*. They are interested in the human development and the mental and physical blooming of the human being.

- **Jean Bernard Evoung Fouda (University of Yaoundé I) – ‘Tiko le Négrillon, un esclave intelligent affranchi’**

Dans son roman *Tiko le néggrillon, aventures d'un esclave à travers l'Afrique*, Constant Améro subvertit les clichés qui semblaient unanimement coller à la peau du personnage esclave dans l'imaginaire africain de la fin du XIXème et le début du XXème siècles. Il projette sur son personnage, une image radieuse qui allie intelligence et force ; ruse et courage, bravoure et témérité. L'objectif de sa démarche, qui s'inscrit dans le cadre des fictions progressistes, est d'inscrire l'esclave dans l'humanité, de militer en faveur de cette catégorie d'homme, de mettre un terme à cette odieuse pratique qui avait alors cours en Afrique, entre Africains eux-mêmes avant de prendre d'autres contours, d'autres couleurs.

Bio: Jean Bernard EVOUNG FOUUDA est enseignant à l'Université de Yaoundé I. Il est titulaire d'un Doctorat/PhD en Littérature française. Ses principaux centres d'intérêt sur le plan de la recherche sont : la littérature de l'esclavage, la littérature coloniale et la littérature post-coloniale. Il est auteur d'un Essai, *Le choc des civilisations dans le roman colonial français du XXème siècle*, publié à Connaissances et Savoirs en France et de nombreux articles.

- **Roberto Interdonato (Ca' Foscari University Venice) – ‘Looking for some lightness. Enslavement, Martyrdom, and J. S. Bach's “St Matthew Passion” in Alice Rohrwacher's *Happy as Lazzaro***

The character of Lazzaro in Alice Rohrwacher's acclaimed *Lazzaro felice* (*Happy as Lazzaro*, 2018) is the emblem of a subjected subject, sentenced to enslavement and to a

martyr's death. Aim of the present study is to consider this Rohrwacherian mythical and mystical figure on the one hand as the reflection of a suffering part of humanity, beaten by wicked mechanisms of power and hierarchy, and on the other as a model of virtue and happiness for posterity. Within this framework, new light will be shed on the director's history understanding, on the (political) convergences between *Lazzaro felice* and her other works, and on the signification of the intermedial references in the film.

Bio: Roberto Interdonato holds a first-class master's degree in European, American and Postcolonial Language and Literature from Ca' Foscari University of Venice and a bachelor honours degree in English, German and Russian Studies from the University of Messina. He was an international student at the Eberhard Karls University of Tübingen in the frame of the Erasmus+ Programme. He has worked first as an intern and then as a freelance worker at the German Centre for Venetian Studies and is currently a member of the European Association for the Study of Literature, Culture, and Environment, as well as the Postcolonial Studies Association and the Internationale Heiner Müller Gesellschaft.

- **Ying Liu (The University of Warwick) – ‘An Ethics of Care in Human-Dog Companionship: A Silver Lining in Various Kinds of Enslavement in Human-Dog Relationships in Yulin China’**

Power dynamics between humans and animals have been a serious concern in human-animal studies (Cudworth and Hobden, 2018). Out of anthropocentrism, exploitations of non-human animals had long been ignored. Recently, more studies revealed the difficult enslaved lives of non-human animals utilised for different purposes: farm animals, game animals, zoo animals, etc. Tuan's famous book *Dominance and Affection* has also analysed how cruelty and dominance are disguised by affection in pet keeping relationships. Foucault predicted a modern discipline society where the governmentality upon lives is infiltrating into every aspect of our lives that are disciplined by the governments (1988). In this paper, I argue that a 'disciplinary enslavement' of dogs is becoming a more widespread phenomenon in China under the development of technologies, pet industry and social media. This type of enslavement is replacing other more traditional types of oppression upon dogs, such as using dogs for guarding, hunting, and as food. Through an 11-month ethnography in Yulin, China, where an annual dog meat festival is held, I studied various types of human-dog relationships in Yulin sociologically. Power and oppression express different characteristics in humans' different types of relationships with dogs and the widely advocated 'responsibility discourse' for pet dogs as urban life companions is to a large extent a disguised 'disciplinary enslavement' of dogs, which produces harms to dogs in a new and unique way. However, this research also found an ethics of care emerging from some of the pet dog keeping practices, in which humans regard dogs as moral ends and subjects. This paper shows that this ethics of care works as a silver-lining in human-dog companionship as it balances the power relationships between the two parties and provides a more meaningful relationship for both parties.

Bio: Ying Liu is a PhD candidate at Woman and Gender Studies, Sociology, University of Warwick. Her PhD studies is on the relationship between people and dogs in Yulin, China under the influence of Yulin Dog Meat Festival. Her research interests include the ethics of care, human-animal relationship, cultural globalisation, multiculturalism and feminism. Her email address is Y.liu.10@warwick.ac.uk.

- **Asmaa Meftah (University of Exeter) – ‘Blood, and Olive Oil: Uprooting Trees in Palestine’**

Since 1948, Palestinian writers have investigated the relationship between colonial rule and

the environment in their literary works, revealing the risk imposed by continued colonial oppression. The establishment of Israel did not only result in human subjugation and casualties, but it has created environmental disasters as well. This section will cover the direct and indirect acts of uprooting Palestinian trees and remapping Palestinian landscapes by both the Israeli State and the Jewish settlers. The bulldozing of trees and the olive trees, in particular, has caused enormous losses for the farmers in many ways. In addition to the decline of the Palestinian economy, the uprooting of trees also impacts the Palestinian culture, as the olive tree is a major part of the Palestinian identity, and this environmental violence is seen as a way of dominating the Palestinians and suppressing their voices.

Throughout the analysis of Mahmoud Darwish's literary works, this presentation will investigate the role of the Israeli colonizer/settler in enslaving the environment. It will also address questions such as: how exploiting the land leads to the destruction and the uprooting of olive trees? and in what way is Palestine considered as a landscape of environmental justice?

Bio: Asmaa MEFTAH is currently a third-year PhD student at the University of Exeter, UK. She is a member of both ASLE and ASLE-UKI. She is taking up this conference as a golden opportunity to meet the scholars who are interested in the study of Ecocriticism in Arabic literature. She would like to follow Cheryll Glotfelty's steps and create a principle professional association for Arabic studies of ecocriticism and environmental humanities (ASLE Arabs). If anyone is interested in this project please don't hesitate to contact me in am1093@exeter.ac.uk.

- **Ana Cristina Mendes (University of Lisbon) – 'Victoria, Imperial Shutters and the Plantationocene'**

This presentation deploys the concept of the plantationocene, the collusion between environmental change, colonialism, capitalism, and enduring racial hierarchies and wealth inequalities (Moore et al. 2019), and Ariella Azoulay's idea of 'potential history' (2019) to analyze *Hinterland* (2013) by the Scottish Guyanese artist Hew Locke. In particular, the presentation aims to examine the forging of a visible link as 'potential history' that connects the Dutch and British colonization of Guyana and present-day resource exploitation by finance capital of the country's arable lands for monoculture oil palm plantations. Locke mines a photographic representation of the marble statue of Queen Victoria that remains, despite continued protests, outside the law courts in Georgetown, Guyana, to trace a continuity between histories of plunder, resource extraction, deforestation, and other forms of violence towards Indigenous subjects (as enslavement and/or indentured labour, forced migration, and eviction). The artwork is composed of an acrylic painting on a chromogenic print of a photograph of the statue of Victoria painted over in strong, tropical colours. The C-print is superimposed with otherworldly images of colonial subjects, possibly indentured workers from India to work on the sugarcane plantations of British Guyana, members of the Amerindian communities, spectral sources of Indigenous knowledge, skeletons singing and banging their drums on the ground, and a figure playing the flute, hovering right over Victoria. These figures are difficult to discern, but they are there nevertheless in the landscape. If the photographic representation of the statue of Victoria stabilizes the imperial landscape and the camera shutter freezes imperial values in it (Azoulay 2019), this is destabilized by Locke's superimposing of spectral figures and a plantation of oil palm trees into Georgetown's neo-imperial landscape.

Bio: Ana Cristina Mendes is an Associate Professor in English Studies at the School of Arts and Humanities, University of Lisbon. She uses cultural and postcolonial studies to examine

literary and screen texts (in particular, intermedia adaptations) as venues for resistant knowledge formations to expand upon theories of epistemic injustice. Her research interests are visual culture, postcolonial theory, adaptation studies, and Victorian afterlives (specifically, the global/postcolonial dimensions of Victorianism and its fandoms, and extractive economies).

- **Jeana Moody (Prague College) – ‘Animation and subjugation in N. K. Jemisin’s *Broken Earth* Series’**

This presentation will explore the connections between the social constructions of dehumanization, enslavement, and animacy in N.K. Jemisin’s *Broken Earth* series. Following the three main characters on their journey of reclamation and reorientation in a world in which they are racialized and ostracized for the abilities, Jemisin integrates subjugation and discrimination based on racialization, gender, sexuality and (dis)ability into a magical world where humans are split in two. This series reimagines hierarchies of life and concepts of animacy (and ultimately, humanity) through metaphorical and literal connections of immobility and stone.

In pairing this series with concepts from Mel Chen’s *Animacies: Biopolitics, Racial Mattering*, de- or over-animation and dehumanization can be seen to take a direct role in the creation of racialization and subjugation. Chen says, “It seems that animacy and its affects are mediated not by whether you are a [thing, human or animal] but by... how dynamic you are perceived to be.” In this trilogy, the characters grapple with the deeply difficult question of whether life as a slave is any life at all. Chains are brutally created and painfully broken, and this story of enslavement ultimately challenges western ideas of what counts as life by crippling our conceptions of aliveness altogether

Bio: Jeana Moody holds a master’s degree in Women, Gender and Sexuality Studies from Oregon State University and works as an associate lecturer at Prague College in Prague, Czechia. She is an independent scholar, workshop facilitator and lecturer. Her forthcoming publication titled “The Animation of Stone: An Affective Queer Crip Reading of N. K. Jemisin’s *Broken Earth* Series” will be published by Veron Press’s *Representations of Disability in Science Fiction* soon.

- **Adnan Naqvi (The University of Warwick/Oxford) – ‘Foucault and Fanon: Post-colonial Futures’**

In this essay I shall take the opportunity to discuss the potential dialogue that can exist between Frantz Fanon and Michel Foucault. While Fanon has often been understood as heavily indebted to Marxist humanism, a perspective that Foucault forcefully distinguishes himself from, I contend that Foucault’s work has the potential to help facilitate a reinterpretation of Fanon’s writing for our present. Given the failures of many postcolonial nations to eradicate the subjugation that were at play in the colony, I tentatively see this project as a means to contemplate Fanon’s legacy through the eyes of a philosopher whose work also revolved around the question of ‘what to do’ for the silenced and oppressed. A key area of discussion shall be drawing out some of the Hegelian and humanist influences that scholars have understood Fanon’s notion of freedom through and showing that rather we should interpret this concept through a post-structural lens - as a situated practise of freedom, a concept that can be elucidated through Foucault’s later work. Not only do I see this as a more consistent Fanon but also an account that provides us a concept of freedom that can help us today in understanding how to move beyond the dynamics of oppression and subjugation that emerged through the practise of colonialism.

Bio: I am a Warwick Philosophy graduate, incoming student on the Modern South Asian Studies course at Oxford. Currently testing and assessing the relationship between postcolonial theory and post - structuralism, focusing on the battleground between freedom and subjection. Keen interest in postcolonial identities, the routes upon which they have travelled and its implications for nationalistic and ethnocentric conceptions of culture. Passionate about understanding and reintegrating the voices of those who have been dismissed from historical narratives. Philosophical work focusing on Foucault, Fanon and Hegel. Broader ideas inspired by the likes of Homi Bhaba, Stuart Hall, Paul Gilroy.

• **Umar Nizarudeen (Independent Researcher & Poet) – ‘Unifying Experience: Recovering Subaltern Histories’**

*“Invisible are the traces of my race
Innumerable are the tales of races.”*

--Poykayil Appachan (Tr: Chandramohan S)

Politics is the realm where everybody becomes visible to everyone else, according to the French theorist Jacques Ranciere. Poykayil Appachan in fin-de-siecle Kerala, wrote about the slave castes that, ‘invisible are the letters of my people’. The subaltern couldn’t be seen. The question is not ‘Can the Subaltern Speak?’ as formulated by Spivak, or the counter query ‘Can the bourgeois listen?’, but rather as Gopal Guru observed ‘Can the subaltern articulate a universal position?’ in a world that is fragmented between conflicting subalternities, such a position is rare. Can the Dalit speak for everyone? He/she is seldom allowed in the vernacular tongues. The past is refilled with what was lacking in it, namely agency of articulation. The wheel of history has meanwhile replaced Sanskrit in India with English. The Slovenian philosopher Žižek opines in typical Hegelian fashion that it is the future that is fixed and unalterable, the past can always be changed. This involves absence. If substance ‘a’ was missing from my childhood, then I can always reimagine it as being missing in quantity/quality ‘b’. Thus the past can be made amenable to change. In the subaltern context, that substance ‘a’ was freedom, and the visibility, protection, voice, gesture, movement and everything else that it offered the free humans. But that very same past can be reimaged as lacking in ‘English’ as in universal linguistic articulation. This can be retrospectively remedied epistemologically. English is epistemologically open and available unlike Indic languages that were epistemologically closed. Thus an entire language, English, becomes a mythology. In English, mythical Dalit pasts, and its unified experiential realm are recovered.

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Bio: Umar Nizarudeen is with the University of Calicut, India. He has a PhD in Bhakti Studies from the Centre for English Studies in JNU, New Delhi. His poems and articles have been published in Vayavya, Muse India, Culture Cafe Journal of the British Library, The Hindu, The New Indian Express, The Bombay Review, The Madras Courier, FemAsia, Sabrang India, India Gazette London, Ibex Press Year's Best Selection, and also broadcast by the All India Radio.

- **Lawi Sultan Njeremani (Member, ISA-International Sociological Association) – ‘Political Ethics of Enslavement and Subjugation’**

When the subject of slavery is broached, many visualize the Trans-Atlantic slave trade era with Europe, North America and the West African coast being the focal points. Scholars and historians have paid little attention to the slave trade on the East African coast where the key players were the Omani Arabs, the Turks and the Portuguese. While the British historical narrative claimed that this slavery was indigenous, ancient, and the result of Arab exploitation, its intensification was in fact a result of Atlantic abolition. The fact is that the French and British simply moved their slave trading activities into the Indian Ocean when abolition impacted in the Atlantic. The Portuguese landed on the East African coast as a stop-over to Goa and would later play a part in what Sir Charles Elliot (Commissioner of British East Africa, later the title changed to Governor of Kenya 1900-1904 and later British Ambassador to Japan 1919-1925) characterized as the ‘City of War’ from the early 16th Century through to the late 19th Century. The Empire of Oman had stretched from the current Capital, Muscat to Mozambique and the monarchy was founded on clan culture which provided the basis of appointed Governors (*Walis*) on the East African coast and the establishment of an Omani Sultanate on the island of Zanzibar where the largest slave market on the East African coast was situated. This led to subjugation of the local populations through slave raids, forced displacements and tributes to the Sultan and the appointed Governors (*Walis*).

The Portuguese suzerainty in Mombasa lasted 105 years from 1593 and was followed by 165-years rule by the *Walis* under the Sultanate of Oman/Zanzibar. The land ownership questions among the Kenyan coastal tribes, mainly comprised of the *Mijikenda* (nine tribes) can be traced to that period where Rulers could lay claim to vast tracts of land by proclamation. The same Rulers also provided enslaved people or facilitated slave trade to merchants from among the local tribes and other mainland tribes from as far as the Congo, to be sold at the slave market at Stone town in Zanzibar. Stigma plays a big role in the denial of slavery by the descendants of the local populations due to the socio-cultural construct of Classicism.

Bio: Lawi Sultan Njeremani, is a Member of the International Sociological Association (ISA) and of the Association’s Research Committee on Social Movements, Collective Action and Social Change (RC48). He has a background in communication media, management and project consulting. He has also served as a volunteer in various leadership roles in the largest service clubs including: Rotary Club, Lions Club and United Way. His interests lie in the study of history and sociology and their application in contemporary society. He is currently writing his autobiography.

- **Stella M. Ramírez Rodríguez, Virginia M. Burnett Disdier and Michael Y. Cortés Bernard (University of Puerto Rico) – ‘An Initial Analysis on Black History, Enslavement, and Higher Education in Puerto Rico’**

Puerto Rico has a conflicted history with its Black heritage. The myth that Puerto Ricans do not have “a defined race,” but rather are the fruit of “*tres razas*,” three races, has led to a significant erasure of Afro Boricua history. Despite the important contributions made by the Afro Boricua community, Black history is often a footnote in the island’s primary educational system. Often, the history of Puerto Rico’s Black community is limited to slavery, which in turn is solely discussed as an economic model and nothing more. This has not improved despite numerous complaints and proposals made over the course of several decades.

Sadly, the treatment of Black history in higher education is much the same. Most universities do not offer history of Puerto Rico courses as an institutional requirement, much less Black history of Puerto Rico. Literature curriculums rarely include works by Black Puerto Ricans, despite the significant amount of local and Diasporic works available in both languages. Within the past decade, several attempts have been made to provide continued education to teachers and administrators so that they may integrate *Afrodescendencia* into their classrooms, but nothing has been done at an official curriculum level. These papers seek to explore the extent to which public and private institutions have integrated Puerto Rican and Black history into their curricula, as well as explore the reasons behind what has happened. Likewise, it seeks to analyze the consequences of this historic erasure across the Puerto Rican cultural legacy in the past and present.

Bios: Stella M. Ramírez Rodríguez earned her Master of Arts in English Education in the Department of English at the University of Puerto Rico, Mayagüez Campus. She is currently pursuing her doctorate at the University of Puerto Rico, Río Piedras Campus. Her academic work explores the supernatural, folklore, and necropolitics within Boricua and Latino communities. Outside of academia, she can be found working within the animal welfare community as a humane educator, volunteer, and coordinator for large-scale spay/neuter events, including Spayathon.

Virginia M. Burnett Disdier has a BA in English Literature from the University of Puerto Rico in Río Piedras. She earned her MA in Applied Linguistics at the University of Birmingham, UK. She is currently a PhD student. Her academic interests range from the reception of Shakespeare in the Caribbean to teaching literature. She currently works as a high school English teacher and as an instructor at the University of Puerto Rico in Bayamón.

Michael Y. Cortés Bernard earned his Master of Arts in Literature in the Department of English at the University of Puerto Rico, Río Piedras Campus, where he is currently pursuing his doctorate. His academic work explores both the lyrical and rhythmical compositions of Caribbean and Latino artists. Outside of academic affairs, he can be found restlessly assisting public school students from lower socio-economic backgrounds and encouraging them to aspire to a college level education.

- **Hannah Regis (University of the West Indies) – ‘Indigenous Healing Folkways in the Selected Fictions of Wilson Harris’**

This paper interrogates the processes through which violent relationships between peoples and classes, perpetuated by capitalist enterprises and slavery, have informed Caribbean and South American societies. It focuses on the specific vulnerabilities of ecological degradation, starvation and extinction, which confront Indigenous communities as delineated by the Guyanese writer, Wilson Harris in his Amerindian narratives, "The Laughter of the Wapishanas" (1974) and "The Age of Kaie" (1974) and the complex recourses to healing interventions. In these selected fictions, Harris re-conceives the invisible and wounded psyches of modern, indigenous people groups who are seduced by materialism and rendered as cultural orphans. In the short-story, "The Laughter of the Wapishanas", Harris engages a spatializing of artistic creation in which the protagonist ruminates an inchoate universe to search out the elixir of life (laughter and ancient rituals) for her tribe. Genesis arises out of the cinders or skeleton of existence that are represented by images of "acidic rainfall," "evolutionary ladders" and ancestral magic. Through strategies of the mythic imagination, perspectival shifts and embodiment the narrator perceives traces of life in this apparent sterile landscape. Landscape and words communicate a very personal

and cosmic interpretation of Amerindian myths. Similarly, in "The Age of Kaie", fragments of Amerindian lore intersect with present communities in the wake of environmental and human devastation to inform modalities of cultural affirmation. It is through an engagement with Indigenous mythic tropes, with its emphasis on cross-cultural connections and ceremonies that Harris assembles multivalent, cultural folkways of knowing and being with the power to invigorate and instruct on new ways to be human.

Bio: Hannah Regis is Associate Lecturer at the University of the West Indies, St Augustine. Her primary focus of teaching, research and publication has been on Caribbean Spectrality, Indigenous Studies, Postcolonial Criticism and pedagogical approaches to literary and popular discourses. She has published widely and her most recent articles are found in *Caribbean Quarterly*, *Journal of West Indian Literature*, *eTropic* and *Tout Moun: Caribbean Journal of Cultural Studies*.

- **Edder Tapia Vidal (Benemérita Universidad Autónoma de Puebla) – ‘Cuban Costumbrismo, Racism and Abolitionism in Cirilo Villaverde’s *Cecilia Valdés*’**

The ideological manifestation that the Cuban writer Cirilo Villaverde captures in *Cecilia Valdés* (1879) reveals, in addition to his aesthetic intentions, the anti-colonialist position of the nation project traced in his literary work; the reason why this novel has been called the prototype of the “anti-slavery romanticism” genre. This dimension is connected with the double aesthetic affiliation of the novel, which, although it follows romantic trajectories in its beginnings, drifts towards a social realism that reveals anti-colonialist, abolitionist, and even pro-independence positions.

Although Villaverde completed the work during his exile in New York, there is a first draft of the novel published in 1839. The first version traces the existence of "Cuban" society with unjust moral norms, economic classes, and social mobility. The author describes the traditions, manners, and classes, all subject to prejudices and priorities in line with the transformist philosophies of the nineteenth century. However, the ideas allusive to the citizens' rights, the horrors of slavery, and what is related to "the free man" —wrote in the final version— come from the Villaverde's exile.

This presentation explores the literary representation of the social roles delegated to Cuban enslaved people and the systematization of the power relations exercised against it. Thus, the role of the inceptive bourgeoisie and Creole intellectuals in the national development process, consolidated in 1898 with the Independence of Cuba, is analyzed. On the other hand, the symbolism of the paradisiac and fertile Cuban territory stands in contrast with the horrible characterization of slavery.

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Bio: Bachelor of Arts in Latin American Literature from the Universidad Autónoma Metropolitana (México). Candidate for a Master Degree in Latin American Literature (Benemérita Universidad Autónoma de Puebla, México). My areas of interest are Latin American literature of the 19th and 20th centuries, narratology, the role of the counterculture in literary representations, and the intermediality between music and literature. My publications address oral manifestations in Mexican literature, the reinterpretation of North American rock music in the Mexican "refrito" and the initial reception of the work of Parménides García Saldaña. In the text "Arreola filmico", published in the book *Juan José Arreola. Las mil y una invenciones*, I rescued, along with Tzara Vargas, the cinematographic scripts written by Juan José Arreola. I am currently co-editing with Luz Elena Zamudio the book *Para deletrear a los tres Enríques. La estafeta poética en la familia González*, which studies one of the most relevant families of Mexican writers of the 20th century: Enrique González Martínez, Enrique González Rojo, and Enrique González Rojo Arthur. I am now working on the significance of popular music in the literary work of the Mexican writer Parménides García Saldaña. This transdisciplinary research represents the first step to know the scope of music, the counterculture, and the political position translated into a literary language.

- **Stéphanie Melyon-Reinette (Université des Antilles) – ‘Encre, Sueur, Salive et Sang/Kepone’ (Performance Diptych)**

Kepone Dust is the first part of a performance triptych, at the crossroads between choreography, performance, experimentation. This triptych deals with a contemporary trauma: the pollution and poisoning of the soils and bodies with Chordecone pesticide in Guadeloupe. 700 years of contamination and aftermaths on the ecosystems, organisms, bodies and minds still unknown, but foreseen. Cancers and other pathologies are forerunners. Kepone Dust — first part of the triptych — is an environmental performance broaching the passage of the black body from sugar to kepone (chlordecone). Implicitly, it is about reflecting about the experiences of the bodies, and bringing the viewer to question the enslavement and its aftermaths. At the issue of the performance, a conversation is possible to deconstruct the topics tackled.

Bio: Stéphanie Melyon-Reinette is a sociologist (PhD in American Civilization). Her research is axed on the concepts of diaspora, integration strategies, empowerment, Women, Feminism/Womanism, Sexuality, Caribbean history and Memory, Black dances and music, Black Body and Performance. She is a poetess (Nèfta poetry), poetess, performer and choreographer as well. Her dance company ANAMNESIS-K was founded in 2016. She created, launched and ran the Cri de Femmes Festival in France and French-speaking territories for 10 years. <https://univ-antilles.academia.edu/StephanieMelyonReinette/>

Live Presentations Abstracts & Speakers Bios:

Thursday 24th June Live Session via Zoom

Concurrent Panels I-II

Panel I – *Space, Place & Race: Global Histories & Articulations of “Slavery”*

- **Ben Richardson and Jessica Nyassa (The University of Warwick) – ‘Imperial Leamington: Transatlantic Slavery and the Making of an English Spa Town’**

When the statue of Edward Colston was dragged off its plinth in the centre of Bristol and dumped into the harbour, it provided a vivid reminder of how the history of transatlantic slavery is written into the built environment. This was part of a wider challenge to the public glorification of British imperialism, evident in a number of mercantile cities including Liverpool, London, Glasgow and Edinburgh. On first impressions, the regal spa town of Leamington in Warwickshire might seem a world away from the wealth generated through colonial extraction. There are no obvious connections to imperialism in the town’s history and, unlike Bristol, no homages to slave-trading at the centre of civic life. In this presentation we offer an alternative reading, identifying a number of ways in which transatlantic slavery ‘took place’ in Leamington and outlining the possibilities of using localised study to recast some of the interpretations, and silences, that surround the British empire today.

Bios: Ben Richardson is a Reader in the Department of Politics and International Studies (PAIS) at the University of Warwick. Jessica Nyassa is an Undergraduate in the Department of History at the University of Warwick. This presentation stems from Ben’s involvement in the Colonial Hangover widening participation project and Jessica’s role as research assistant at the Leamington Spa Art Gallery and Museum.

- **Daniele Nunziata (The University of Oxford) – ‘Slavery in Colonial Cyprus: Imperialism, Race, and Gender on the Boundary of the British and Ottoman Empires’**

The island of Cyprus came under British colonial rule in 1878. Only a few decades earlier, the British government passed the Slavery Abolition Act (1833), outlawing its practice. In effect, however, its enactment was gradual and often interpreted subjectively by local governing bodies of the empire. In the case of Cyprus, for instance, the terms of the Convention agreeing to British *de facto* sovereignty stipulated the *de jure* continuance of the island as property of the Ottoman Empire. This led to it becoming a liminal grey-area between the two imperial systems, one Christian and the other Muslim, allowing for ambiguity as to whether British abolitionist laws applied. This paper will investigate this aspect of Cypriot history through a close-reading of texts from this period to demonstrate: (1) how enslavement and race were understood in colonial Cyprus in forms which continued until its independence (1960), and (2) the implications of this rarely-studied part of the history of modern slavery as it pertains to this Middle-Eastern island and to other parts of the world. During the centuries of Ottoman rule, the ruling classes practiced slavery through the forced movement of peoples from across the Mediterranean and sub-Saharan Africa. After 1878, British authorities covertly allowed the practice to continue in high-ranking homes out of fear of offending the Ottoman Porte. This led to parliamentary debates in the House of Lords about the nature of slavery on the island and whether legal

parameters introduced in India should be repeated in Cyprus. They also considered the Contagious Diseases (Women's) Act, demonstrating concerns about the connections between slavery, race, gender, and sexuality, all of which have ramifications for the succeeding century.

Bio: Dr Daniele Nunziata is a Lecturer in English Literature at the University of Oxford where he primarily teaches at St Anne's College. He specialises in writing from the Mediterranean and Middle East with a focus on refugee and diasporic literatures. He is the author of *Colonial and Postcolonial Cyprus: Empire, Nationalism, and Sectarianism* (Palgrave Macmillan, 2020). His other research on postcolonial literature and theory has been published in *PMLA*, the *Journal of Postcolonial Writing*, and the *Studies in World Literature* book series. He also writes on postcolonial literature for *Great Writers Inspire*.

- **Giorgia Alù (The University of Sydney) – “The nearest thing to a hell”: Mining and Slavery in Italy’**

This paper discusses how, at the end of the nineteenth century, the living conditions of sulphur miners in Sicily were frequently documented by commentators who used slavery conditions as terms of reference. By looking at examples of British, American as well as Italian written accounts and visual representations of the Sicilian sulphur miners, we can argue that there is a rhetorical inclination to the humanistic stances taken by writers and intellectuals against labour in the Sicilian mines, and in their accounts of it. Empathetic and condemnatory narratives attempted to reconfigure the misery and distress of the miners in relation to diverse perceptions of slavery. Yet these narratives were the consequence of a blind spot in the historical and economic inheritance of forms of exploitation and imperial practices, as well as being projections of particular cultural and political tensions. The paper aims to reconsider the miners within global perspectives wherein discourses of labour and subjection are considered to be a consequence of a shared modernity and an interdependent conjunction between local, national, and international forces.

Bio: Giorgia Alù is Associate Professor in Italian Studies, at the University of Sydney. She has published extensively on travel writing, women's writing, photography in Italian culture and on the relationship between photography and writing. Her publications include the co-edited volume *Enlightening Encounters: Photography in Italian Literature* (University of Toronto Press, 2015) and her monograph *Journeys Exposed: Women's Writing, Photography and Mobility* (Routledge, 2019). She is currently working on a project that explores how photographs together with other texts can evoke ethical considerations and emotional evaluation on particular situations of confinement, subjection and upheaval.

Panel II – *Subjected Corporealities*

- **Natasha Margaret-Victoria Bynoe (University of Gambia) – ‘Enslaved Spaces: An Examination of Saakpuli Sites in Northern Ghana and the Cage in Barbados’**

Within in the black Atlantic are a number of unspoken, and unrecognized spaces that were utilized for various functions. Saakpuli was a large community that participated in the slave trade and the cage in Barbados was a holding pen for runaways, criminals, and newly arrived captives. Their activities contributed to the exploitation of blacks for the benefit of the enslaver both in Africa and the new world.

The amalgamation of narratives from both sides of the black Atlantic, shows a route filled with unimaginable horrors and triumphs: from the capture to enslavement. A site on the indigenous slave route in Northern Ghana, Saakpuli sites were utilized for the purpose of encampment and the trafficking of African bodies. On the island of Barbados which was the first port of call for the West Indies, the cage was located in the heart of the port city of Bridgetown. The cage was constructed as a site to detain African bodies that were commodities.

Saakpuli as it stands today and its oral histories are a repository of in-depth information. However, the history of the cage highlights a number of similarities and contrasts. Both were apart of an institutionalized system of slavery, yet their mechanism differed. In West Africa the African was a product for sale, but in Barbados the African was property used for its labor. Therefore, the dynamics of the various mechanism and the functionality of each mechanism differed, but the outcome the same: That the enslaver possessed the power over the subject.

Bio: Ms. Bynoe has worked on many projects that researched the lives of the enslaved in the Caribbean for the University of the West Indies and various government agencies. As of January 2020, Ms. Bynoe was appointed the C.E.O of a newly formed non-profit organization The African Diaspora Institute of Cultural Exchange and Historical Research also known as C.E.H.R. “We are an Institute that connects the mosaic of cultures of the Black Atlantic through cultural and educational exchanges and research.” Her current research explores the spaces in West Africa used for human captivity.

As of May of 2018, Ms. Natasha Bynoe traveled to Ghana and Burkina Faso to record the various narratives passed down generations of the Trans-Atlantic slave trade and slave raids that happened well into the first quarter of the 20th-century stories that were told at the various areas of capture, punishment, and places used for markets to buy and sell human capital. Most importantly, the stories of rescue, escapees, and those left behind to form new ethno-societies are stories rarely heard.

Ms. Bynoe is an extremely proud alumnus of the University of the West Indies, Cave Hill Barbados. She has a B.A (Hon) and M.A in History. Currently, she is an adjunct lecturer at The University of Gambia and is project manager for Enslavedspaces.org

- **Hanan Jasim Khammas (Universitat Autònoma de Barcelona) – ‘The Man on Leash: Corporeality before and after Abu Ghraib’**

In one of her late pieces, ‘Regarding the Torture of Others’, Susan Sontag wrote that “it now seems probable that the defining association of people everywhere with the war that the United States launched pre-emptively in Iraq last year will be photographs of the torture of Iraqi prisoners by Americans in the most infamous of Saddam Hussein's prisons, Abu

Ghraib.” As she affirms that “the horror of what is shown in the photographs cannot be separated from the horror that the photographs were taken”, her major critique was that the public opinion was more concerned with “[t]his damage -- to our reputation, our image, our success as the lone superpower”, and not with the damage implied to the prisoners and to the viewers of these photographs. This paper aspires to present a response to Sontag’s call by shifting the inquiry from ‘this damage -- to our reputation, our image’ to the impact these photographs caused to the Iraqi frame of cultural and perceptual signification. For this purpose, this paper examines the cultural signs of corporeality and enslavement in the semiosphere – as defined by Yuri Lotman (1922-1993) – of the *status quo*, and their relations to the bodies staged in the photographs of Abu Ghraib, relying simultaneously on Judith Butler’s (1956-) views on framing perception and recognition, articulated in *Frames of War* (2009).

Bio: Hanan Jasim Khammas is a PhD candidate in literary theory and comparative literature (UAB), working on the representation of the body in contemporary Iraqi fiction. Adjunct Lecturer of Arabic and contemporary Arabic literature at UAB, Contemporary Arabic Studies. Member of research project Gender(s), Language(s) in Contemporary Arabness. Visiting researcher at CCL Goldsmiths University of London. Junior editor at *Revista Banipal*, Spanish edition of *Banipal*.

- **Stéphanie Melyon-Reinette (Université des Antilles) – ‘Départementalisés: Dissecting Genocide and Internalized Contemporary Subjections in 20th-century Guadeloupe’**

Subjection is so insidious its subtlest manifestations are undetectable. A postcolonial society, by essence unborn to its genuine values, is inseminated with colonial representations that affect imaginaries, visions and perspectives. Currently, the francophone literature about enslavement and subjection focuses mainly on the Triangular Trade, the plantation and colonizations. The twentieth century is just being tackled by scholars, and oftentimes in reverberation of the social matters highlighted in the former — and yet actual — superseding « home » land. In Guadeloupe’s case, metropolitan France is the culprit in perpetuating colonial reflexes in a population attempting at freeing themselves, by leading them to believe that freedom and emancipation — spirits, souls and minds encompassed — had already been reached, achieved and fully embodied. The uneffectiveness of emancipation is a truism which calls for an analysis of the strategies developed throughout the last century from 1946 *Départementalisation* of the French Overseas Territories — among which Guadeloupe — to nowadays. Being « départementalisés », becoming a part of France parcelled out the identities and imaginaries: This is an internal/ized Genocide, a phagocytizing process tearing the self apart. The Departmentalized is compartmentalized. Here will be tackled Aimé Césaire’s *Génocide Rampant* (groveling genocide), the Kepone-poisoning scandal, the nationalist movements, marronnage, and many emancipatory strategies ingrained within the French assimilatory systemic and controversial apparatus, elaborating that subjection has been an unbroken cycle so far.

Bio: Stéphanie Melyon-Reinette is a sociologist (PhD in American Civilization). Her research is axed on the concepts of diaspora, integration strategies, empowerment, Women, Feminism/Womanism, Sexuality, Caribbean history and Memory, Black dances and music, Black Body and Performance. She is a poetess (Nèfta poetry), poetess, performer and choreographer as well. Her dance company ANAMNESIS-K was founded in 2016. She created, launched and ran the Cri de Femmes Festival in France and French-speaking territories for 10 years. <https://univ-antilles.academia.edu/StephanieMelyonReinette/>

Concurrent Panels III-IV

Panel III: “Racialised” (Post-)Colonial American Fictions

- Savannah DiGregorio (Vanderbilt University) – ‘Racial Capital and the Nonhuman in Edgar Allan Poe’s *The Narrative of Arthur Gordon Pym*’

This essay looks to Edgar Allan Poe’s *The Narrative of Arthur Gordon Pym* to examine the interspecies nature of colonialism and racial capital. The adventure narrative, which follows Pym on a tumultuous journey to the South Pole, repurposes the genre of natural history into an expression of the southern gothic and the racial grotesque in a way that extends the border of species. *Pym* thus reflects the entanglement of the nonhuman within American antebellum racial anxieties, as well as the nation’s relationship to the trans-Atlantic slave trade. The nonhuman within racial capital opens up new ways of thinking about *Pym*’s steam-whale ships, as well as whaling’s connection to Atlantic slavery. To be sure, whale ships are curiously ubiquitous in the narrative while slavery remains nearly absent. Critics, such as John T. Matthews, have rightfully pointed to the work’s southern subtext, including its subtle gestures to slavery through references to major slave ports like Liverpool, cotton, sugar plantations, and the presence of a “negro girl” within the footnotes, belonging to the Polly’s captain. Scholars, however, have remained relatively silent on whaling. Yet whale ships were inextricably bound to the institution of slavery. The *Diamond* (1798) and the *Mary* (1806), for example, doubled as both whaling and slave vessels. Whale light was a necessity for sugar plantations and spermaceti was traded for enslaved peoples. *Pym*’s many depictions of whalers and oil thus make the nonhuman figuratively surrogate for the enslaved at the same time it centralizes Nantucket’s whaling industry within the trans-Atlantic slave trade. Indeed, the only species of whale mentioned in the text is the Black Whale. In sum, by considering the novel’s overlapping processes of racialization and violence, I hope to not only contribute to a growing group of scholars working to bridge the gap between critical race studies and critical animal studies, but to show that racial and animal capital are mutually informing industries built upon constitutive constructions of identity.

Bio: Savannah DiGregorio is currently pursuing her PhD in English at Vanderbilt University. Her research falls within the environmental humanities, with a special focus on critical race studies, critical animal studies, and the global South.

- Sezgi Öztıp Haner (Dumlupınar University) – ‘The Blind Spot: Erotic Politics and the Celebration of Eroticized Native Bodies in Leslie Marmon Silko’s *Gardens in the Dunes*’

Against negative portrayals of Native people formulated by American popular culture that continue to be widespread in the colonial mentality, Native American novelists have made a great effort to dismantle them by means of various forms of literary production. In this respect, erotic literature points out a realm of a blind spot in the contemporary literary criticism, in spite of the fact that sex and sexual identity remains prevalent component of cultural, social and individual identity. In this sense, a close examination of erotic literature can bring about valuable insight about how we represent ourselves as subjects. Based on a perception of the erotic and erotic literature as crucial sites of difference, this study will explore a novel *Gardens in the Dunes* (1999) by Leslie Marmon Silko to demonstrate how the erotic remains a powerful site of resistance, survival and empowerment through the examination of the agency of Native bodies and their desires. Using indigenous characters as agents of renewal and survival in the novel, Silko attempts to reconfigure the world through the agency of Native bodies, characterized by a sense of mastery over their own

bodies and liberation from male gaze and patriarchal powers.

Bio: Dr Sezgi Öztöpe Haner is an English language instructor at Dumlupınar University. She received her doctorate in English Culture and Literature from Atılım University, Turkey. Her research interests include sexuality and gender studies, transgender theory, cultural studies, critical theory.

- **Marietta Kosma (The University of Oxford) – ‘Figuration and Representation of Enslaved People in Octavia Butler’s *Kindred*’**

Through Octavia Butler’s *Kindred*, numerous tensions are raised around the notions of accessibility, discrimination, disability, equality and inclusion exposing the crisis of black futures. My analysis focuses on the way that disability informs Dana’s experiences in the context of slavery, her positioning in the contemporary discourse of neo-liberalism and her positioning in the prospective future. Very few scholars perceive Dana’s subjectivity as an actual state of being that carries value both materially as well as metaphorically. The materiality of disability has not constituted part of the larger discourse of the American slave system. Through rendering disability both figuratively and materially, I establish a connection between the past, the present and the future in order to fight discrimination. The different figurations of space and time exposed through Dana’s time travelling help conceptualize her accessibility in different structures. Previous scholarship has extensively focused on the origin and legacy of trauma, inflicted on the black female body of the twentieth century, however there has been too little, if any criticism in relation to the active construction of black female subjectivity, located at the level of the body. I wish to explore how spectacles of violence against black female bodies function in the wider political imagery of the twenty-first century. The physical and psychological displacement of Dana, as a black female body exposes her traumatization and the difficulties she faces in order to reclaim her subjectivity in a society burdened by a history of violence and exploitation. Even though *Kindred* was written before the black lives matter movement emerged, it could be analyzed in a way that asserts the continuity of African-American trauma, the perpetuation of systematic racism in USA and the crisis of blackness in the future. Systematic violence threatens black women’s wholeness and renders their bodies at risk.

Bio: Marietta Kosma is a first year DPhil student in English at the University of Oxford at Lady Margaret Hall. Her academic background includes a master in English from JSU and a master in Ancient Greek Theater from the university of the Aegean. Her research interests lie in twentieth-century American literature, postcolonialism and gender studies. Her research focuses on the construction of African American female identity in contemporary neo-slave narratives. She has participated in numerous conferences. She has written in a wide variety of journals, newspapers, magazines and in an edited book collection. She is an editor for the Right for Education Oxford and for the Oxford Student.

Panel IV: Subjection & Enslavement in Western Philosophy

- **Jack Coopey (Durham University) – ‘Aristotle and Teleology’**

It has become fashionable in contemporary philosophy both within continental and analytic traditions to examine the linkages between the biological and the political. In this paper I wish to examine Monte Ransome Johnson's argument that Aristotle's teleological explanation of the biological is inadequate for the political, or in Monte Ransome Johnson's terms (*Aristotle on Teleology*) (2005), permits human domination in the cases of patriarchy and slavery. I wish to firstly take account of Aristotle's writings on teleology and understand the form of teleology Aristotle applies to organisms to avoid grouping them with the explanations he gives to the elements, cosmos or other phenomena. Then I wish to examine Aristotle's writings on the "sociobiological" treatment of political entities in Johnson's terms and assess whether Johnson's claim that Aristotle's teleology when applied in the context of politics is indeed, a "spectacular case of failed extrapolation". The text that will be examined in the first section concerning Aristotle's teleological explanations of organisms will be the *History of Animals* in order to remain focused and faithful to Johnson's assessment. The text in the section concerning Aristotle's sociobiological treatment of politics will be *Nicomachean Ethics* in order to examine Johnson's summation of Aristotle's failure.

Bio: As a PhD German candidate at Durham University, Jack Coopey's doctoral work concerns the concept of totality from Kant to Derrida (2016-2020). He read English Literature and History at the University of Leicester (2012-2015). He worked with Ian Harris on a dissertation on Locke and the State of Nature which consolidated his interests in philosophy of history and literature. After his bachelor, he undertook a Masters of Letters in Intellectual History at the University of St Andrews (2015-2016) working with Caroline Humfress on essays concerning Derrida, Badiou's and Nietzsche's Saint Paul, and a masters thesis on Foucault in the College de France lectures. He is now a postdoc in philosophy and politics on an EU project in Paris, as well as a teaching assistant at Durham in philosophy, politics, history and literature.

- **Patrick Jolley (Mercer University) – ‘Bound to the Metaphor: Emotion, Slavery, and Metaphor in Western Philosophy’**

In this paper, I trace the image and metaphor of slavery through different canonical works of the western philosophical tradition, from Spinoza to Nietzsche. The metaphor of slavery (or “servitude” or “bondage”) is almost always used to connect slavery to uncontrolled emotions, or affects. Spinoza says in his *Ethics* that by “bondage” (*servitutem*) he means “man’s lack of power to control and check the emotions. For a man at the mercy of his emotions is not his own master but is subject to fortune, in whose power he so lies that he is often compelled, although he sees the better course, to pursue the worse” (*Ethics* IV Preface). Immanuel Kant also argues that emotions can diminish individual autonomy, debasing the rational agent to a position of servitude; David Hume famously reverses the association in his assertion that in fact “Reason is, and in fact ought only to be, the slave of the passions” (*Treatise of Human Nature* 3.3.3); finally, Friedrich Nietzsche’s story of the “slave revolt of morality” is a use of the metaphor to understand the entire genealogy of morality. By tracing the metaphor of slavery in philosophical texts, I argue first that the connection of slavery with emotional rule utilizes and reinforces images of enslaved peoples as emotionally unruly. Second, I argue that the use of the metaphor reflects a fear of a revolt of enslaved people/emotions against European masters/rationality. The fear of this slave revolt reaches its apotheosis in Nietzsche’s all-encompassing framework of the dichotomy of “slave morality” and “master morality” that he describes in the *Genealogy of Morality*.

Bio: Patrick Jolley earned his MA in Philosophy from Georgia State University, where he focused primarily on Nietzsche and ancient ethics. Patrick's research interests are often interdisciplinary, including the history of philosophy more broadly, literature and literary theory, and English Renaissance drama. Patrick teaches in the Philosophy, Great Books, and Integrative Curriculum departments at Mercer University in Macon, Georgia.

Friday 25th June Live Session via Zoom

Panel V – *Naming & Articulating (More than) Human Subjection in the Caribbean*

- **Sophie Duncan (The University of Oxford) – ‘What’s in a Name? Shakespeare, Slavery, and the British Caribbean’**

Early nineteenth-century plantation returns in the British colonial Caribbean reveal a fashion among white enslavers: imposing theatrical characters’ name from British theatre on their enslaved Africans, both newly-trafficked and Caribbean-born. Previous studies of enslavers’ naming practices have typically focused on American plantations and noted Biblical and hypocoristic naming practiced. My examination of enslaved Africans named after Shakespeare characters in the British Caribbean reveals the intersections between plantation rape culture, the figuration of enslaved Africans as cultural artefacts in the colonial imagination, and enslavers’ exhibition of their own cultural capital. The paper reveals how British fetishization of Shakespeare as imperial export extended far beyond his inclusion in colonial curricula. Documentary evidence reveals his plays as intimately implicated in enslaving practices and plantation culture, and particularly for vehicles of ideas about the sexuality of enslaved African women. The paper reflects on this enslaving practice’s legacies for British literary studies and theatre, and the disciplinary challenges in assimilating and responding to this knowledge. The paper draws on research into my forthcoming book *Searching for Juliet*.

Bio: Dr Sophie Duncan is Fellow in English at Christ Church, University of Oxford, and a Fellow of the HEA. She has published widely on Shakespeare in performance, on the life and work of Ira Aldridge, and is the editor of Methuen’s new editions of *Hedda Gabler* and *A Doll’s House*. Her monographs include *Shakespeare’s Props: Memory and Cognition* (Routledge: 2019) and *Shakespeare’s Women and the Fin de Siècle* (OUP: 2016). Her next book will be *Searching for Juliet* (Sceptre, UK and Basic Books, USA: 2023). She works regularly as a script-reader, dramaturg, and historical advisor for theatre, radio and TV.

- **David Lambert (The University of Warwick) – ‘Towards a more-than-human history of Caribbean slavery’**

The societies of the Caribbean dominated by slavery were a complex assemblage of human and non-human elements. Labour power was provided by humans and animals, while discourses of ‘stock keeping’ and ‘breeding’ blurred the line between them. At the heart of this entanglement was the system of racialized slavery, which tried to reduce people to chattel and deny their humanity. At the same time, certain animals played an important role in maintaining human bondage, while the colonists sought to express their mastery through dominion over humans and non-humans alike. Historians of these societies in the Caribbean and elsewhere have been slow to embrace the ‘animal turn’ and calls for less anthropocentric histories. This is not only because their sources marginalise non-humans – an issue they are well placed to address because enslaved people are rendered silent in the archives in some similar ways. Rather, many historians are deeply committed to recovering the agency of enslaved people. In this light, a focus on non-humans may appear to be, at worst, an abandonment of a historical project that ought to be centred on recovering the humanity of the enslaved. This paper argues that it does not have to be this way. Drawing on work in animal studies, including those scholars who use the discourse of slavery to critique animal-human relations, this paper examines the interplay between the human and animal elements of Caribbean societies in the 18th and 19th centuries, including the role of

intermediary figures such as ‘mule-boys’ and ‘cartmen’, to outline a more-than-human history of slavery that is ‘social’ in its widest sense.

Bio: David Lambert is Professor of Caribbean History and Director of the Humanities Research Centre at the University of Warwick. His research is concerned with slavery and empire in the eighteenth and nineteenth centuries and their present-day legacies, focusing on the Caribbean and its place in the wider (Atlantic) world. He is the author of *Mastering the Niger: James MacQueen’s African Geography and the Struggle over Atlantic Slavery* (University of Chicago Press, 2013) and *White Creole Culture, Politics and Identity during the Age of Abolition* (Cambridge University Press, 2005), and the editor of *Empire and Mobility in the Long Nineteenth Century* (Manchester University Press, 2020) and *Colonial Lives Across the British Empire: Imperial Careering in the Long Nineteenth Century* (Cambridge University Press, 2006). He is currently writing a book on the changing image of the West India Regiments over the ‘long’ nineteenth century. He is one of the editors of the journal *Slavery & Abolition* and is former editor of *Atlantic Studies: Global Currents*.

Concurrent Panels VI-VII

Panel VI – *Depicting Dynamics of Subjection in Global Narratives of Enslavement & Trafficking*

- Safa Al-shammary (Universidad de Granada) – ‘The Question of Slavery in the Graphic Novel *Habibi*’

Craig Thompson’s *Habibi* (2011), is an American graphic novel based on a romantic fable that is set in an imaginary modern West Asian country. The novel narrates the story of Dodola (a beautiful female sex slave) and Zam (a castrated black slave child) as they strive to survive. The female heroine, Dodola, is repetitively raped. As a child, by her first husband; as a teenager, by the men in the caravans in exchange for food, and in her adulthood enslaved to a sultan in power. The past of Dodola is a history of abuse, often slipping into the Orientalist stereotype of barbaric male savages and their marginalized women owned as property by male ken. Sending the message of Arabian/Muslim women as marginalized, voiceless, and exploited. And therefore in need of American aid to grant them dignity, equality, and freedom. As defined by Edward Said (1978), Orientalism in this novel places a stereotypical image in which the West is presented as logical, civilized, predominant and legitimate, while the East is represented as backward, inferior, illogical, abnormal and illegitimate. The Clark Art Institute in Massachusetts exhibits Orientalist Paintings. One of these paintings is replicated by the graphic novelist Craig Thompson a century and a half later (see figure 1). In the nineteenth century, colonial art had an intellectual role for European colonial conquest, and its ongoing exhibitions cannot be divorced from Western superiority and institutions of influence today. The caption at the museum states:

“A young woman has been stripped by a slave trader and presented to a group of fully clothed men for examination. A prospective buyer probes her teeth. This disturbing scene is set in a courtyard market intended to suggest the Near East. The vague, distant location allowed nineteenth-century French viewers to censure the practice of slavery, which was outlawed in Europe, while enjoying a look at the female body.”

This is expressed in the content of the story, much of the cartoon drawings is derived from 19th century, especially those from the French artist Jean-éoon Gérôme. Whether Thompson is mocking or indulging Orientalism is always hard to say. "When a slave trader lists all the shades of black slaves he had for sale in *Habibi* for a potential buyer-"charcoal, cinnamon, shiny prune, chestnut" (figure 1), one of the slaves intervenes saying, "actually, i'm closer to walnut", the joke is, at best, supercilious. The graphic novel's aesthetic and thematic position is assessed through an intersectional critical approach under the general frame of cultural Studies and its specific development through postcolonial Studies, specifically shedding light on precarity.

Bio: Safa Al-shammary is an English Literature PhD student at the University of Granada. As a student in a Research program, her scholarly concerns are focused on critical theory, cultural studies, and social discourse, built into the wide-ranging, cross-cultural framework of Postcolonial Literature. Her international education and professional career as teacher and researcher in English language and literature and as an interpreter has taken her through three different continents and three different universities which has very much influenced her choice of intercultural and multimodal approach to literary studies. She is a member of the translators Association and published her work in academic journals of international relevance.

- **Sarmad Majeed (The University of Anbar) – ‘The Hysteric Experience of Sex Trafficking in Evie Shockley’s selected poems: A Traumatic Study’**

In recent years, the problem of child sex trafficking has become a topic of international discussion and concern. Child sex trafficking can include many forms of commercial sexual exploitation such as prostitution, pornography, and child sex tourism. Children who fall prey to these forms of sexual exploitation are of particular concern because of their vulnerable status and the impact these experiences have on their development. This article provides a comprehensive view of sex trafficking as a form of modern slavery. However, throughout this study sex trafficking defined as a form of slavery and subjection that causes unbroken trauma depending on Psychological perspective, Freud theory. Moreover, This paper concentrates on Evie Shockley’s selected poems, “Sex Trafficking Incidents in the Life of a Slave Girl in the USA (or, The Nation’s Plague in Plain Sight)” in particular to present sex trafficking as a kind of exploitation, painful experience, and coercion.

Bio: Sarmad Majeed Mohammed, from Iraq, is studying M.A at Tikrit University. He has had many in number articles published in collaboration with some of his teachers and individually about these themes: social discrimination, racial discrimination, sexism, fetishism, sadism, feminist, eco-criticism, eco-feminist, and comparative studies. He is now working on a book entitled: The Rape as a Means of Demographical Transition in Selected Iraqi Stories of Yazidi Women.

- **Christopher Griffin (The University of Brighton) – ‘Reproducing the White Republic: The Ontology of Slavery in *The Handmaid’s Tale*’**

The Handmaid’s Tale has become one of the most politically salient representations of slavery in recent decades, thanks, in part, to a high- profile television adaptation and the striking use of Handmaid costumes by reproductive rights activists. But *Handmaid* is a speculative story of *white* slavery, leading critics to accuse Atwood of erasing race and appropriating African American history. In this paper, I argue that the text’s deracination of slavery is not so much a matter of colour-blind racism or political insensitivity, but rather an intervention that attempts to map a metaphysical terrain of slavery by ontologising race and gender. This gesture cannot be explained away as a mere product of the text’s mid-eighties pre-intersectional context. As the ongoing fascination with *Handmaid* attests, the image of slavery that Atwood offers speaks directly to the questions of autonomy and agency that animate our current conjunctures.

My suggestion is that *Handmaid* deploys slavery as a discursive operator to organise and secure the affective and libidinal economies of ‘hegemonic feminism’ – a form of predominantly white feminism that mounts a dialectical battle with patriarchy by essentialising femininity and reproduction. As Sophie Lewis has recently explained, *Handmaid* offers a ‘wishful scenario’ in which the complicating factors of trans and nonbinary genders disappear along with Blackness, creating a cisheteronormative foundation for women’s rights while avoiding feminism’s troubling history of complicity with anti-Blackness. Drawing on the work of Saidiya Hartman and Sylvia Wynter, I argue that the text uses the figure of slavery to raise the stakes of this fantasy. Through close readings of *Handmaid’s* depiction of domestic servitude and its Linnaean naturalisation of hierarchical categories of race and gender, I unravel the narrational strategies that enable representations of enslavement to reinscribe the ontological premises of social death.

Bio: Christopher Griffin is a PhD student at the University of Brighton (UK). Their work explores narrative speculation, dispossessive citizenship, and ontological subjectivation, and has appeared in *Derrida Today* and *Interfere*.

Panel VII – Socio-Ecological Exploitation in Latin America & the Caribbean

- **Christina Syvertsen (The University of Warwick) – ‘From Violence to Eco-feminism: A conversation on Visual Culture, Interpretations on Structural violence, Seeing the Human Subjugation of Women in Proximity to Ecological Subjugation’**

This research engages with artistic productions from women in the Latin American context. Two artists: Ana Mendieta and Teresa Margolles are discussed, through the medium of an art magazine, surrounding topics of gender violence and environmental violence. The project takes a decolonial and de-patriarchal approach to exploring non-canonical, so called “marginal” art, as a testament of political truths. The study addresses the issue of epistemic violence, seeing the production of knowledge surrounding art, as inseparable from the production of truth. The aim being to explore the human subjection of women as tightly knit with the ecological subjection, seeing both women and earth as passive entities to conquer. Three key questions which guided this research project are: What role does art play in alternative discourses on violence? How does a woman taking agency of her body, dismantle the neo-colonial patriarchal systems in place? Can the expression “rape on nature” be used when speaking of humans disconnect with nature at large? The research indicates the use of Discourse analysis, derived from 10 interviews of individual participants. The symbolic rape on mother nature is made apparent via this analysis, and a revaluation of the femininize within the environmental discourse is seen central. Because of the lack of research on Latin American women in visual culture, combining this with a space to for environmental thought, makes the research innovative and original.

Bio: Christina Syvertsen is a recent bachelors graduate from the University of Warwick in “Politics and Sustainable Development”. For her final year thesis she focussed on the intersections of art, feminism and the environment in the form of an art magazine. She will be pursuing her research interests in a MRes: Exhibition Studies at at Central Saint Martins in 2021.

- **Esthie Hugo (The University of Warwick) – ‘Reap and Sow: Saccharine Gothic, Vampiric Ecologies, and the (Neo)Plantation Narrative’**

In his 2011 treatise *Monsters of the Market: Zombies, Vampires and Global Capitalism*, McNally argues that gothic literatures “manifests recurrent anxieties about corporeal dismemberment in societies where the commodification of human labour – its purchase and sale on markets – is becoming widespread” (3). Gothic literary forms function therefore as proto-critical modes because they disturb the naturalisation of capitalism by making visible, through a process of supernatural defamiliarization, the historically violent and exploitative relations that give capitalism its form and power.

This paper’s understanding of gothic takes inspiration from McNally, but it pushes his analysis further to include the world-ecology perspective. To this end, I look to extend McNally’s emphasis on the ways in which gothic allows for critique of capitalist relations in the Caribbean sugar frontier. I do this by drawing on an eco-materialist corpus of criticism that has sought to analyse capitalism through Jason W. Moore’s theory of world-ecology. Bringing together the histories of slavery and capitalism with world-ecological reading methods, this paper focuses on two Caribbean texts that look to the gothic trope of the vampire to give expression to the eco-social exhaustions elicited by the enforced global induction of the sugar frontier in Barbados and Jamaica.

I begin with Eric Walrond's short story "The Vampire Bat" (1926). Here my focus lies on his turn to the gothic to narrativize the vampiric quality of the colonial sugar plantation and its attendant labour and environmental exhaustions in post-slavery Barbados. I turn, next, to a more contemporary text, Marlon James' *The Book of Night Women* (2008). This novel likewise reaches to gothic tropes of vampirism as a central component in its world-building of the Caribbean plantation during the height of the sugar revolution. While James' use of gothic expresses the bloody nature of the Jamaican plantation system, he also sees in the vampiric metaphor the potential to concretize the internal dynamics of gendered and racialized labour extraction under a patriarchal world-system more broadly. Comparing the literary representation of the vampiric tropes in these literatures, I argue for a reading that is more attentive to the disruptive socio-ecological conditions of the plantation, and thus look to offer an interpretation of the relation between capitalism, literature, and ecology that has hitherto been foreclosed.

Bio: Esthie Hugo is a PhD student and Leverhulme Fellow. Her PhD considers irrealist world literary forms through the prism of globalgothic and commodity frontiers. She has published articles in *Social Dynamics* (2017) and has chapters forthcoming in *Gothic and the Anthropocene* (2021), and *Literary and Cultural Production, World-Ecology, and the Global Food System* (2021), and *The Edinburgh Companion to Globalgothic* (2022).

Concurrent Panels VIII-IX

Panel VIII – *Image, Sound & Meter: The Visual & Acoustics of Enslavement & Liberation*

- Naomi Waltham-Smith (The University of Warwick) – ‘Blood in the Mouth, Blood in the Water: Listening Around Subjection across Species’

In *Scenes of Subjection*, Saidiya Hartman notes how the merriment of music-making lent a veneer of enjoyment to the brutalities and hardships of enslaved labour, allowing white owners effectively to outsource their affective labour. More recently, Norman Ajari has observed a similar sadistic enjoyment in the consumption of musical genres that give expression to Black suffering, like the blues and hip hop. French rap quartet La Rumeur, linking the massacre of pro-FLN protestors in Paris in 1961 to contemporary police violence against racialized inhabitants of the *quartiers populaires*, often of Maghrebi origin, speak of “l'éternel goût du sang dans la bouche.” This echoes how for Francophone writers born in Algeria, including Hélène Cixous and Assia Djebar, the figures of the bitten tongue producing blood in the mouth and the bloody, cruel, or severed word are indices both of a cannibalistic colonial violence and of feminist (r)jection of such incorporation.

I ask what kind of listening would no longer stifle Du Bois’s “minor music” but would allow to sound the murmur of a world no longer dominated by the white male subject of European humanism. This means elaborating a decolonial-feminist practice of listening that extends to other species subjected to the violence of colonial extractivism, such as the marine mammals whose blood stains the oceans as a result of commercial whaling and in whose apprenticeship Alexis Pauline Gumbs in *Undrowned* learns new modalities of listening that refuse to submit difference to identification, exclusion, or pity. The “around” in my subtitle, displacing the more expected “to,” aims to undo such appropriative reductions. Specifically, it evokes one of the listening techniques instructive for Gumbs’ practice of Black feminist fugitivity—echolocation, which, amid rising ocean temperatures and ambient noise, becomes a critical means of sounding out the world via collaborative and differential reflection.

Bio: Naomi Waltham-Smith is Associate Professor in the Centre for Interdisciplinary Methodologies at the University of Warwick. Her research sits at the intersection of continental philosophy, sound studies, and music theory, and she is the author of *Music and Belonging Between Revolution and Restoration* (Oxford UP, 2017), *Shattering Biopolitics: Militant Listening and the Sound of Life* (Fordham UP, 2021), and *Mapping (Post)colonial Paris by Ear* (Cambridge UP, forthcoming).

- Maroua Mannai (The University of Paul Valéry Montpellier 3) – ‘Speaking the Unspeakable: Representing Slavery through M. Nourbese Philip’s *Zong!* (2008)’

This paper broadens the conception of both figurations of enslavement in the past and the present through an examination of contemporary poetry. Nourbese Philip’s recent collection of poetry *Zong!* (2008) sought to study the plurality of enslavement figurations and deconstruct the British legal document that purports to represent the zong massacre. The poem allows for an examination of the interdisciplinary approach law/ literature. The past of slavery visibly left blood on leaves through cutting the words of a legal document to portray how literature embodies killing and subjection through language, “I murder the text.... So much killing and cutting reach into the striking” (Philip 193). This paper will examine the multiple facets of enslavement that evolve around a modern form of subjection. Accordingly, the poem’s words are interwoven to give justice to the neglected truth that law

has undermined. Nourbese Philip gives justice to these silenced voices through a fragmented text, aiming at resurrecting her African history, re-connecting with it, and creating new horizons accordingly. In this sense, “The African transformed into a thing by the law, is re-transformed, miraculously back into human.” (Philip 199). The poem under scrutiny visually represents slavery through “speaking the unspeakable”. Throughout this paper, I will analyse the transcending voices that resonate in the collection *Zong!* their limitless and multi-horizoned space and time as an attempt to reconstruct history and extend the limits of memory. Philip’s own version of the Zong massacre is told through fragments of voices, memories, and silences to tell the story that “cannot be told but must be told” (Philip 190).

Bio: Maroua Mannai is a Phd Student in the University of Paul Valery Montpellier 3. Her thesis entitled “Mining the Past: Literary and Artistic Engagement with the Archives of the Atlantic Slavery in Caryl Phillips, Fred D’Aguiar, M. Nourbese, David Dabydeen and Lubaina Himid focuses on the representation of archives in the Caribbean literature and Visual art in the twentieth century. She taught several courses during the last three years in the University of Paul Valery Montpellier³ and is currently a temporary Assistant, teaching and research (ATER) in the University of Reunion Island. During her research she has the opportunity to be an Honorary Assistant in the University of Liverpool for several times.

- **Emily Brady (The University of Nottingham) – ‘Visualising Slavery, Imagining Freedom: Participatory Photography and Ethical Storytelling Then and Now’**

In the nineteenth century, Sojourner Truth famously said that she “Sold the Shadow to Support the Substance.” By selling her photographs, she was able to raise funds to help support her abolitionist cause. Yet many survivors of slavery were not, and still are not, able to control their images in this way. In the twenty-first century, the relationship between survivors of slavery and their images is one laden with ethical risk. The research project “Survivors’ Voices, Stories, And Images: Survivor-Led Empowerment Through Ethical Story-Telling and Participatory Photography” (October 2019 – December 2020) sought to empower survivors and confront these risks. This project – a collaboration between the Rights Lab, HAART Kenya, and Worldreader – involved survivors of modern slavery in Nairobi, Kenya using participatory photography and ethical storytelling methods to tell their own stories, in their own words.

This project sought to explore how modern slavery can be visualised in the contemporary moment with minimal risk to survivors, and how to navigate some of the ethical concerns that engaging with survivors raises. This speaks to the legacies of such abolitionist figures as Frederick Douglass and Sojourner Truth, who used their own voices and stories to both empower themselves and further their abolitionist cause. At a time in the contemporary moment when much of the visual discourse of modern slavery relies on problematic or stereotypical imagery, this paper will explore the trajectory of participatory photography and ethical storytelling in abolitionist media, from the nineteenth century to the present, and advocate for a new methodology that is survivor-led and survivor-informed. This paper will deliver the findings of an original research project, including survivor narratives, photographs, and testimony, as well as considering the ethical and aesthetic challenges of antislavery cultures past and present.

Bio: Dr. Emily Brady is the Research Fellow in Audio and Visual Culture at the University of Nottingham’s Rights Lab. She is the Research Assistant on the research project “Visualising Slavery, Imagining Freedom: Participatory Photography and Ethical Storytelling Then and Now,” and in December 2019 published a report

entitled *Photographing Modern Slavery: Recommendations for Responsible Practice*. Dr. Brady's research interests include the ethics and aesthetics of antislavery visual cultures, both historical and modern. In addition, Brady has completed a PhD in American and Canadian Studies, where she explores the role of African American women photographers in the Civil Rights Movement.

Panel IX – *Subjection & Marginalised Subjectivity: Writing the (Enslaved) Self & the Other in Indian Literatures*

- **Antara Ray (Presidency University) – ‘Unfolding Enslavement and Subjugation: The Dalit Women Autobiographies and Testimonies’**

Jyotirao Govindrao Phule, one of the pioneers of the anti-caste and anti-Brahmanic discourse of colonial India, wrote a provocative piece named ‘Slavery’ (*Gulamgiri*) way back in 1873, where he invoked the idea of slavery to de-scribe the caste oppression and subjugation of the low castes of Indian social order in general, and Hindu social order in particular. He drew a comparison between the inhuman and enslavement of the low caste masses in Indian society that with the Blacks in America. Despite Phule’s pioneering position in bringing the scourge of untouchability, caste-based discrimination, and urgency for women’s education to the fore, yet not only in the caste discourse but also in the Dalit discourse of post-colonial India and in Sociology of India, Phule has been hardly given any space for grasping the Indian social reality.

In late 20th century post-colonial India, discourse anti to caste based hegemony and social order took a radical turn in the form of Dalit discourse that attempted to expose the complacent, status-quoist and self-congratulatory tradition of Indian writings, by engaging with revisiting, re-creating their own history encapsulated in literary genre emerging from the existential and experiential concerns of those located in low caste strata so as to assert their own voices, and gain their own space in the highly restrictive arena of knowledge production. Thereby, we see a new dynamics in the literature through the emergence of Dalit literature in the form of autobiographies, testimonies, stories and poetry.

In this backdrop, the present paper will attempt to re-read the text “Slavery” (*Gulamgiri*) written by Phule, and engage with Dalit-women autobiographies and testimonies in the contemporary. Dalit women are known to be triply exploited because of their caste, class and gendered location, and are also marginalized in the discourse of Dalit itself. Furthermore, by engaging with Dalit women writings, and locating it within Phule’s *Slavery*, the present paper will try to locate the history of subjugation, domination and enslavement of Dalit women and its continuity and prevalence in the contemporary social reality in Indian context.

Bio: Dr Antara Ray is an Assistant Professor in the Department of Sociology at Presidency University in Kolkata, India. She holds a Bachelor of Arts in Sociology Honours (2006), Masters of Arts in Sociology (2008) and Ph.D in Sociology. The title of her Ph.D Thesis was *Caste in Everyday Life: A Study of Selected Caste Groups in Kolkata*. Her area of Interests are Caste studies, Dalit Studies, Issues of Marginalisation and Discrimination in Indian Context and Tribal Studies of India. She regularly participate in national and international seminars and publish articles in journals and book chapters and is working as an Assistant Professor (Senior Rank-Tier II) since September 2009.

- **Ekabali Ghosh (Jadavpur University) – ‘The Adivasi Will Not Write: Questions of Subjection, Subjectivity and Censorship around the Short Stories of Hansda Sowvendra Shekhar’**

The paper proposes to study the complexities of representing Adivasis, particularly Santhals through the study of a collection of short stories by Santhal writer Hansda Sowvendra Shekhar called *The Adivasi Will Not Dance* (2015) and the aftermath of its publication. The book in question was banned by the Jharkhand government on grounds of being “denigrating and pornographic” towards Santhal women. While this might appear to be another case of the Indian state deploying gender to criminalize the writing of Santhal men, certain Adivasi groups themselves protested that the stories represented them in a

negative light. Many of the stories in the collection represent the extreme economic deprivation of Adivasi (mostly Santhal) lives in an uncompromising language.

The controversy escalated from the writer's endorsement of Ol Chiki over the Roman script (preferred by Santhali Christians) for writing Santhali and laid bare the complexities of representing the subjection of Adivasis. It complicated questions of agency and subjectivity for the oppressed. Adivasis were not simply objects of literary representations, but the creators of a polyphony of voices about representational politics, particularly in the field of gender and religion. In the stories, as well as in real life, questions of cultural colonization of Santhals are complicated by the presence of Christians in the community while an attempt to find the essential, precolonial and pre-Christian Santhali culture is present in the literary sphere.

This paper proposes to study the controversial stories of *The Adivasi Will Not Dance*: "November is the Month of Migrations", "Getting Even", "Eating with the Enemy", "Merely a Whore" and finally "The Adivasi Will Not Dance" vis-à-vis the controversy that unfolded after its publication. The paper will study the various stands taken by interest groups in the controversy, including literary practitioners, the publishers of the book, and Sowvendra Shekhar's own stand. The paper aims to bring into focus how Adivasi subjectivities are myriad and complicated and not a simple question of bodies inflicted with oppression by the Indian state.

Bio: Ekabali Ghosh is a research scholar in the Department of English, Jadavpur University, Kolkata. Her interest areas include gender and sexuality, anti-caste and intersectional politics, feminist life narratives, the rhetoric of activism and the rise of the Hindu right in India. She has presented various papers in national and international conferences. Her current research relates to the narratives of transgender women in West Bengal.

- **Yuhui He (King's College London) – 'The Memory of Disguised Enslavement in *Sea of Poppies* and *Gossypium Arbarium*'**

The background of the English novel *Sea of Poppies* written by Amitav Ghosh is following the abolishment of the slave trade. This essay would explore special linguistic materials in the novel, to prove that Indian coolie and textile trades are the replacements of the slave trade and the solidarity of those enslaved people from different continents, retrospectively the constant enslavement on Africa, South Asia and East Asia before the Opium Trade. Ghosh mainly describes the Indian coolie trade and simply mentions another important cotton export. The further reference to an unpublished poem *Gossypium Arbarium* by Ari Gautier can provide a more clear image of the simultaneous textile trade from India to Africa. The integrated linguistic materials in the novel reflect a colonial and enslaved memory, including some English words mispronounced by local Indians, suggesting their clumsy but diligent obedience towards their colonizers. Oppositely loads of Indian dialects are preserved, combined with the union of coolies, to present that colonized people are unwilling to be colonized and attempt to fight against the British colonization together. To this degree, a solution to being enslaved and colonized is revealed that the sufferers should come to consolidation, thus able to counter the heats of injustice. Therefore, a nontraditional focus can be seen that Ghosh considers the connection of the disguised slavers born in different areas instead of the normal angle between the colonizers and a single colonial area.

Bio: Yuhui He is a MA student majoring in comparative literature in King's College London, with special academic interests in diaspora and literary reception studies.

Saturday 26th June Live Session via Zoom

Concurrent Panels X-XI

Panel IX – *Of Souls & Bodies: Decolonising Spirituality, Corporeality & Humanity*

- Marie Christelle Collet (Centre of Research for Slavery and Indenture (Mauritius)) – ‘I am beautiful’: Black Mauritian women unchaining and decolonising themselves through hair and clothing’

Descendants of enslaved Africans worldwide have long been studied and discussed to show the various manifestations of intergenerational trauma, inherited from slavery. When it comes to the women of these populations, a different narrative than ‘a disempowered group’ is rarely offered. Pushing the decolonial approach to academia, the author presents this paper in a hybrid form of art, oral narration and academic writing. The paper recounts the journey of groups of Black Mauritian women, including herself, from experiencing internalised anti-blackness to showcasing self-love and healing, while they reclaim empowering identities. The author starts with her own spoken-word poem in Mauritian Kreol, calling out the denigration of Black Mauritian women’s phenotypes, affirming the beauty of her afrocentric features and inviting her fellow Black compatriots to drop their colonial lens in order to discover their own beauty. The paper then offers a comparison of the author’s own ‘unchaining’ journey to that of other Mauritian women, following interviews with members of a local movement – ‘*Fam Kreol Moris Viv to Kreolite*’ (Mauritian Creole Women Live your Creolity).

The author found that in the last 20 years, Afro-Mauritian women, through various influences – history studies, family, local and global Black emancipation movements – have found a way to reclaim their pre-slavery sense of self, significantly demonstrated in the evolution of their hair styles and clothing choices. These women have shifted from religiously straightening their hair to showcasing Afrocentric hairdos, including an increasing use of headwraps. Meanwhile, their wardrobes have evolved from Western clothing-only to outfits made of more vibrant colours, reflecting African aesthetics. A greater sense of pride, dignity and emotional safety have been collectively felt with these fashion changes. The author claims it is because the stereotypical image of the Creole woman as nothing but a ‘slave-descendant’, is being defied, hence freeing them from colonial lies.

Bio: Christelle Collet is a Mauritian-born researcher at the Centre of Research for Slavery and Indenture (Mauritius). She is also a decolonisation activist, an intersectional feminist, a writer, poet and textile artist at Ubuntu Fibres. She received her tertiary education in Australia from 2009. She currently lives in France. Her past work includes advocacy for refugee communities, diversity education for public servants, and inclusion consultancy. She was leader of Perth Black Lives Matter (2016-2019). Christelle enjoys memoir writing, especially about her challenging life and unconventional academic journey. She aims to decolonise academia through Afrocentric approach to writing that dismantle established elitism. She is the co-editor and co-author of the recently published book ‘Women in the Making of Mauritian History’. She is a founding member of Women History Network (Mauritius).

- Isabel Bradley (Duke University) – ‘Telling Impossible Stories: Narrative Detours, Vodou’s Archive and the Middle Passage’

In “Venus in Two Acts,” Saidiya Hartman contends with the question of “finding an

aesthetic mode suitable or adequate to rendering the lives of [the two murdered Venuses], *deciding how to arrange the lines on the page, allowing the narrative track to be rerouted or broken by the sounds of memory [...]*” (Hartman 2008). But what if these lines, called upon to contest the expendability and erasure of Black life, were not necessarily “arranged” or even confined to a page? What if this narrative track were to resurge by its own opaque agency, through embodied remembering, to allow for resonances and echoes of the voices that western archives have written out? Spirit possession by ancestor archetypes, states of consciousness not accessible to descendants of enslavers, liturgies of dance and song—these are narrative responses that are not just descriptive but *constitutive* of contemporary memory-as-archive.

This paper is composed of a close “reading” of selections from Haitian vodou liturgy in Max Beauvoir’s *Lapriyè Ginen*, and guided by Mimerose Beaubrun’s spiritual autobiography, *Nan Dòmi*. It will argue that expressive practices in vodou offer a codified framework that defies carceral orders of knowing/sensing. Through the language and practice of situated liturgies, embodied/psychic experiences of the Middle Passage are reflected and transformed into a more- than-narrative space or episteme: a “*free state*” for enslaved and subjected subjects (Hartman 2008). The paper will consider how ocean ecologies and water are implicated in projects of both forced deracination/subjection and metaphysical resurgence. Drawing on Beauvoir’s observations, it will also assert that maintaining active relations with the dead is more than commemoration; it is an archive of relationality in which ancestors (*Ginen yo*) are active participants. This archive of encounters and intimacy through song/dance/prayer allows for a release from the episteme of terror of archives of enslavers.

Bio: Isabel Bradley is a PhD candidate in Romance Studies at Duke. Her research is regionally centered on the circum-Caribbean, where she studies the emergence of counter-plantation worlds from nonextractive ecologies such as subsistence plots. She is interested in how relational ecological knowledge and its ties to Afro- and indigenous cosmologies can generate lines of flight and futures beyond the west’s present monohumanist episteme. Isabel is drawn to the intersections of critical cartography, material culture, embodied knowledges, Black geographies, the beyond-human, digital methods, and decolonial praxis. Her dissertation project will examine the subversion of plantation taxonomies occasioned by encounters between the manioc plant and its human cultivators, from early colonization to the Plantationocene present.

- **Shaimaa Abdelkarim (The University of Leicester) – ‘Disassembling the Politics of Humanisation in Human Rights Praxis’**

This article questions the normative humanity that the category of rights-bearing individual reproduces and its implications on the basis of action in formerly colonised societies. Liberal origins of the modern (and postmodern) subject of human rights concern ideals that are laid out in the French revolution, the Rights of Man, and enlightenment ideals on rationality. Those conventional origins have been contested by counter-hegemonic approaches to human rights who attempt to trace non-western origins of human rights and center formerly colonised societies in the reproduction of human rights ideals. In counter-hegemonic human rights, common humanity is a contingent referent that fluctuates with different political commitments. This premise advances human rights as a malleable political project. Unlike the contingent treatment of the category 'human', this paper unbinds the function of the agentic category of rights-bearing individual. It proposes that counter-hegemonic approaches validate the recognition of excluded societies through their racial identification. My analysis questions the process of humanisation and the initiation of the formerly colonised subjectivities in human rights

normativity. Through the psychoanalytic work of Frantz Fanon and the argument of Sylvia Wynter on the overrepresentation of 'man' as 'human', I attend to the function of the term 'human' as implicated in the reproduction of race. Fanon's sociogenic principle questions race as a naturalised social category, while Wynter's dissection of the centrality of European 'man' in defining human attributes attends to the afterlives of slavery in human praxis. The paper argues that counter-hegemonic human rights practices adapt to, rather than, eliminate racialising agencies.

Bio: Dr. Shaimaa Abdelkarim has recently defended her PhD thesis at Leicester Law School. Her thesis analyses how acts of resistance are conceived within human rights praxis. She is a researcher at Centre for Studies and Research, Hague Academy of International law. She has held a research fellowship at Warwick Law School (2019) and was a Laureate fellow at Melbourne Law School (2019). She is currently co-editing and contributing to an edited collection on human rights practices from the global south with Springer. Her research interests fit within critical approaches to human rights, postcolonial legal studies and third world approaches to international law.

Panel XI – (Self-)Liberation & Runaway Narratives

- **Bennett Brazelton (Boston Public Schools) – ‘Notes on Agency and Thinkability’**

One step off that ground and they were trespassers among the human race. Watchdogs without teeth; steer bulls without horns; gelded workhorses whose neigh and whinny could not be translated into a language responsible humans spoke.

Toni Morrison, *Beloved*

This is a history of racialization in which black agency is figured as criminality.

Stephen Marshall, “The Political Life of Fungibility”

Centuries of transnational chattel slavery required and precipitated the fossilization of a particular “organization of knowledge” (Wynter, 2003, p. 267) that could justify and sustain the domination fundamental to its world order. There are several crucial dimensions of this epistemic order: the legitimation of a semi-secular nation-state as the legitimate mode of socio-political organization (Sealey, 2020); the consecration of material wealth as the supreme ethical principal (Wood, 2002); the naturalization of European gender categories (Oyèwùmí, 1997); the universalization and homogenization of a particular and exclusive notion of “Man” as rational and bio-economic (Wynter, 2003); and the splintering of humankind into distinct and gradated “species”—that is, the discourse of race and white supremacy (Robinson, 1983). While each of these dimensions become inextricably ingrained in the ordering of the Euromodern world, none suggest a coherent world order; and insofar as the colonial project required the exploitation and subjugation of broad swathes of the world, the *agency* of enslaved and colonized peoples induced an epistemic rupture at the foundation of the world. Here, I examine three such instances of epistemic paradox that agency brings about: the official pardon of “Billy the Slave” who was tried for treason in 1781; South Carolina politician James Henry Hammond’s perverse and paradoxical position on the separation of enslaved families; and the strategic recognition of enslaved agency in the case of certain runaway advertisements.

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Bio: Bennett Brazelton is a history teacher and independent writer in Boston. His research focuses on education, Black studies, and anticolonial thought and history. His work is accepted, forthcoming, or published in *Philosophy and Global Affairs*, *cultural geographies*, *Fire!!!*, *Radical Teacher*, and *Radical Americas*.

- **Kremena Dimitrova (University of Portsmouth) – ‘Absented from His Master’s Service: Comics, Colonialism and Benjamin Franklin House’**

The Transatlantic slave trade was the largest forced migration in history with millions of people being permanently displaced. However, much of what we know about this historical

period has been filtered through Eurocentric versions of colonialism, and alongside monuments and statues, museums continue to exist as powerful commemorative reminders. This paper forms part of an ongoing comics-as-research PhD project responding to the wider debates, interventions, and renewed attention concerning the decolonisation of museums which have risen in popularity in recent decades. This research explores new paths in historical practice by examining the combined effects of historical and creative ways of knowing the past of enslavement. It argues that through interdisciplinary processes the absence or prevailing bound portrayals of the enslaved in colonial history can be confronted and creatively and emotively reimaged in ways in which the visual and the historical can continuously overlap and compete in order to communicate freedom. This is achieved by employing hybrid abstract and non-narrative comics-as-research methodologies to respond to two eighteenth century runaway advertisements about an enslaved man who has been marginalised from the official celebratory ‘great man’ account this personality museum communicates to the public, which mainly focuses on Benjamin Franklin. With the help of comics, the aim is to visually uncover London’s controversial connections to the history of slavery by representing history’s marginalised and hidden characters who cannot be written about but whom we know existed.

Bio: [Kremena Dimitrova](#) is a lecturer in visual culture and illustrator-as-historian who specialises in visualising history in the museum and heritage sectors. Kremena is conducting an interdisciplinary practice-based PhD at the University of Portsmouth which examines the combined effects of historical and creative ways of knowing the past of enslavement. Her research is situated in comics studies and colonial historiography. Kremena is a Fellow of the Higher Education Academy and a member of the Social History Society and [Amuse Experiences: Bespoke Museum and Gallery Experiences with the Experts](#). Kremena has chaired and presented at international conferences, written academic [book reviews](#), and is currently contributing research papers to international academic book anthologies.

- **James Mackay (The University of Edinburgh) – “Run away a long time”: Enslaved and Self-Emancipated People’s Movement in the Southern Lowcountry, 1778-1782’**

This paper explores enslaved and self-emancipated people’s movements in the Southern lowcountry between 1778-1782. It assesses these movements’ multiple meanings during the British occupation of Savannah (1778-1782) and Charleston (1780-1782).

Historians have long recognized that freedom-seeking people drew on well-travelled pathways both on land and water to escape bondage. Movement, in the form of flight, both before and after the Revolutionary War, was central to enslaved people’s resistance. However, the destabilizing effects of war in a slave society changed the nature, pattern, and extent of enslaved and self-emancipated people’s movements.

I contend that, in addition to flight, enslaved and freedom-seeking people also experienced movement in three other important and intersecting ways: through forced removal and migration; movement with the British army; and displacement to sustain sites of British occupation. This paper forms part of my work for my dissertation, which traces these voluntary and enforced movements during the American Revolutionary War, 1775-1783. By foregrounding movement, I assess how refugees navigated sites of sanctuary and sites of containment to carve out what Damian Alan Pargas described as “spaces of formal, semiformal, and informal freedom.”

This paper is in conversation with scholarship which has foregrounded the Black refugee experience in conflicts throughout United States history, especially the Civil War. My dissertation uses a variety of sources to reconstruct these histories, including refugees' testimony, enslavers' records, and British colonial archives. Inspired by historians of slavery and other refugee crises, I aim to make visible the Black refugee experience by interrogating the archives' silences.

Bio: James is a third-year PhD candidate in History at the University of Edinburgh. His dissertation is provisionally titled "*What They Call Free in This Country*": *Refugees from Slavery in Revolutionary America, 1775-1783*. It traces the movement, both voluntary and enforced, of enslaved and self-emancipated people during the Revolutionary War. He did his undergraduate degree in History and Spanish at the University of Oxford (BA Hons. 2:1, 2012), before completing an MSc in American History at the University of Edinburgh (Distinction, 2017). He currently holds research fellowships from the Gilder Lehrman Institute of American History, the International Center for Jefferson Studies, and the University of Michigan.

Concurrent Panels XII-XIII

Panel XII – *From Ancient Enslavement to Contemporary Illegal Detention: Ethical Considerations of Subjection & Liberation*

- Ștefan Ionescu-Ambrosie (Independent Researcher) – “Put On Old Massa”: Tactics Of Obedience In Slavery”

Theories of deference are a framework used to gauge the hidden dimensions of respect towards those in the upper echelons of hierarchy, but in the case of enslavement a subversion takes place. Here deference can be weaponized to undermine the relationship between master and enslaved person, where those on plantations bide their time and rise through the ranks as a prerequisite to rebellious actions. The privileged among the enslaved were usually the ones who juggled between the masters’ approval and their commitment to their peers, often ending up with the pragmatic decision to use this acquired trust to escape. The pragmatic leadership skills on display would also show up on board the Middle Passage, where a revolt depended on waiting for the right moment for a weakness in the captors’ designs. In the historical case of Benito Cereno, the enslaved peoples on board made a concerted effort to hijack the ship and pretend that the Spanish crew was still in charge in order to fool another ship into sending them supplies. The tactics of deference here are inverted in order to reach a goal that would erase both notions of master and enslaved: the captured African plays a game of pretend with the master. I argue that these subversive tactics in the master / enslaved relationship bypass the binary simplification in the myth of submission (the “Sambo”) and rebelliousness (the “Nat Turner”). In between these poles lies a world of rebellion hidden underneath a smile, where the agents of liberation say yes to the masters only to “undermine ‘em with grins”.

Bio: Ștefan Ionescu-Ambrosie was born in 1991, in Bacău, Bacău county, Romania, and graduated from “Alexandru Ioan Cuza” University in Iași as an American Studies major. He is also a recent graduate of Rijksuniversiteit Groningen’s MA Programme in North American Studies in the Netherlands. He currently lives in Barcelona.

- Monique S. Parker (American Public University) – ‘Miranda Warnings and Terror Suspects’

The September 11th terrorist attacks brought about a set of different rules regarding the interrogation of suspects on a global scale. Just days after the September 11th attack, as a First Responder, I was at Ground Zero in New York City for what I often call the “I Can Hear You” bullhorn speech by President George W. Bush, that rallied us together. Yet, the anxiety, fight, or flight, conundrum of fear and bravery, waged an ethical dilemma of right and wrong when it came to the way law enforcement and the judicial system treated persons suspected of terrorist activity. This paper asks one question: “although it is legal, is it ethical to deny a terror suspect the same rights as a regular suspect?” Before we ascertain the ethical direction of this question, I think it important to first understand the rules of *Miranda* warnings, and its inclusion of the Fourth, Fifth, and Sixth Amendments, affording the people their freedoms.

Bio: Mrs. Monique S. Parker is a twenty-year veteran of the New York City Police Department and a second-year Doctoral student in the Department of Strategic Intelligence at American Public University. Her research interest is in terror suspects with a focus on the discriminate law enforcement practices regarding their perceived view and treatment of a terror suspect.

Panel XIII – “*The Past that is not the Past*”: Global Narratives of “Free(d)” Women & Systemic Inequalities

- Stacey L. Parker Aronson (University of Minnesota Morris) – ‘The Story of Juana Errada, an Enslaved Morisca Woman’

The antagonism between Spanish Christians and Muslims continued even after the official expulsion of both Muslims (1503) and Moriscos (1604-09) from the peninsula. The assimilation of the Moriscos and in particular of the Morisca women, reputed to be very obstinate (García Arenal 116-25), into Spanish Catholic/Christian culture, was fraught with difficulty and ultimately abandoned in favor of their complete expulsion under the reign of Felipe III. An epistolary broadsheet ballad of anonymous authorship recounts the story of a previously enslaved Morisca woman Juana Errada, who successfully resisted assimilation, all the while giving the impression that she was in full compliance as she and her Muslim lover conspired to desecrate a church and blame innocent yet similarly marginalized gypsies or *Romani* of the heretical crime. Henry Ettinghausen, in his summary of this broadsheet ballad, highlights the confluence of religion and politics: Juana’s evil emanates from her being a woman, a formerly enslaved person, and a Morisca, and she and her Muslim lover represent a proverbial fifth column in Spain’s ongoing antagonism with the Ottoman Empire. I will use historian Mary Elizabeth Perry’s methodological approach, with which she studied Fátima, an enslaved Morisca woman whose story appears in an Inquisitorial report. To examine this singular document and flesh out the story, Perry uses a “three-part methodological strategy” with which to “... [contextualize] it with secondary and primary sources specific to her life; [read] the document ‘against the grain’; and [analyze] it with insights from anthropology, politics, and cultural and *literary criticism*” (My emphasis, 1). Although Juana Errada is a fictional character, I will utilize this methodological approach, while concurring with Antoinette Burton’s assertion “that *all* archives are provisional, interested, and calcified in both deliberate and unintentional ways; that *all* archives are, in the end, fundamentally unreliable” (26), that is to say, potentially fictitious. (Word Count: 299)

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CARTA DE BARCELONA A esta Corte, en que se da auiso de vno de los mas estraños casos que se han visto, y es, q̃ vna muger esclaua de treinta años, con fingidas apariencias de Chriftiana, metida en vn jaco como hermitaño, confessando y comulgando cada quinze días, descertajó vna Iglesia, y robó el Sãtísimo, y la custodia, y vna Imagen de nuestra Señora de la Paz, con mas de tres mil ducados de joyas, y dos lamparas de plata en la villa de Colibre. Declarasse como fue escôdido, y como fue descubierto por vna Gitana, y el fin que tuuo ella, y vn Turco amigo suyo, en 30 de Mayo de 1624. Madrid: Bernardino de Guzmán, 1625. Facsimile in *Noticias del siglo XVII: Relaciones españolas de sucesos naturales y sobrenaturales*. Ed. Henry Ettinghausen. Barcelona: Puvill-Libros, S.A., 1995. Also found in British Library, London, 593h.22(9).

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Bio: Stacey L. Parker Aronson is a Professor of Spanish at the University of Minnesota Morris, where she teaches all levels of language and literature and conducts research on 16th-17th century Spanish Peninsular literature, particularly Cervantes; literature by women; the literary representation of sexual violence; and the theme of female criminality in early modern Spanish broadsheet ballads (*pliegos sueltos*). She has published in such journals as

Bulletin de los Comediantes, Cervantes, Hispanic Journal, Laberinto, Letras Femeninas, Letras Peninsulares, Revista Canadiense de Estudios Hispánicos, and Romance Notes. Her most recent publications include “Criminal Conversion and Cannibalistic Contrition in an Early Modern Spanish Broadsheet Ballad,” an essay in *Interdisciplinary Essays on Cannibalism*, and a book titled *Female Criminality and “Fake News” in Early Modern Spanish Pliegos Suelos*, both of which are under contract with Routledge, Taylor & Francis Group.

- **Riti Sharma (Jadavpur University) – ‘Stories from Down South: Exploring Narrativity in *Every Tongue Got to Confess*’**

The narratives of enslaved people from the United States of America form a part of lore culture that is hard to replace. These stories were told and retold directly from the mouth of the enslaved and happened to be on any subject starting from the creation of the world to how the steam engine came to be. Once a government funded program; the Federal Writers’ Project involved tracking down freed enslaved people and detailing their lives as told by them. One of the most important works to come out of this project was Zora Neale Hurston’s *Every Tongue Got to Confess* which is an archive of the lives and thinking processes of many such freed black people in the United States. Many of these stories form a counter narrative to a mainstream, ‘universalistic’ understanding of Black creativity, whereupon the tellers’ point of view is straight from the heart, and based on their experience of having lived the life of the enslaved. Therefore the stories these speakers uttered and which were recorded in this text create an alternative archive of American Slavery and what the word ‘folk’ ought to mean. This paper will be exploring the different stories that are presented in *Every Tongue Got to Confess* as a record of experiences of people who had been enslaved in order to trace out its ‘literariness’ in terms of orality. This text provides not just a valuable resource of the imagination of American people but entails the capacity to treat literature as a hermeneutic act.

Bio: Riti Sharma completed her graduation and post-graduation in Comparative Literature from Jadavpur University, Kolkata, India. Her M.Phil. dissertation is titled ‘Looking for Nigeria: A comparative study of the selected short stories of Chinua Achebe and Chimamanda Adichie’. Her research interests include Comparative Literature, African Literatures, and Indian Literatures. She is currently Visiting Faculty at Symbiosis International University.

- **Clare Finburgh Delijani (Goldsmiths University) – ‘Subjection and Subjecthood: Histories of Racial Injustice in Postcolonial Ghost Plays’**

Over the past five years, a number of Black British women authors have written “postcolonial ghost plays”. This paper focuses, to varying degrees, on four: *ear for eye* (2018), debbie tucker green’s dissection of enslavement and its afterlives; *Rockets and Blue Lights* (2020), Winsome Pinnock’s historical film-within-a-play about the Middle Passage; *The Gift* (2020), Janice Okoh’s semi-biography of an African girl who became Queen Victoria’s ward; and Selina Thompson’s *salt*. (2018), an autobiographical performance piece tracing her ancestors’ enslavement. Ghosts and haunting, which I examine from multiple perspectives, appear across this range of theatrical genres. With their multiple, doubled, spectral, interpenetrating stories, tucker green, Pinnock, Okoh and Thompson’s postcolonial ghost plays reactivate the past of enslavement that is not past, that is still active in the form of racial and social injustices today. Ghosts, prevalent across the plays, represent the dead who, plumbing the depths of the Middle Passage, are denied a resting place. The ghost, the figure of the living dead par excellence, also reflects the dehumanization of trafficked Africans, from whom their masters sought to subtract all subjectivity. Ghosts, too, reveal the work of mourning performed by the living, for those who were never properly buried. This

mourning, or remembrance, exposes and disrupts enduring structures of injustice, searching for reparation. Ghosts, or revenants, represent the restless, resilient resistance to injustice, returning, refusing to rest. Ghosts represent both mourning, and a warning, a battle cry for justice, that refuses to be silenced. Finally, ghosts, neither fully past nor present, absent or present, symbolize indeterminacy and instability, illustrated in the plays by characters and subjects determined to take control of their own identities and destinies. These plays demonstrate how we must look back to the roots of historical racism, in order to look forward to its eradication.

Bio: Clare Finburgh Delijani is a teacher and researcher in the Department of Theatre and Performance at Goldsmiths University of London. She has written and edited many books and articles on theatre from the UK, France and French-speaking parts of the world, all of which address how theatre might stage social, racial, global or climate justice, as well as interculturalism and community. These publications include a special issue of *Théâtre/Public on the Situationist International* (2019), *The Great Stage Directors: Littlewood, Planchon, Strehler* (2018, with Peter Boenisch), *Watching War on the Twenty-First-Century Stage: Spectacles of Conflict* (2017), *Rethinking the Theatre of the Absurd: Ecology, the Environment and the Greening of the Modern Stage* (2015, with Carl Lavery) and *Jean Genet* (2012, with David Bradby). She is currently writing a book on postcolonial French and Francophone theatre and questions of multiculturalism.