

‘Hybridity’ – 2022 Cambridge AHRC International Conference

20-21 September 2022, St Catharine’s College, Cambridge

The Seventh Annual Cambridge AHRC International Conference, supported by the Open-Oxford-Cambridge AHRC DTP, will bring together students from the OOC DTP, the doctoral community of the OU, Oxford and Cambridge, and from international partner institutions to facilitate interdisciplinary discussions and collaborations around the theme of ‘Hybridity’.

Funded by the Arts and Humanities Research Council UK (AHRC), this conference aims to be a space to present, discuss, and debate the theme of ‘hybridity’ in any and all forms. It will allow attendees to introduce their work to the broader research community, to establish new connections, and to spotlight new areas for collaboration.

The 2022 AHRC International Conference Committee are:

- Dylan Price – Chair (Oxford)
- Belinda Alvarez-Alonso (Cambridge)
- Mark Borthwick (Open University)
- Nicola Carotenuto (Oxford)
- Aldri Cela (Cambridge)
- Sarah Fengler (Oxford)
- Marie Puysségur (Cambridge)

Tuesday, 20 September

07.30-09.00	Breakfast	Hall
08.00-09.00	Registration and Coffee	McGrath Centre Foyer
09.00-09.30	Welcome address	McGrath Auditorium
09.30-10.30	Keynote – Professor Samantha Bennett: <i>Class, Control, and Popular Music: Reflections on Music, Positionality, and Performativity in the Industry and in the Academy</i>	McGrath Auditorium
10.35-12.00	Panels 1) Border Crossings 2) Language, Rhetoric, Text	Ramsden Room Rushmore Room
12.00-13.00	Lunch	College Bar
13.05-14.30	See Cambridge Differently museum tour. <i>Meet McGrath Foyer 13.05; arrive Fitzwilliam 13.15</i>	
14.45-16.15	Panels 3) Literary and Poetic Hybridities 4) Monstrosity 5) Sound, Music, Film	McGrath Auditorium Rushmore Room Ramsden Room
16:15-16.30	Coffee	McGrath Foyer
16.35-18.00	Panels 6) Belonging 7) Empire and Alterity 8) Health and Education	McGrath Auditorium Ramsden Room Rushmore Room
18.00-18.45	Drinks reception in College	McGrath Foyer
19.00-20.30	Dinner	The Orator

Wednesday, 21 September

07.30-09.00	Breakfast	Hall
09.00-10.00	Keynote – Dr Samson Kambalu: <i>Cinema and the Problematic of the Gift</i>	McGrath Auditorium
10.05-11.30	Panels 9) Time: Non-Linear, Hybrid, And Past 10) Gender and Identity 11) Democracy, Propaganda, and Political Action	Ramsden Room Rushmore Room McGrath Auditorium
11.35-13.00	Panels 12) Architecture, Place, Geography 13) Epistemological Hybridity 14) Ecology, Environment, Climate Change	Ramsden Room Rushmore Room McGrath Auditorium
13.00-14.00	Lunch	College Bar
14.05-15.30	Panels 15) Religion and the Divine 16) Social Media and the Digital Humanities	Ramsden Room Rushmore Room
15.30-16.00	Closing remarks and Coffee	McGrath Auditorium
16.00→	Punting, followed by Jack's Gelato	Meet in McGrath Foyer at 15.50

TUESDAY, 20 SEPTEMBER, 10.35-12.00

1: BORDER CROSSINGS

Ramsden
Room

Chair: Joseph Kelly, University of Oxford

Natasha Rai	Hybrid identities, or something more? Exploring the identities of soldiers at the ancient Egyptian site of Gebelein in the First Intermediate Period (ca. 2181 - 2040 B.C.E.)	Cambridge
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Hybridity is a concept much discussed in the archaeological sphere, often termed inappropriate in many applications given assumed notions of purity and simplistic two-way exchanges of traditions determined through strict and often unhelpful categories. The ‘fuzzy’ borders of ancient Upper Egypt and Lower Nubia (North Sudan) illustrate this complexity of multiple traditions converging, leading to adoption, rejection, adaptation, and transformation. Despite the formation of the ancient Egyptian state around 3000 B.C.E., recent archaeological excavations and reassessment of artefacts collected in the late nineteenth and early twentieth century are revealing openly fluid borders particularly between Upper Egypt and Lower Nubia (the region of the First Cataract, south of Aswan). In this region we see clear social and technological exchanges of traditions from both sides, suggesting the formation of ‘hybrid’ identities, expressed through various types of material culture and artistic depictions. The garrison of Gebelein, located in Upper Egypt, dates to the First Intermediate Period (c.a. 2181 – 2055 B.C.E.), a time of political fragmentation in the ancient Egyptian state. Several rulers emerge in various nomes (city states), with this site falling under the jurisdiction of the Theban nome. Several stelae from this site depict soldiers in what was first termed a ‘hybrid’ format, exhibiting both Nubian and Egyptian dress and characteristics. Closer analysis of these stelae and their short inscriptions reveals a more complex story of earlier migration through fluid border zones leading to the adoption, adaptation and rejection of certain Egyptian features and artistic norms, combining both distinct Nubian and Egyptian identities to form the complex ‘Upper Egyptian’ identity. Here, ‘hybrid’ is too simplistic a term; instead, we see the formation of new identities through a convergence of multiple traditions – thus this study posits the use of the term transculturation as a better definition for this type of cultural interaction.

Daria Skjoldager-Nielsen	Polishing Reykjavik: the Third Space between Poland and Iceland	Stockholm
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When a colleague asked me: “Do you know that we are staging a performance in Polish at the Reykjavík City Theatre?”, my mind immediately exploded with all the questions: why? Who is responsible for that? And most importantly, how is it going? After all, theatres do stage performances in foreign languages, but usually it is either a one-time event (e.g., during a theatre festival) or it serves some other purpose connected to the preservation of the foreign culture (e.g., performances in an official minority language or an immigrant theatre). But the aforementioned example is something different: the City Theatre took a risk in inviting immigrant artists to perform in their mother tongue and included the result of their work in the regular repertoire available to all Reykjavík residents.

In my paper, I will deliberate on how the performance by the Pólis theatre group in Reykjavík crosses the cultural boundaries of the theatre institution. I will look at it as an example of the Third Space, a term from postcolonial discourse – a space where cultures interact (and collide) that helps to blur the boundaries between them and releases a constructive cultural potential that facilitates creating something new and unknown [Bhabha]. Is it possible to create such a liminal space within an artistic project? I will look at the concept from transmigration [Glick-Schiller et al.] perspective: creating in a place that simultaneously is and isn’t one’s home.

Jacob Fordham	The uses of hybridity: practising transnational kinship in early modern Macau and beyond	Oxford
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The history of Macau and the wider Pearl River Delta, a key site of Sino-Western interaction, has traditionally been framed in terms of the encounter of clearly-distinguished national and ethnic categories. New approaches have emphasised the importance in the early modern period of networks and partnerships between Chinese and Portuguese or Eurasian merchants below the official radar. This paper builds on this scholarship from a different perspective, examining not the interactions of socio-political networks but the practice of cross-border kinship that lay behind these networks. Placing hybridity at the centre of the story, it focusses on a surprisingly transnational and multi-ethnic kinship group, or 'parentela', centring on Macau but with ties stretching as far as Japan, Korea, and Florence. The group, active in the early seventeenth century, consisted of East Asian interpreters who were said to move 'in the shadow' of the Florentine-Portuguese merchant, Orazio Neretti. This paper historicises this group's creation and use of kinship in a transnational context of marriage, child-rearing, bond-servitude, and slavery in China and Portuguese Asia. Kinship was used by Neretti to obtain multilingual local collaborators and bind them into familial ties of trust, discipline, and belonging, and by his East Asian kin to obtain lucrative high-status employment. Exploring the relationship between cross-border kinship and national space, this paper shows how members of the 'parentela' made creative and changing use of their hybrid identities arising from transnational kinship and its possibilities for presenting oneself in multiple ways through the overlapping national jurisdictions of the Pearl River Delta. Ultimately, this study reveals the permeability of the national and ethnic categories often used to explain Sino- Western relations, revealing instead the deliberate and variable use of hybridity in an increasingly interconnected trading world.

2: LANGUAGE, RHETORIC, TEXT

Rushmore
Room

Chair: Anne Wetherilt, Open University

Natalia Volvach Hybrid landscapes: voids, holes, and blank walls in the Stockholm
occupied Crimea

This paper aims to illuminate the *absences* resulting from hybrid processes of erasure of Ukraine in Crimea, after its occupation by Russia in 2014. Building on critical sociolinguistic research and materiality studies, the study foregrounds 'what is left' from Ukraine in the public spaces that bear traces of material and discursive destruction. What is known as *semiotic landscapes* (Jaworski & Thurlow, 2010) is treated here as an amalgam of presences and absences.

The data for this study consists of more than 3.500 photographs collected over two months of ethnographic fieldwork between 2017 and 2019 in Crimea, combined with fieldnotes. The analysis of hybrid landscapes illustrates that *a trace* (Bock & Stroud, 2019; Napolitano, 2015) of the wiped-out Ukrainian statehood, its languages, and people may reveal complex invisibilized histories of violence. Enforced ruination does not simply negate Ukraine. Rather, these processes leave marks which may point at attempts of silencing other knowledge. Erased semiotic landscapes evidence hybrid vestiges in forms of voids, holes, shadows, and blank walls.

The study shows that the past always remains present, visible, and audible. Moreover, absences, when viewed as *agentive*, may animate ghosts (Gordon, 2008; Perini, 2020), discharge positive pressure on human bodies, and most importantly speak their own languages. As part of a relational ontology of materiality, discourse, and affect, absences may shout about complex silenced histories of violence and by doing so call to probe traditional approaches in language studies that rely on an ontology of presence.

Angelica Granqvist Negotiating social belonging and linguistic participation: Stockholm
Student encounters and experiences

Inclusion or separation of language learners is an ongoing item on educational and political agendas worldwide. In Sweden, where Swedish is the principal language, policies stating that Swedish (SWE) and Swedish as a second language (SSL) are two separate but formally equal school subjects, have been in place since 1995. As a parallel design, the learning outcomes of both subjects render equal academic credits for postsecondary education. The intent of the implementation of SSL, targeting second language pedagogy as a decisive factor for successful second language learning, is indicative of separate instructional settings. While this is not always the case, this paper aims to contribute knowledge about a hybrid practice where integrated classes of SWE and SSL were enhanced by separate SSL classes. Theoretical points of departure included classrooms as contact zones, lived experiences of language, and the interconnection between physical places and social spaces. Against the backdrop of the upper secondary classroom as a shapeshifting locale that generated different learning spaces depending on how it was furnished and populated, I discuss how minoritized second language learners negotiated social and linguistic belonging in an integrated whole-class setting and in an additional and separated SSL class. Engaging a linguistic ethnographic approach, the data production consisted of classroom observations, fieldnotes, audio-recorded book discussions and interviews, and it was analyzed by means of a combination of conversation analysis and epistemic stance analysis. Findings indicate that integrated teaching alone does not suffice to cover the content and potential of SSL as a school subject in its own right. In addition, findings suggest that the organization of SWE and SSL has important bearings on how students navigate their multiple and often hybrid identities as well as the extent to which they feel a sense of social belonging and fully participate in different educational practices.

Emma Gomis **The Parallel Text in post-1960s Feminist Art Writing** **Cambridge**

Experimental writing provides paths that open in their potential to reimagine; it inhabits liminal spaces of in-betweens as it strives to rupture. When this mode is brought to bear upon an art object, the resultant text can often read as a type of splintered, improper criticism (in its disregard for the conventions of formal critique) embedded within a playfully anarchic and hybrid essay.

Writing in a mode of what Lisa Robertson calls ‘the parallel text’ or what Lynne Tillman (via Craig Owens) calls writing ‘alongside’ rather than ‘about’ art, this talk will focus on the writing of the American writer, curator and activist, Lucy Lippard. Lippard veers towards a style of writing can broach on poetic and vernacular rhetoric, while also incorporating her politics and social practice (from conceptualism to feminism to environmentalism and Land Art). Looking at examples of her texts, I will analyze the parameters of Lippard’s hybrid experimentation, which straddles art criticism and experimental feminist literature, and how this mode result in a writing that merges critical and poetic prose. Following a tradition of the avant-garde, her experiments gesture beyond institutional structures and expand through politically activist and feminist thinking. They will serve as a fulcrum to investigate critical architectures that bridge the gap from a visual art object to language.

Lippard’s influential article ‘The Dematerialization of the Art Object’ and her key role in developing Conceptual Art in New York in the 1970s, as well as her participation as a founding member of the feminist art magazine *Heresies* (1977-1993)– will provide a historical frame through which to analyze the development of her practice and the impact it had on the subsequent literary production of art writing.

****Linda Bruce** **Franken-accented ain style: Building a spoken corpus of new speakers of Scots** **OU**

Scots is Scotland's largest minority language, with 1.5 million speakers (National Records of Scotland, 2021). Descended from the Northumbrian variety of Old English, modern Scots has undergone a process of dialectalisation and shares many common words and grammatical features with Scottish Standard English (SSE). Scots speakers may now be said to operate in a "multi-dimensional sociolinguistic variation space" (Maguire, 2012, p. 55), selecting more or less Scots forms to index a broad range of social meanings (Eckert, 2008; Silverstein, 2003). My recent pilot study with a currently unresearched social group - new speakers of Scots (i.e. adults who choose to learn and use minoritized languages not acquired as children (e.g. O'Rourke et al., 2015, p. 1)) - indicates that participants use a range of learning models and hybrid linguistic practices. This may be due to the lack of a standard written Scots, or for identity reasons. In this lightning talk I will introduce my forthcoming PhD research, which will build the first spoken corpus of new speakers of Scots, to investigate their use of morphosyntactic features. This will allow me to explore linguistic hybridity, contribute knowledge to new speaker scholarship and modern Scots studies, and provide a future research resource.

TUESDAY, 20 SEPTEMBER, 14.45-16.15

3: LITERARY AND POETIC HYBRIDITIES

McGrath

Chair: Diana Henderson, MIT

Auditorium

Esther von Stosch

Transcultural Conventions of Material Hybridity in Persian and German Medieval Literature

Cologne

Across cultural boundaries, medieval narratives present an agency of objects that has an important impact on the identity and actions of heroes (Mühlherr 6). In Arthurian romances, the loss of a ring causes Iwein's descent into madness that is then cured by an enchanted ointment, a fairy's belt opens the gate to an Otherworld for Gawain while his son Gwigois uses mostly gifted (in both senses of the word) objects for different tasks, and the mixed provenance and composition of objects such as the holy grail and the round table support Parzival in his attempt to bridge Islamic and Christian worlds. In the Persian Shahnameh, the chief hero Rostam is equipped with an invincible tiger cloak in support of his trial quest in which he transcends the worlds of demons, humans, magicians, and animals. Other quests are mastered using a feather through which Rostam summons his father's foster mother, a mythical bird figure with magical attributes that she can cast off onto her protégés. The mentioned heroes and the material *agents* are hybrid in themselves, both in regard to their mixed provenance or genealogy and their exorbitant powers drawn from different sources. Combined, further hybridization takes place in which the objects play a key role in shaping the heroes and their paths that thus become (even more) multidimensional and complex. Here, hybridity reflects the postcolonial concept introduced by Homi Bhabha, visualized most powerfully in the palimpsest (Bhabha, 63). As such, the thematic and methodological focal point for this transcultural comparatist analysis (Flüchter 2) lies in the dynamic merging as well as conflicting process of creative entanglement; this allows for new perspectives on overlapping and diverging conventions in medieval forms of storytelling (Friedrich; Krusenbaum-Verheugen 29) as well as their impact on current culture and identity discourses on East-Western relationality and attributions.

Emma Rayner

Life-writing or writing lives? The hybrid reception of maternal advice in Elizabeth Isham's spiritual autobiography

ANU

The modern term “autobiography” comes from the Greek *autos*, which means “of or by oneself, independently.” Recent scholarship on early modern autobiography, however, has reframed the act of writing about the self in the Renaissance as fundamentally multiple and collaborative—hybrid, but not fragmented. Discovered in the early 2000s, Elizabeth Isham’s *Booke of Rememberance* (written 1638-9) is one of the finest seventeenth-century examples of this kind of self-construction. Scholars have pointed, in particular, to Isham’s achievement in fashioning a fairly stable self despite the generic hybridity of her manuscript. A principal source of that hybridity is the advice and templates for conduct that Isham “remembers” from her mother, grandmother, and sister—familial inheritances that gain posthumous currency as the narrative progresses, and as the cycles of illness and death it traces subsume these female relatives one by one.

This paper builds on recent observations of the generic resemblances between Isham’s *Booke* and early modern mothers’ advice books by examining the ways in which Isham absorbs patriarchal counsel into her narrative. I argue that it is not despite but because of the generic hybridity of Isham’s autobiography that a coherent strain emerges within it—not in the form of a recognizable modern “self,” but in the shape of multiple lives bound into one multi-generational patriarchal consciousness. In this, Isham’s diary offers a gendered paradigm for intersubjective ways of knowing, constituting the textual site where hybrid rules of conduct come together in memory.

Isabelle Stuart *Seeing Sound: W. B. Yeats, Ezra Pound and the Phono-text* Oxford

Critics of modernist poetry have long exhibited a visual bias: Jerome McGann and George Bornstein’s meticulous studies of bibliographic coding are exemplary in this regard. While print did play a crucial role in shaping modernist poetics, my paper will argue that this attention to the page has obscured the extent to which early modernist poets, focusing on W. B. Yeats and Ezra Pound, remained fascinated by recitation and performance practices. It reframes their poetry as hybrid phono-texts, recovering neglected oral contexts to illuminate features of modernist poetics such as oral typographic experimentation, free verse and the interest in verse drama.

Haun Saussy’s 2016 cultural history of orality confined the strict distinction between orality and literacy to ‘rituals of argumentative sociality’ belonging to the second half of the twentieth century. His work exemplifies a recent theoretical turn towards appreciating language as a constant hybrid of both print and voice. At the same time, work in scientific as well as literary sound studies has confirmed that even when reading silently, or ‘visually’, we process language somatically, activating areas of the brain usually associated with hearing. These developments are especially applicable to poetry, as writing which exploits the sonic patterning of language. Developments in recording analysis software have newly enabled scholars to bring these non-visual elements of poetry into focus; Chris Mustazza has outlined how they can facilitate a ‘methodology that accounts for both sight and sound’.

Poetry’s hybrid status, mediating between eye and ear, was clear to Yeats and Pound, both of whom deliberately reintroduced elements of oral poetry into a predominantly literate culture. My paper will make use of these new digital tools alongside archival research to probe the material conditions of modernist poetry recitation practices and define these practices’ influence on the development of modernist poetics.

4: MONSTROSITY

Rushmore
Room

Chair: *Luc-Andre Brunet, Open University*

Frances Myatt “Romulus, son of Ilia” – Crossbreeding Genres and the Birth of Rome in Ovid’s *Fasti* Cambridge

In an essay on Kroll's classic term, "die Kreuzung der Gattungen", Barchiesi writes that, "what Kroll means by Kreuzung is clearly the production of new literary species by means of crossbreeding; not just confusion."¹⁰ In this paper, I shall argue that crossbreeding is the most productive way to consider Ovid's manipulation of genre in the *Fasti*. Focusing on the conception of Romulus and Remus in Book 3, I shall demonstrate that Ovid crosses epic with elegy to create a hybrid work that cannot easily be ascribed to either of its parent genres.

However, that is not to say that epic and elegy are entirely equal in their role as parents – yet, rather than allowing his poem to 'rise up' towards epic in the expected hierarchical progression, Ovid casts elegy as the dominant partner. I shall show that this occurs both on the macro-scale, with Mars playing the elegiac lover, and on the micro-scale, with the relationship between hexameter and pentameter in the elegiac couplet repeatedly manipulated to unexpectedly elevate elegy over weighty epic. Childbirth is the perfect carrier for such imagery, for it not only thematically unites elegiac sex and femininity with masculine epic succession, but it can also literalise the metaphor of weightiness which is often used in Latin literature to characterise the distinction between epic and elegy.

As the conception of Romulus and Remus stands at the core of Roman identity, this generic hybridity also has significant political implications. I shall suggest that Ovid's generic crossbreeding implicitly challenges the ideas surrounding warfare, masculinity, and proper 'seriousness' that lay at the heart of Roman identity under Augustus, and offers us instead a vision of Romanness which is – literally and metaphorically – born from the supposedly 'light' themes of femininity, sex and desire.

Aidan C. Gray **Why is a Mule Not a Chimera? Investigating the Act of Hybridity in Ancient Greek Discourse about Monster** **Cambridge**

Why is a Mule not a Chimaira? This paper proposes that hybridity is a trait of "real", biological animals, and this thus allows for a reinterpretation of "mythical" animals such as the Chimaira. Hybridity is a powerful category marker in Greek thought, one that problematizes dyadic or triangular relationships (ie between "men and gods" or between "men, animals, and gods"). Following Aston's *Mixanthropoi* (2011), which dealt with human-animal hybrids, not enough work has yet been done on purely animal hybrids-- what did "belief" in them entail, why were they useful to writers addressing (theoretically) human topics, why is there so much skepticism towards them in texts. The Chimaira comes with lots of murky problems of its own--the connection to Lycia, a strange artistic record, fraught etymology--all of which have downplayed its significance as a monster philosopher and poets love to cite. But why? I will propose that the Chimaira retained a privileged status as the enactor of hybridity, in an explanation drawn from contemporary work in the field of ritual studies. The Chimaira should be seen not as some kind of symbol, or a fictional "character" but hybridity itself played out, a thesis with wide-reaching implications, among which, post-colonialist classics & ancient law and ethics are suggested.

Elena Apostolaki **The Figure of the Monster, Otherness, and Empowerment in the HBO Series *Lovecraft Country*** **Cologne**

The first season of HBO's *Lovecraft Country* is based on Matt Ruff's 2016 novel and explores the horrifying world of H.P. Lovecraft and the very real Jim Crow-era racism that plagued the U.S. in the 1950s. The series, developed by Misha Green and produced by Jordan Peele, places Black protagonists at the centre of a Lovecraftian horror story. The Black characters have to face shoggoths, grand wizards, and magic but they also have to deal with and escape very realistic horror, in the form of racist police violence and white supremacy. By bringing the Black characters into the centre—often the metaphorical villains of Lovecraft's stories—the series allows for a new layer of meaning to Lovecraft's fear of the other. Atticus, Leticia, Uncle George, Hippolyta, and the rest of the cast are struggling to escape the everyday real and supernatural manifestations of racism. Their struggle can be seen as a reflection of the actual struggle of the Black community today, who are trying to liberate themselves from the shackles of oppression and systemic racism once and for all, so all people regardless of the colour of their skin, gender, race, and ethnicity can finally be free. *Lovecraft Country* can be read as a symbolic yet crucial contemporary representation of this struggle for freedom. The

series was created before George Floyd's and Breonna Taylor's murders, but it came after the deaths of Trayvon Martin, Philando Castile, and Sandra Bland. Once the viewers search deeper and look past the dark mansions, the wicked wizards and the shoggoth monsters, they can understand that the supernatural and fictional land of Lovecraft Country is not a distant place after all.

Scarlette Do Primal Screen: Monstrous Memories of the Second Indochina War in *Aliens* and *Predator* ANU

The science-fiction monster film has long served as an allegory of American intervention in the Second Indochina War (1965-75). In one of the earliest studies on the Vietnam War films, Ellen Draper reads *Aliens* (James Cameron, 1986) and *Predator* (John McTiernan, 1987) as failures of signification—she argues that the War had incurred such a semiotic ‘collapse’ in the American national imaginary that filmmakers opted for invisible and monstrous creatures to articulate the trauma. This paper argues that the ‘collapse’ signified by these monsters is not so much the inability to represent, but the conflation of multiple modes of representation. Much like the layering of special effects that render the *Predator* invisible, the desire to process war traumas stack atop guilt for erasure of victims’ narratives, and anxiety for the incorporation of South Vietnamese refugees into American society, resulting in several meanings grafted to the monsters’ bodies. *Aliens* and *Predator* provide what Sigmund Freud terms “screen memories,” a space in which to negotiate these conflicting demands. The films suggest defeat at the hands of monsters only to block memories of American failure by announcing the victory of the white heroes. In addition, these films simultaneously reveal introjection of Vietnamese suffering through victimised Americans, and project this victimisation on screen to form new cultural memories. Ultimately, these films return spectators to the primal scene—what Freud conceptualises as the child’s first encounter with the violence of (sexual) difference—wherein the struggle for racial superiority is restaged and American exceptionalism is reborn. By tying several strands of postcolonial and psychoanalytic theory together, *Primal Screen* offers a new interpretation of the monstrosity in *Aliens* and *Predator*: the monsters’ hybrid makeup mirrors the incorporation of Vietnamese suffering into American cultural memory and thus forms new practices in filmmaking.

5: SOUND, MUSIC, FILM

Ramsden Room

Chair: Samantha Bennett, ANU

Marinu Leccia Benjamin Britten’s stylistic hybridity, a mysterious affair? Oxford

Benjamin Britten’s musical eclecticism is one of the major concerns which preoccupied scholars from the first Britten studies to the more recent publications. His Englishness, his taste for Purcell, the Gamelan, the Nō Theatre; the modernist influence of Stravinsky, Berg, Prokofiev or Ravel; the topical references to Edwardian music, traditional folk-song, the Mahlerian orchestration, Viennese dodecaphonism, Elizabethan songs, Anglican anthems: all of these aspects make of Benjamin Britten a difficult composer to categorise. There is a hybridity at hand in the music of Britten. Worse for scholars, he also diverges from the collage- style of a Berio, a Kurtág or even a Stravinsky in some aspects. If he shares the kleptomaniac attitude towards musical styles of the latter, he also has a very recognisable touch which emerges out of his stylistic cocktails. Why do scholars have such a difficulty to assess the hybrid style of Benjamin Britten? To give an answer to that question, and to propose a new explanation of that hybridity, I propose in that paper a complete change of paradigm. This change is operated through the concept of play. I will use in particular Bernard Suits’ concept of a ‘lusory attitude’ in games as a way to ‘overcome unnecessary obstacles.’ I will demonstrate that this hybridity is not the source of Britten’s style, but a consequence of his playful attitude in his compositional strategies.

Thomas Hessling ‘How to make a Dragon roar, or Cross-Cultural Sound-Scraping: Hybridity of Sounds as Design Elements in Computer Game Culture’ Cologne

Ludomusicology is predominantly concerned with sounds and music as design elements in computer game culture and the musical practices of sound production. Part of this sound production is called "sound scraping."

"Sound scraping" refers to the "scraping together" of already known, natural sounds, as well as their rearrangement in the form of overlapping or mixing. The results are sounds that cannot be created or recorded naturally, for example dragon roars or the sounds of purely virtually existing instruments. This method is primarily used in the field of computer game audiotracks for fantasy, adventure and role-playing games. The term itself was decisively coined in practice by sound designers and composers of game audio and soundtracks, for example the long-time sound designer of the "Game of Thrones" franchise, Paula Fairfield. In an interview with the online magazine GoldDerby on August 20, 2018, she explained in detail how she used sound scraping to create the distinctive dragon roars by using sounds from lions, elephants, tortoises and comodo dragons.

The principle of "sound scraping", despite great practical importance, has so far remained almost completely unnoticed scientifically. Especially in connection with the investigation of the sound production process as well as the cultural-historical background, a real research gap opens up here. It is an intregal and important part of fantastical game music and provides therefore interactions between the virtual and realistic sound world.

Hybridity can be found in the technical analogue-to-digital conversion process linked within the creative thought process of the sound designer. Furthermore in the cultural background that influences this cerebation and defines wether a dragon is seen as a fire-breathing monster or a nature-bond, elemental-loving protector.

Leo Temple	Photogenie and Extractivism: Cinepoetic Resistance in Brazilian Modernismo	Cambridge
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In the essay 'Langue d'Or', the influential early film theorist, Jean Epstein, defines the 'photogenic' as 'any aspect of things, beings and souls whose moral quality increases through cinematographic reproduction'. By this coincidence of technological perspective and moralizing effects, Epstein's phrasing curiously evokes a Manichean order immanent to the cinematograph. This is brought into further relief against the backcloth of his wider ontology, where technological mediation is taken to be 'sine qua non' (Wall-Romana, Cinepoetry). Accordingly, this 'moral quality' is extracted from nature as novel technologies come to regulate perception.

Examining the complex reception of Epstein's thought in Brazilian Modernismo, I will show that this technologized perception gave rise to a critical 'cine-poetic' imaginary, seeking to historicize this transformation of nature from the colonized periphery (rather than assenting to its doctrinal modernity). The two literary theoretical sources of Ant3nio de Alcantara Machado's *Path4 Baby* (1926)—named after the first home-movie camera—are striking in this regard: Epstein's *Bonjour Cin4ma* (1922) and the Jesuit missionary, Jos4 de Anchieta (1534-1597). The latter notoriously instrumentalized theatrical performance in indigenous communities where spectacular aesthetic qualities were taken as real events. Thus, successful catechesis, like *Photog4nie*, relied upon the naturalization of aesthetic events as 'moral qualities' absorbed into an altered—indeed, colonized—reality.

As Jonathan Sterne writes, '[t]echnologies are repeatable social, cultural and material processes crystallised into mechanisms' (*The Audible Past*). Through a stylistic analysis of Alcantara Machado's 'cine-poetic' travelogue, I will propose the author's conception of the portable camera, not as a neutral filmic apparatus, as Epstein has it, but rather as the 'crystallisation' of prevailing power dynamics, extracting its own system of valuation from nature. Writing, therefore, with its weaker relation to the real, becomes a historical index of its overdetermination.

TUESDAY, 20 SEPTEMBER, 16.35-18.00

6: BELONGING

Chair: Paul Lawrence, Open University

McGrath Auditorium

Alex Calder Mediating Asylum and UK Indefinite Detention in Ali Smith’s Fiction Cambridge

Since the development of “hostile environment” policies and amplification of xenophobic nationalism in the UK, refugees have become increasingly pertinent to Ali Smith’s acclaimed fiction. In this paper, I will examine how Smith hybridises experimental storytelling with testimonies of indefinite detention in the UK into an intermediary literary form of political reflection and critique.

Smith is a writer who has not experienced displacement but whose works explicate the representational politics of refugee crises in relation to domestic British politics. Key to Smith’s approach is how self-reflexive storytelling can activate political and ethical reflection both within and outwith compassionate reception. In the short story “The Detainee’s Tale” (2015) in *Refugee Tales* (vol 1) and the novels *Spring* (2019) and *Summer* (2020), Smith draws upon anonymised testimonies of asylum seekers held in UK immigration removal centres which are hybridised into experimental fiction. While bearing witness to the marginalised perspectives of asylum seekers, Smith’s writing has an interstitial significance in mediating these experiences while situating individual responses – of empathic listening, but also indifference, withdrawals of compassion, and aggression – within considerations of structural hostility and collective responsibility.

Mindful of the pitfalls of appropriation and universalism, I argue that Smith’s fictional exploration of asylum exceeds humanitarian sentiment by foregrounding the material consequences of exclusionary politics. As such, Smith combines literary aesthetics of encounter with a sustained critique of indefinite detention policies and inhospitable conditions towards asylum seekers in the UK. The artfulness of Smith’s fiction focalises the liminal predicament of asylum seekers with an ethical urgency to circulate their experiences of injustice. As such, Smith’s writing exemplifies the cultural interventions available through experimental forms of storytelling to counter alienating discourses and images with relational perspectives which seek to realise new forms of political solidarity.

Anna Mammitzsch “Something happened that shocked us all in Stockholm” – How a terrorist attack in Stockholm creates a new sense of hybrid identity among migrants in Sweden Stockholm

Since relocation means a change both in the lifeworld and in the linguistic environment (Busch, 2015:340) migrants find themselves entangled in complex processes of orienting simultaneously to the home and host culture and their practices. Therefore, Angouri et al. (2020) propose that the study of migrant identities always entails the concurrent examination of how membership and belonging are constructed to specific social categorizations or groups. To establish a sense of self, these, as separate imagined categories, are often juxtaposed against each other. However, the authors also point to the fading of borders between these binaries in light of a shared experience, for example a crisis. In this presentation, I investigate, how migrants transgress the alternating/double binary of immigrant/German versus non-immigrant/Swedish identity by switching to a hybrid and locally embodied understanding of identity due to a specific disrupting temporal-spatial event, the terror attack in Drottninggatan in Stockholm in 2017. The data stems from the narrated lived experience of participant-guided walking tours and subsequent group discussions against the backdrop of (inter)national media reports regarding this event, as part of my dissertation project within linguistic ethnography. By employing positioning analysis (Bamberg & Georgakopoulou, 2008) and the tactics of intersubjectivity (Bucholtz & Hall, 2005) the results show how participants orient to locally relevant, as well as supralocal tropes and discourses within their narrations of lived experiences that feed into their shared identity as Stockholmers. Consequently, the analysis of lived experiences of migrants can not only be reduced to detect dichotomies of migration discourse, but must include the nuanced and situational forms of hybridization that the immigrants portray, in order to illustrate the actual diversity and heterogeneity of local transformative experiences for 1st generation migrants’ identity work.

Eliza Wells	Multiple Social Roles as Epistemic Resources	MIT
<p>Each of us occupies a variety of social roles, from professions to family relationships to genders. These roles come with requirements: in order to be good role-occupants, we must behave and, I argue, reason in certain ways. Roles come with deliberative standards on which good occupants give more weight or less to some considerations and exclude others entirely. When agents make statements like, “As your lawyer, I think you should do x, but as your friend, I think you should do y,” they are occupying two different modes of practical reasoning that lead to different conclusions because they treat considerations differently.</p> <p>I argue that these modes of practical reasoning can lead agents who are committed to their roles to fail to take morally significant facts into account. Well-intentioned agents like the CEO who takes the interests of her company to be most important will exclude other considerations from their deliberation, even when those considerations make their actions morally wrong. Because agents have weighty reasons to hold themselves to their roles’ deliberative standards, this motivated exclusion can lead agents to act wrongly without knowing it.</p> <p>Standard philosophical accounts of moral responsibility have failed to recognize this problem, instead blaming such role-occupants for irrationality or vice. I argue that these blame attributions are too simplistic. Instead, agents can be held responsible based on the epistemic resources that were available to them within and between their social roles. Because each of us occupies multiple social roles, we can productively leverage the disconnect between different roles to gain a hybrid perspective on their norms that equips us to appropriately engage with the moral landscape. This does not require taking an outside, independent perspective, as many philosophers have argued; instead, it is possible through what is available to agents given the social world they inhabit.</p>		

7: EMPIRE AND ALTERITY	Ramsden Room
<i>Chair: Andreas Speer, University of Cologne</i>	

Floris Bosscher	Friends, Enemies, and their Enemies: A Schmittian interpretation of Converts to Islam in the Early Modern English/Dutch Imagination	Cambridge
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Early Modern Europe was a time of great hybridity. Against a certain strand of academic literature, among them some followers of Edward Said, the grand opposition between the Christian West and the Islamic (near-) East was not solidified yet. Rather, there was a fluid conception between who the Friend or Self is and who the Enemy or Other was between Protestants, Catholics and Muslims.

Especially the two predominantly Protestant states, England and the Dutch Republic, knew shifting conceptions regarding 'the Muslim' whereas their hostility towards Catholicism was rather stable and more vicious. This situation becomes more complex when the British and Dutch converts to Islam enter the stage. Especially in England, but also in the Dutch Republic, this inspired a great deal of cultural production like pamphlets and plays that showed both a fascination with, as an immense aversion towards, such converts.

In my research, I look at the plays produced between 1560 and 1690 and introduce the shifting conceptions between Self and Other through Carl Schmitt's writings on the Friend/ Enemy distinction. Through him, my argument is that the relatively neutral Friend/Enemy distinction collapses and spins out of control when the difference between the two is denied. This happens in Schmitt's famous example of Liberalism that claims universalism and thus denies the Enemy its existence. But it also happens when a Self turns Other as in the case of Christians turning into another Christian sect or, most importantly, through Christians turning Muslim. This, my argument goes, is then not an expression of the opposition between a Christian West and Islamic East, but of the very denial of this opposition. It is this hybridity between Self and Other that I want to present my paper: Enemies, Friends, and their Enemies: Converts to Islam in the Early Modern English/Dutch Imagination.

Fabiana Kutsche	Who's the real expert here? The ILO's 'Committee of Experts on Native Labour', 1926-1945	Cologne
<p>After publishing the Slavery Convention in 1926, the Governing Body of the International Labour Organisation (ILO) issued the instalment of a 'Committee of Experts on Native Labour' to discuss international measures for colonial labour politics. Soon, governmental, and civil groups as well as individual actors pushed for official representation on this platform, all hoping to get a say and to shape the committee's work for their own, oftentimes very different, interests. In this paper, Fabiana Kutsche discusses the processes that led to the 1927 selection of the committee's members and the different networks they were part of. Looking at selected unpublished written correspondences between ILO officials, governmental representatives and both civil rights activists and colonial actors, this presentation seeks to shed light on intersections of race, gender, and status of colonial (in)dependence that shaped the ILO's decision of whom to consider an expert for 'native labour'. Beneath what may seem like a mere question of personnel, we find source material allowing for a critical reflection of the many meanings applied to the term 'native labour' and its various hybrid nuances by the ILO.</p>		
Anne Wetherilt	Women's Writing and Decolonisation: A Middlebrow Reading	OU
<p>My thesis aims to contribute to the ongoing enquiry into the British culture response to decolonisation by examining how post-war female writers engaged with the politics and economics of decolonisation. My primary objective is to examine how this fiction's use of the middlebrow form contributes to a more urgent critique of the process of decolonisation and its aftermath, than is usually ascribed to women's fiction. My presentation will introduce the hybrid concept of the 'middlebrow,' explain why this provides an innovative and productive lens to read the novel of decolonisation and illustrate the main ideas through a brief case study.</p> <p>The middlebrow is customarily associated with fiction that appeals to a middle-class reading public and is attuned to their aesthetic preferences and social anxieties. It has been variously defined as a reading practice; an aesthetic mode or an instrument in the creative economy (Sullivan and Blanch, 2011). It is a hybrid concept, which encompasses a range of genres and writing practices, and occupies an unstable position between so-called highbrow (modernist) and lowbrow (popular) culture (Hammill, 2007). It is also a historically contingent term, a category into which texts move at certain moments in their social history (Humble, 2001). Middlebrow scholarship frequently embraces interdisciplinary thinking, drawing on cultural studies and sociology on the one hand, and narrative theory on the other.</p> <p>Applying a middlebrow lens offers an alternative perspective on the literary representation of the unequal relationship between coloniser and colonised. It also addresses Rita Felski's 2015 critique of postcolonial studies as a 'hermeneutics of suspicion,' by foregrounding the broader aesthetic and affective dimensions of the reading experience. Conversely, my approach illustrates the flexibility of the middlebrow as a cultural category, broadening its relevance in a hitherto unexplored literary and historical context.</p>		

8: HEALTH AND EDUCATION

Rushmore

Chair: Lars Nordgren, Stockholm University

Room

**Johanna
Johnen**

**Between Sickness and Health – Gendered depictions of
Sexual Diseases in Art**

Cologne

Health and illness are no absolutes in human existence. Every person exists in a hybrid state between those two throughout their life. These categories are however not neutral, they are morally and aesthetically charged. This is also noticeable in artworks throughout different centuries that depict a manifold of illnesses. The way in which these diseases are shown do not only give testimony to the current medical knowledge at that time they rather show concepts of 'ideal' and 'abnormal' in different societies regarding the body and even gender. Syphilis was early on constructed as a disease of a sinful 'other' being called 'french disease', 'neapolitan disease' or 'german disease' always changing with the origin of the speaker. The danger of being infected with venereal diseases like syphilis was later symbolized predominantly with depictions of female personifications. On one hand every woman was thought to be the offspring of Eve and therefore women generally were considered sinful, lascivious and connected to bodily desire. In addition, the alleged two-sidedness of a women's character was an important basis on which syphilis-iconography developed, where the allegedly beautiful female body became a symbol for vice, ugliness and deathliness. Using the explanation that allegories and personifications in art are mostly female in general however does not suffice. The image of the female body is always a reference to the constructed concept of femininity itself. The diseased, 'impure' woman therefore was constructed as the 'other' to the healthy and 'pure' male. The iconography of syphilis is the beginning of a long history of gendering and 'othering' STIs omnipresent in images of the 19th and 20th century where later in the 21st century the homosexual male takes up the role as the 'other' in depictions AIDS.

Hina Walajahi

**Naturalizing the Nation: Indigenous Drugs and the Spatial-
temporal Politics of Indian Nationalism in the 20th century**

MIT

On the heels of the Indian National Congress' declaration of independence from colonial Britain, a group of British and Indian scientists quietly convened the Drugs Inquiry Committee to discuss the status of drug manufacturing and regulation in the fracturing colony. Incompatible political futures became increasingly apparent as Indian scientists called for greater investment in local scientific infrastructure and a more centralized study and manufacture of "indigenous drugs," which included any non-Western medical therapy derived from plants that grew on the Indian subcontinent. These demands followed heightened calls by the National Congress to boycott British drugs and 'return' to indigenous therapies. Coincidentally, the term "indigenous drug" was coined in 19th-century British Pharmacopeias, as a conditional authorization of botanical medicines from colonial India that proved efficacious against the slew of maladies afflicting European bodies in the new space of the tropics. The term's forced non-specificity, however, denied stewards of this knowledge political recognition, erased the geographic and linguistic situatedness of these medicinal systems, and relegated a majority of colonial India as a historically undifferentiated, indigenous other. This paper examines how the evolving configuration of 'indigenous drugs' as hybridized scientific-cultural objects by British and Indian scientists, statesmen, and industrialists in the late 19th - and early 20th-century conditioned a nationalist science program both constrained by and made possible through colonial visions of time and space. By adopting measuring tools from Western studies of chemistry, geography, and botany, a new class of Indian scientists began to (re)authorize the therapeutic properties of existing botanical materials and (re)envision spaces within the nascent national-body to cultivate, expand, and continually re-make a unified, Indian science.

Sonia Pavel

**A Hybrid Approach to Understanding Education as a
Social System**

MIT

In this paper I propose a hybrid account of education as a system. The project combines insights and methodological approaches from sociology, political science, law, public policy, and philosophy to develop a novel framework for understanding education as a social system. To illustrate my framework, I explain and examine four different systematic theories of education: liberal, conservative/communitarian, democratic, and critical. The content of the theory I end up defending is also a hybrid – it integrates commitments and concepts from all four of these existing models of education.

I construct a hybrid systematic theory of education with three fundamental components:

- 1) **Descriptive:** The descriptive dimension consists of a social theory. The social theory starts by mapping out a conception of individuals and their relation to the other components of the social world. On this basis it articulates an institutional account of how education functions and fits into society writ-large. I draw on historical and contemporary sociology of education, including Durkheim, Weber, Bourdieu, and Apple to structure my inquiry.
- 2) **Evaluative:** The evaluative portion of the system assesses how existing practices of education fare in light of normative standards of justice and human flourishing. Through these evaluative claims, the theory of education gives a diagnosis of the fundamental problems and strengths of our education system. Here, my project draws on philosophical work on education, including authors ranging from Kant and Rousseau to Dewey, Althusser, and Freire.
- 3) **Programmatic:** The programmatic component articulates ways of maintaining, reforming or radically altering the existing practices of education in light of the theory's evaluation. Depending on how far below its standards the current system of education falls, a theory's programmatic response will range from a plan for how to support the functioning of the educational status quo to a fundamentally different institutional schema.

WEDNESDAY, 21 SEPTEMBER, 10.05-11.30

9: TIME: NON-LINEAR, HYBRID, AND PAST

Chair: Hina Walajahi, MIT

Ramsden
Room

Zoë Marriott

Non-Euclidean Narrative: Timeslip as a Hybrid Genre

OU

My research focuses on depictions of non-linear time within the canon of contemporary timeslip novels, and how these may be linked – especially with reference to the work of the Romantic writers – to a growing understanding of the fluid, non-Euclidean properties of time as posited by modern physics. My contention is that by questioning the ways in which humans perceive and conceptualise time, we can potentially create room for more authentic ways of representing it, hybridising scientific insight and creative writing in order to shed fresh light on our own cognitive and emotional landscapes.

Timeslip, as broadly defined by my research, is fiction within which characters experience connections – sometimes with other characters, sometimes to places or objects or even other versions of themselves – across time, allowing the reader to experience a kind of liminal temporality, a sense that time is non-linear and fluid. The depiction of these ‘moments of communion’, during which disparate time periods, experiences and lives are fleetingly made one, are what defines timeslip as a genre distinct from the science fiction device of time travel and from other kinds of dual narrative fiction.

To illustrate this, my paper will examine the different methods of depicting time – and different kinds of time depicted – in A.S. Byatt’s timeslip work *Possession*, and how these can be linked backward to the works of Romantic and Pre-Raphaelite writers, and forward to some current ideas about space-time in theoretical physics. I will finish with a short reading from my creative work-in-progress, a timeslip novel hybridising historical and contemporary modes of writing.

Jonas Wernz

Temporal Hybridity: A Liminal Approach Towards Periods of Transition and Social Change

Cologne

The paper aims to discuss hybridity in terms of its temporal dimensions. At some time or another, all societies experience ruptures of their temporal order and undergo extraordinary processes of temporal readjustment. Focusing on social threshold situations and interim passages, temporal hybridity will be approached by a theory of liminal temporality. Stemming from anthropology and the social sciences, the concept of liminality refers to anti-structural conditions of ‘in-betweenness’ or ‘betwixt-and-between’, in which subjects and societies pass through a culturally critical period and in which significant changes in the horizon of meanings evolve. Drawing on theoretical notions from Walter Benjamin, Hans-Georg Gadamer, Jörn Rüsen, and Reinhart Koselleck, the paper presents liminality as a particular mode of temporal meaning construction that establishes hybrid forms of time connotated by discontinuity and chronological absenteeism and involves the fluidity of customary temporal relations. On the level of consciousness, liminal hybridity occasions the emergence of a being in dialectical transition. Given its transient vacancy of temporal order, liminal hybridity also has a productive effect: Since the non-determined, open future becomes the principal kairological fixpoint for contemporaries, liminal periods potentially introduce alternative orders, worldviews, and meanings as means to overcome hybridity and to reconstitute reliable temporal positions. As such, liminality helps to analyse moments of temporal crises and their social negotiations. From a historical perspective, it sheds light on periods in which order is – in a hybrid sense – dissolved, such as outbreaks of revolutions or transitions from war to postwar. Eventually, the theory of temporal hybridity developed in the paper shares itself hybrid characteristics inasmuch as it practices an interdisciplinary amalgamation of concepts from anthropology, the social sciences and history.

Rebekah Lattin-Rawstrone

Grasping reality: the challenges and opportunities of combining fact and fiction in a novel about Gertrude Bell

OU

Nawal El Saadawi believed we ‘grasp reality better through imagination’ but what challenges and opportunities are presented by writing a novel about the well-documented life of Gertrude Bell? What can fiction bring to the biographical facts? A controversial figure who helped draw the lines in the sand around the new nation state of Iraq in the early 1920s, readdressing the past of Gertrude Bell involves an exploration of personal and national identity in England and Iraq. Her archaeological work, founding the Museum of Iraq and drafting the first Iraq Antiquities Bill, played a role in forging a sense of Iraqi national identity both because of, and despite, being in service of the British Imperial government. Her public achievements as civil servant, explorer, travel-writer, archaeologist, cartographer, linguist, horticulturist, mountaineer, historian and photographer were not mirrored in her personal life in which she remained a spinster, a woman whose foreign success left her a respected curiosity in both her native England and her adopted Iraq. The presentation will investigate how the complexities of this history are imaginatively explored in my novel-in-progress, *All The Hollow Places*. Combining techniques from the literary traditions of the West and the Middle East and using a mixture of forms – biography, quotation, imagery, and artefact – the novel grasps the reality of a life and legacy through an imaginative and hybrid account of myth, marvel, memory and imperial intent.

10: GENDER AND IDENTITY

Rushmore
Room

Chair: TBC

Anouk E. Everts

Underneath Hathor's Skirts: Sexuality and Globalization in Hellenistic Egypt

Cologne

The archaeology of sexuality is a relatively young discipline. While over the last few centuries, sex and gender have of course been part of archaeological discussions, it is only relatively recently that archaeologists have started to deconstruct 19th century approaches to these topics within archaeological research. In this process, they have employed theoretical frameworks developed in many other disciplines, such as for example queer theory.

However, while there has been a distinct attempt to ‘queer’ archaeology, this more modern approach to the ancient past has not permeated wider archaeological theory and remains mostly discussed in the small academic bubble of activists and archaeologists that are already interested in the topic. How then can we try to integrate this specific topic into wider archaeological theory? How do our present understanding of sex and gender and the politics that surround it affect the ways in which we see the past? And in which ways can we wed topics pertaining to sexuality, identity, and gender to wider archaeological discourse?

By connecting ancient concepts of sex and gender with transnational interaction, and attempting to understand how globalisation and cultural exchange both influence and are influenced by sexual politics and discourses in the modern age as well as the ancient past, we can try to see this topic in a new light. One that hopefully is able to shed some of the taboos of the past, and normalise this often marginalized aspect of archaeological research.

Aaliyah Bates

'Now is the Time of Monsters': The Powers of Modern Feminist Horror

Cambridge

Throughout scholarship on the genre of horror, a fundamental curiosity is shared: *Why do people love horror stories?* This paper explores the powers of modern feminist horror, focusing on its artistic potential to disrupt normative constructions of the abject. The abject threatens to breakdown meaning, forcing us to confront aspects of reality that are eschewed because they are difficult to process and elicit visceral reactions. For example, the cadaver is often cited as abjection in essence due to its exemplification of both life and death, with its hybrid nature drawing attention to questions around mortality. Yet, abject art has an affective power: it can engage people through their conflicting feelings, such as disgust and intrigue. With the powers of the cinematic medium, horror films have the potential to offer unique forms of catharsis by creating exceptionally sensory experiences and confronting that which haunts our collective and individual psyches.

This study builds on the work by feminist scholars and filmmakers that have been integral to the horror genre's development. Although people of all genders have been making, watching, and studying horror, male experiences have been centred in discourse due to patriarchal hegemony. As such, this paper closely analyses two Western feminist horror films from the past decade – *A Girl Walks Home Alone at Night* (dir. Amirpour, 2014) and *The Love Witch* (dir. Biller, 2016) – to demonstrate the gaps that appear in research by de-centring men in audiences and behind cameras. I examine how the auteurs of these two films utilise hybrid elements to challenge traditional generic conventions, thus opening new spaces to accommodate for an emotional spectrum of responses to gendered forms of abjection. Moreover, I will argue that these films show how conceptualisations of monstrosity change not only with time, but also with a feminist gaze that questions constructions of genre and gender.

Kirsty Peacock

The "Feminisation" of British Mathematics? Mary Everest Boole and Alicia Boole Stott

Oxford

Historiographical depictions of women in mathematics have largely focused on their entry to 'male' institutions, such as the Cambridge tripos, and on their relations with men in enabling this access. It has been suggested that there was a 'feminisation' of mathematics at the turn of the twentieth century, which draws necessary attention to the obstacles women faced in being recognised as equally capable contributors of mathematical understanding. However, by examining the ideas and methodologies of Mary Everest Boole and her daughter Alicia Boole Stott, I show that this 'feminisation' process is best understood in a broader sense. Mary and Alicia's experiences demonstrate that women could engage with mathematics through different tools and within different locations to men, and make enormously valuable contributions. Mary's pedagogical ideas were integral in moving the location of mathematical education to the home, opening up greater space for the mathematical training of girls and their mothers. Whilst she has been marginalised by modern scholars for her interests in the psychic, I show that her combination of mathematics with spiritualism was less eccentric than historians have generally acknowledged. Her wide-ranging ideas and use of sewing tools to engage with mathematical questioning also reveal the porousness of disciplinary boundaries, and the dangers of anachronistic back-projection. My paper engages with the difficulties involved in conceptualising the 'woman mathematician', demonstrating the inadequacies of existing literature in capturing the distinctive contributions of Mary and Alicia. I shift the narrative of women in mathematics away from how they participated in male-controlled institutions, to the ways in which they could engage with mathematical questioning through the tools and opportunities at their disposal, which often permitted distinctive approaches to experimentation and innovation, intertwining pedagogy and research invention.

11: DEMOCRACY, PROPAGANDA & POLITICAL ACTION

McGrath
Auditorium

Chair: Dylan Price, University of Oxford

Joseph Kelly

Fascist Radio: Where Nationalism and Populism Meet (1933-1935)

Oxford

This paper will explore the supposedly opposing approaches employed by Italian Fascist radio propagandists, particularly the mixture of nationalistic and populist messages and the interaction between nationalism and universality. By considering a series of domestic broadcasts, the *Cronache del regime*, between 1934 and 1935, the talk will explore the nature and potential of radio as a communication medium in the political sphere.

Having played no part in WWI propaganda, radio broadcasting came into its own as a mass medium in the interwar period to varying degrees in different European countries. The medium gave political leaders a direct line into the houses of their peoples. The immediacy of radio made it a powerful tool in the hands of populist dictators and created a difficult question for leaders in parliamentary democracies. The advent of radio forced a redefinition of the relationship between governments and their peoples.

The *Cronache del regime* broadcasts were the first to report on foreign affairs consistently in Fascist Italy. On one hand, the speaker, former Nationalist and key Fascist figure Roberto Forges Davanzati, expounds a populist vision for radio broadcasting as a means for the regime to go directly to the people as

opposed to democratic leaders who speak only to their inefficient parliaments. On the other, the programmes devote significant time to debunking the claims of French and British newspapers read only by the educated classes.

By questioning whether broadcasts for both domestic and foreign audiences were produced expressly for the masses or whether they imagined a more educated listenership, this talk will probe the Fascist understanding of this powerful new medium and question what the meeting of populism and nationalism can teach us about the challenges we face with regard to today's mass media.

Thomas Samuelsson

Word Formation in Russian Political Media: An Interdisciplinary Approach

Stockholm

In this paper, I discuss the interdisciplinary approach I use in my research to study prefixes in Russian political media in the time period that begins with Vladimir Putin's return to the presidency and coincides with a series of major socio-political events, including the 2011–2013 street protests, the Russo-Ukrainian war 2014–, the international sanctions, the intervention in Syria in 2015 and the Covid-19 pandemic in 2019. In the literature, researchers have observed that morphological processes in the system of Russian word formation react to societal changes. A prominent role is played by the nominal prefixes, most of which originate from Western languages such as Greek and Latin, for example *anti-*, *de-*, *mega-*, *post-*, *super-* and others. The use of these prefixes has been increasingly active in Russian mass media for decades, giving rise to words that reflect the societal development in various ways, politically, technologically and socio-economically.

In my research, I use approaches that cross disciplinary boundaries from the fields of linguistics and computer science and engineering. My study makes use of computational methods to process the texts and the resulting corpus is examined using statistical analysis and digital tools. The data material consists of a language corpus compiled from Russian political media texts from the aforementioned time frame. By applying digital methods, I augment the capabilities of humanistic research with automated processes, which is beneficial to my work with large scale data, enabling me to detect patterns in usage and discern large trends. In my presentation, I will discuss the hybrid method used to analyse morphological features in the context of societal change in Russian.

Jasmine English

Dilemmas of Accommodation: Diversity and Congregational Involvement in Politics

MIT

By organizing voter registration drives, collecting donations, and facilitating deliberation, churches play multiple roles in the functioning of democracy. Many churches, however, choose to avoid political involvement. Why do some churches pursue democratic engagement while others do not?

To answer this question, I distinguish between specialist churches with single ethnic or cultural populations, and diverse churches with multiple racial and ethnic populations. I argue that both types of churches face pressures—pressures that lead members toward distinct understandings of the role of their church, or “role conceptions.” I argue that diverse churches gravitate toward role conceptions that constrain political involvement, while specialist churches develop role conceptions that are conducive to political action.

On a methodological front, I draw on the methodologies of interpretivism and positivism to reconstruct the relationships between diversity, specialism, and politics in three ethnographic case studies. These cases take as their central concern the practices of meaning-making within churches, and treat their categories of interest (i.e., role conceptions) as socially constructed. This exercise falls squarely within the interpretive tradition, defined by Timothy Pachirat (2006) as “humans making meaning out of the meaning making of other humans.” After the interpretive exercise, I put these categories to work as explanatory variables in positivist comparisons. The comparisons treat role conceptions as real and observable variables, with real and observable relationships to politics. This exercise shares an underpinning with positivism, which maintains that researchers can objectively observe the social world.

The guiding methodological commitment of the paper is that the implications of categories from the interpretive exercise can be examined in a positivist framework. In so doing, the paper demonstrates the potential for synergy between positivism and interpretivism in political and social research, and, more

broadly, illustrates the value of bringing distinct methodological sensibilities to bear on one phenomenon of interest.

WEDNESDAY, 21 SEPTEMBER, 11.35-13.00

12: ARCHITECTURE, PLACE, GEOGRAPHY

Ramsden
Room

Chair: *Diana Henderson, MIT*

Krista Mileva-Frank **Mestizo Grotesque: Juan O’Gorman’s Grotto Residence in the Pedregal de San Ángel** **MIT**

In the late 1940s, the Mexican architect Juan O’Gorman (1905-1982), once the preeminent architect of the post-revolutionary generation, had radically shifted his career, abandoning the International Style functionalism of his youth in favor of a hermetic Surrealism. He and his wife Helen Fowler (1904-1984), an American botanist, purchased the land surrounding a lava rock cave in the Pedregal San Ángel on the outskirts of Mexico City in 1947. There, they commenced a project of creating a personal residence that integrated the mestizo iconography of postcolonial Mexico into the natural topographies of its unusual site.

This paper will consider the O’Gormans’ whorling, mosaic-covered house within the transhistorical, transcultural tradition of grotto architecture. With eyes and orifices carved into the stone of the residence, and craggy walls animated by living vegetation, the house took on the mien of a living organism. Its dissolution of the boundaries between the body and the landscape can be understood through the Early Modern European notion of the grotesque, monstrous body. At the same time, in the O’Gormans’ highly original synthesis of the Renaissance grotto tradition with Prehispanic cosmology and indigenous land knowledge, the house engaged explicitly with hybriditic notions of race and cultural tradition in twentieth-century Mexico.

The lava cave house has been dismissed by historians as a quixotic failure and decadent conclusion to O’Gorman’s once-promising career. This paper offers a reparative reading of the enigmatic residence as a late modern, postcolonial grotto. Rather than understanding it, as other scholars have, as a mere architectural curiosity, I will interpret the grotto residence as a syncretic work bridging architecture, landscape design, and sculpture, a lens that also recovers Helen Fowler as a rarely-mentioned co-author of the project.

Kay Simpson **Sunshine Yellow and Skyline Blue: Therapeutic Colour and the Environment in Britain around 1900** **Cambridge**

Sunshine Yellow and Skyline Blue: Therapeutic Colour and the Environment in Britain around 1900
Investigations into the human response to colour have never resisted hybridity— embedded in much broader cultural frameworks which frequently enveloped metaphysical, physiological, philosophic, aesthetic, or psychological meaning. During the late nineteenth century, industrial methods of manufacturing colour; shifts in understandings of the senses and nervous system; and discourses of hygienic reform heightened awareness of the effects of the chromatic environment on human beings. With an audience increasingly able to ‘buy the rainbow’, diverse groups vied to realise a practice and even a science of healing colour in psychophysical research, Theosophy, aesthetic criticism, and not least hospital architecture and design reform. This talk will contribute to sensory history by reconstructing how colour, as it became available in new consumer forms, was understood to act therapeutically via its association with natural or environmental experience— a hybrid form embracing industrial artifice and visions of pre-industrial, pristine ‘natural’ experience. One example is the self-styled colour expert Howard Kemp Prossor who designed hospital wards to treat shell-shocked soldiers during World War I using shades that evoked healing spring, such as ‘sunshine yellow’ and ‘apple-blossom pink’. Industrial manufacturing of ‘healthy’ colours, which incidentally produced its own environmental hazards, created artificial representations of natural experience which were widely marketed, working against the idea that sense experience belongs to specific places. This comes to the forefront, for example, when asking how contemporaries describe the perceptual link or gulf between a recuperative walk through the grounds of a sanatorium on a clear day and a ceiling painted Berger’s ‘Skyline Blue.’ The theme of

hybridity will let me draw out these contradictions and cohabitations— asking how industrial colour, within a turn of the century consumer capitalist economy, attempted to fragment environmental experience into its constituent parts in response to the perceived needs of the modern individual in a mass society.

Samuel Fitzgibbon	Ogni chosa visibile et non vista': the ambiguous genre of Francesco Berlinghieri's <i>Septe giornate della geographia</i> (The Seven Days of Geography, 1482)	Cambridge
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The *Septe giornate della geographia* (Florence, 1482) by Francesco Berlinghieri (1440-1501) is an exemplar of hybrid and ambiguous genre in Renaissance Italy. It was the first vernacular translation of Ptolemy's *Geography* – a second-century scientific treatise explaining the regions of the world and how to locate them on the globe – which it rendered in a narrativised terza rima verse form. In the poem, a fictional version of the author encounters Ptolemy's spirit during an excursion through the hills surrounding Florence. Ptolemy whisks him away in a cloud and proceeds over the course of a week to instruct him in his ancient learning as they fly around the world. The incunabular book also featured engraved maps of the regions described, making it the product of a collaborative enterprise between a humanist scholar-poet, an anonymous cartographer and a number of artists.

In my paper, I will present a reading of the text as a humanist exercise aimed at a select readership. I will then consider the consequences of this for the broader audiences that it attracted in the following decades, following Columbus's discoveries in 1492 and the age of geographical expansion that this heralded. I will argue that the style and ambiguous genre of Berlinghieri's translation reflected and possibly reinforced a popular understanding of global geography as fluid and open to interpretation rather than as a definitive science.

13: EPISTEMOLOGICAL HYBRIDITY

Rushmore Room

Chair: Paul Lawrence, Open University

Fiannuala Morgan	The Treachery of Language: Working at the Disciplinary Divide	ANU
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The emergence and rapid growth of Digital Humanities (DH) is a crucial development in interdisciplinary research that is nonetheless impeded by the incommensurable definitions and methodologies of its intersecting domains of arts and humanities, and information and computer science. Divergent definitions include authorship, language, and text, while methodologically the hermeneutic tradition of text interpretation clashes with the method-oriented research strategies of the sciences. It is often proposed that we overcome these differences by embracing the innovation of hybrid methodologies. Instead, I maintain that meeting the impediments to interdisciplinarity requires us to strengthen rather than disavow disciplinary boundaries. I make this argument with respect to recent developments in Natural Language Processing (NLP), and the ascendancy of Large Language Models (LLM). The way that these developments replace formal, rule-based approaches to language with statistical and probabilistic ones has led to their over-determined equivalence with humanities understandings of contextual meaning inclusive of materiality, social and historical context as well as the subjectivity of the reader and reading communities. Yet there is still a very substantial difference between these modes, not least of all the emphasis in accounts of language in the information and computer sciences on semantic (as opposed to syntactic) meaning as word concordance (Skelac and Jandrić, 2020, p. 41). In this paper I argue for an approach that does not remove, but rather works at disciplinary boundaries as a means of grounding and normalising concepts before and as they move between disciplines.

Renee Dixon	Assembling Queer Displacement Archive	ANU
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Despite intersectionality widely taken up, some spaces remain very rigid. This is particularly true for archival practice and migration studies each of which operate in normative ways resulting in the erasure of some voices.

Assembling Queer Displacement Archive is my PhD by creative work that aims to preserve and publicly present oral histories of LGBTIQ+ people who have been forcibly displaced due to homo-, bi-, trans- and intersexphobia, and persecution. This is the first world's open digital archive that addresses the phenomenon of LGBTIQ+ forced migration. It has the potential to empower and give voice to those who are often marginalised by our society.

By applying the oral history method, this unique collection foregrounds the lived experiences that traditionally were made invisible from the formal historical records. Data generated through oral history interviews is a rich and unique data set containing multimodal data (video and text). For the digital archive conceptualisation, an extensive literature review was carried out, revised other digital archives, and elicited the requirements for implementing this archive. The final part to the creation of the archive is its website that makes the information stored in the archive publicly available on the Web. The website was developed using the architectural blueprint containing visual components, navigational model, and content.

In my paper I walk through the process of creating the archive to show the importance of hybridity that bridges gaps between disciplines such as digital humanities, history and heritage, queer theory and migration studies. My research aims to embrace the potential of information technology and queer theory to diversify and challenge normative archival practices. I argue that this archive enables new analysis on the topic and helps generate more knowledge on the topic with the potential to create new public and global policies.

Kate O'Farrell

Hybrid or distinct?: Towards a genre definition of online comment sections

Stockholm

Since the earliest days of the internet, digital forms of communication have been interrogating the once clear distinction between spoken and written language. Some research suggests that digital communication is a hybrid form, lying somewhere on the continuum between written and spoken communication. However, it has increasingly been considered a new and separate form, featuring its own novel genres. While some types of digital communication have clear written or spoken counterparts, others do not; for example, the online comment section. Online comment sections have become a relatively ubiquitous feature of online communication. Visible across various platforms, they allow individuals to respond to content and to engage with one another. Online comment sections have been likened to various written and spoken forms of communication, such as the review genre, letters-to-the-editor genre, and informal conversation. However, the discourse-semantic features of a comment section remain uncharacterised in the research. This study considers the semiotic systems which constitute the online comment section with an eye to defining it as a genre.

Using data from various online platforms' comment sections, features such as evaluation and reciprocity are analysed. Of specific interest are comment sections relating to contemporary events and issues. As such, the data includes the comment sections of YouTube videos reporting on the Me Too Movement, videos from civilian accounts of the Ukrainian conflict, and news articles' comment sections discussing gender-discrimination in academic publishing during the Covid-19 pandemic. The study analyses how online commenters share experiences and express affiliation with one another, disseminate ideas and ideologies, and even maintain or subvert traditional power dynamics. These affordances are explored using approaches from genre analysis and appraisal. Through this analysis, the study examines whether comment sections are a hybrid of spoken and written communication, or something entirely distinct.

14: ECOLOGY, ENVIRONMENT, CLIMATE CHANGE

Chair: Alex Calder, University of Cambridge

McGrath
Auditorium

Tanyaradzwa Whande Human, livestock and wildlife relations at the edge of Hwange National Park Cologne

Hwange National Park is a significant feature of the Zimbabwean side of the Kavango Zambezi Transfrontier Conservation Area because of its large animal density and its biodiversity. When one considers the popularity of the park and the grandeur of its present day inhabitants, it warrants a review of how the park came into existence. In my research I focus on how different factors contributed to the creation of park boundaries and how this relates to changes in land use, resource use as well as changes in the landscape. These factors include the creation of Gwaai and Shangani native reserves; the displacement of people; the creation of artificial water sources and the presence (or absence) of diseases. The role played by humans in increasing access to water, the threat of tsetse fly and foot and mouth disease highlight the political and ecological factors that contributed to the location and the creation of the park. Similarly, Tsholotsho Rural Districts' history that can be traced back to one of the first native reserves in the country cannot be ignored because it marked one of the changes in land use and ownership of African people due to the presence of colonial settlers. The landscape became divided into categories of communal areas, private farms, game reserves and forest reserves as well as the establishment of features such as the fence around the park meant to limit contact and to separate people, natural resources and animals from each other. This depicts an image of a land use area that is stringently divided yet in its present day context the boundary of the national park shows that humans, their livestock and wildlife are closely connected due to the problems of wildlife encroaching into farmland of communal areas and the problem of access to water.

Zachary La Rock Chemistry in a new key. Surplus, soil, and a genealogy for sustainable enterprise in the United States, 1934-1950 MIT

In the mid-1930s, a prominent group of industrialists, politicians, and farmers in the United States rallied around chemurgy: an emergent field of applied chemistry that sought to transform post-World War I agricultural surplus into industrial commodities. Ephemeral but wide-ranging in its scope, the "chemical revolution" that chemurgy's proponents envisioned was a promise that the ends of agriculture and those of industry might be hybridized if the former dedicated itself to the cultivation of plant-based chemical compounds for the latter's manipulation. In so doing, chemurgy became, in the eyes of its advocates, something of a panacea: for raw material scarcity, for Dust Bowl land degradation, and for underemployment caused by the Great Depression and ongoing racial segregation after Civil War Reconstruction. Under the banner of this hard-to-pronounce neologism, the likes of automaker Henry Ford and soil scientist George Washington Carver united in unlikely friendship and a quest to find new industrial applications for already existing plants, especially the soybean.

Historicizing the futures that chemurgy's allies, especially Ford and Carver, advocated, two distinct versions of the field emerge. Ford's chemurgy entailed autarchic, unregulated mass production of single crops that linked farms, factories, and a white American workforce ever more closely as they worked to harvest profits for captains of industry. That of Carver, meanwhile, privileged the diversification of arable land and self-maintenance of a largely black base of growers in a context marked by ongoing land dispossession and racial capitalism. Almost a century since chemurgy was coined, it is worth revisiting this long-forgotten movement as a progenitor of contemporary calls that processes of industrial production be low-waste, renewable, even "green." The tensions internal to this modernist doctrine of scientific praxis, which anchored innovation firmly in the soil, situate a North American genealogy of the logics by which today's industries of sustainable enterprise replicate ecological and economic inequities of the past.

**Mengrong
Zhang**

**Tracing Actors and Agency and Unmasking the Black Box in
Climate Change Communication Networks on Chinese Social
Media**

Cologne

Social media provides a new and expanding forum to discuss climate change. However, in previous studies, the technical characteristics of social media itself have received little attention in relation to climate change communication networks. Drawing inspiration from Actor Network Theory (ANT), this study investigated the actors (human and nonhuman), and the agency of the climate change communication network to demonstrate how Weibo's particular technological features, self-censorship, and users' cultures become entangled.

Between 14 July and 1 August 2021, Weibo data (N= 687,391) during the 2021 Henan flood were collected through hashtags and keywords (#climate change and #global warming), via a web-scraping crawler from Weibo. Presented using the OpenOrd module of Gephi, this study has identified three main findings: 1) Sorting by PageRank values, the influential actors (users) identified on Weibo fall into the following categories: media, influencers, state institutions and local governments, NGOs, scholars, public intellectuals, industries, and lay people. In addition, the technical characteristics of the platform, self-censorship and the culture of users are also identified as important actors in this study. 2) After simplifying the complex network using topological K-theory (k-core), five major communities were explored in the Weibo post and reposting network based on users' culture, namely a) community of environment-related government departments, b) community of financial information, c) community of public intellectuals and lay people, d) community of foreign-related institutions, e) community of right-wing media and 'little pinks'. Among them, the right-wing media and little pinks are relatively independent, with little interaction with other communities. 3) Interactions within community of environment-related government departments can be seen as a black box. Besides, unstable punctualisation can also be investigated in this network when regional natural disasters occur.

WEDNESDAY, 21 SEPTEMBER, 14.05-15.30

15: RELIGION AND THE DIVINE

Ramsden
Room

Chair: *Dr Safet HadziMuhamedovic, Cambridge*

Jessica Sequeira Goan Hybridity and Brazilian Poet Cecilia Meireles' Ideal of East-West Unity Cambridge

Modernist Brazilian poet Cecilia Meireles had a significant relationship with the poetics and politics of India. She studied the religion and poetry of the region, and traveled there several times as part of a UNESCO commission on the invitation of Jawaharlal Nehru. Her ideal of "East-West Unity" proposed both a universal cosmopolitanism that relied on a theosophical idea of common humanity, and, perhaps paradoxically, a specific response by Brazil and India to the Portuguese colonial past. One can trace these ideas in Meireles' books of poems like *Poemas escritas na India* and *Rabindranath Tagore and the East-West Unity*, her translations of Rabindranath Tagore, her participation in a congress about Gandhi, her work with the Vasco da Gama Institute in Goa, her studies of Hindi and Sanskrit, and her collaborations with Indian poets like "the nightingale of India" Sarojini Naidu (a female poet and anti-imperialist figure) and Vinoba Bhave, an Indian philosopher who followed Gandhi and developed a philosophy of nonviolence. Meireles' famous work *Romanceiro da Inconfidência*, published in 1953, took up the Minas Gerais uprising of the colonial period, and can be put into dialogue with anti-British colonialism in India. In this paper, I seek to elucidate these ideas of Meireles' and bring them into articulation—and perhaps tension—with the separatist ambitions of Portuguese Goa, founded in 1505 and existing until 1961. The hybrid sense of identity felt by many Goans—a simultaneous sense of Indianness and deep separation from the Hindu ideals professed from Delhi as a supposed "authentic" India, after the departure of the British—challenged any notion of Indian unity. I explore how East-West Unity attempted to propose a more complex and hybrid notion of identity and belonging for Brazil and Portuguese India, so that unity could include the possibility of diversity or homogeneity.

Tilak Parekh Hybrid Worship in Hindu Practices Cambridge

The pandemic has rapidly transformed our world in unimaginable and multivalent ways. Perhaps for years to come, scholars will examine the structural and permanent changes that occurred in religious practice due to the pandemic. Over the past few decades, the advent of digital media has drastically altered the fabrics of individual and social existence across global landscapes. Religion is not exempt from this steamroller of digital media, and several studies have emerged which explore the dense and dynamic intersections between the two. The pandemic has magnified these intersections. The trinity of the convergence between religious practice, digital media and the global pandemic, is particularly interesting for anthropologists and scholars of religion. In this paper, we will focus on the Hindu context. Whereas previously flowers, rice grains, and earthen lamps were the staple items for religious worship, now cameras and fibre cables have become equally necessary. Moreover, whilst swamis and gurus remain as necessary personnel for ritual worship, now camera operators, directors, and webcast engineers are also critical members for various Hindu rituals. Such changes, catalysed, by the pandemic, show how whilst the rituals remain the same, new dimensions are being added to adapt for a growing virtual and global audience. It is this hybrid evolution of digital media and religious worship, catalysed by the COVID-19 pandemic, that I will explore further in this paper.

Allesandro Fino Hybridity in Plutarch? Cultural, literary and anthropological contaminations Cologne

The main aim of this contribution is to explore both the presence and the dimensions of hybridity in the philosophy of Plutarch of Chaeronea. Although Plutarch does not use this terminology, the notion of hybridity may be identified in his works and in his approach at several levels. A first telling example of the presence of hybridity are the *Parallel Lives*, a work in which Plutarch compares biographies of great Greek personalities with Roman ones, promoting thus a dialogue and an exchange between the Greek and the Roman worlds. Secondly, hybridity seems to emerge in Plutarch's approach to literary genres and disciplines. For his work includes philosophical treatises, dialogues, encomia, and biographies and can be placed at the crossroad between different disciplines, such as philosophy, history and literature. One of the most emblematic cases in point of this phenomenon is provided by *De genio Socratis*, a dialogue in which philosophical reflection, historical illustration and motifs drawn from tragedy converge (Babut, 1994; Desideri, 2012). Besides the hybridity concerning disciplinary boundaries and literary genres, the analysis of *De genio Socratis* also offers the opportunity to dwell on the role of hybridity within Plutarch's anthropological conception. More specifically, the question I intend to illuminate is whether and to what extent Plutarch regards humans as hybrid beings between the human and the divine dimension. I shall focus on some mythological and philosophical passages from *De genio* in which Plutarch sheds new light on the relationship between body, soul, spirit and δαίμων. Here, the divine dimension seems to converge with the human sphere. In summary, the confrontation with a philosopher, historian and writer at the crossroads of the Greek heritage and the Roman world, such as Plutarch, will offer the opportunity to expand, refine and revise elements present in the contemporary conception of the 'hybrid' in the humanities.

16: SOCIAL MEDIA AND THE DIGITAL HUMANITIES

Rushmore
Room

Chair: Samantha Bennett, ANU

Nils Bühler

How the Spread of Personal Computers Caused Concerns of Dehumanisation

Cologne

Will ubiquitous computerisation change our grasp of the world, our moral values, and the way we think and feel? Will it even render us computer-like? With the spread of the personal computer in the 1980's arose such fears of compromising effects on the human condition. In a surge of publications concerned with 'mechanisations of thought', 'computerisations of culture', or 'formalisations of the psyche', authors predicted an existential threat to the very pillars of humanism, i.e. to compassion, creativity, ambiguity, and morality. The cultural criticism expressed in these publications left traces in journalistic texts, popular culture, and research papers, and even influenced media policy and regulation.

Using a hybrid approach of Foucauldian discourse analysis and imagology, the proposed paper explores these gloomy imaginations of a digitised future: the dichotomy between the innately human and the artificial rationality of computers, and its dreaded product, the computerised human subject. To that end, the paper firstly provides an overview of such imaginations by briefly presenting paradigmatic examples of this discourse in Germany from journalism, popular science, and media psychology. Secondly, major imagery recurring within this corpus will be analysed. In an outlook on my ongoing research, the last part of the proposed paper will outline the impact of this imagination of digitalisation on stereotypes of frequent computer users as well as on media regulation.

Stuti Pachisia

Absent Bodies: Resistance Thinking for a Digital Age

Cambridge

With the escalating vitality of digital networks in social movements, digitally-circulated protest texts are often the primary surface of protest involvement; or serve as gateways into in-person movements. A significant source of critical opposition to attributing such digital circulations with resistance power emerges from the apparent lack of "corporeal" presence—and as a corollary—"corporeal risk" present in virtual spaces. By analysing the vibrant virtual life of the large-scale 2019-2020 citizenship protests in India, this paper examines how corporeality translates online, arguing for the innate hybridity contained in the corporeal/virtual binary. The large-scale citizenship protests comprised many who identified as "first-time" protestors, who had almost exclusively come on-site based on their virtual interaction with protest texts. Simultaneously, the protest witnessed several diaspora and youth participants, who engaged with the protests by creating online materials.

By examining these virtual presences and materials, this paper is interested in how virtual interactions with protest texts is coded bodily for digital actors. Through the lenses of gender, minority rights and citizenship, this paper also examines how digital social movements reorient our relationship with corporeality, anonymity, and visibility. In the same vein, this paper is also interested in exploring whether the corporeal risk is a transferrable (or even useful) element to analyse resistance. Finally, its virtual focus attempts to develop understandings of how human-technology interactions generated in digital activism influence on-site protest action.

**Spandan
Bandyopadhyay**

Hybrids in the Hive: The Novel and the Networked Self

Cambridge

In the age of globalised flows of digital data, how can literature respond to the hybridisation of experience brought about by the collapse of geographical distinctions? I will argue that the late 20th-century genre which critic James Wood disparagingly termed 'hysterical realism', with its built-in capacity for information overload, constituted a hybridised literary form almost tailor-made to accommodate the multiplicity inaugurated by the internet. I will examine the repercussions of Wood having prematurely killed the genre at the very moment it was most needed—the start of the 21st-century, when the internet was rising to prominence. I will examine how writers like Salman Rushdie, whose 'orthodoxy about the worship of hybridity' Wood considered characteristic of hysterical realism, were forced to find new ways of articulating the relationship between the internet and hybridity in the wake of that genre's collapse. In the case of Rushdie's late work 'The Golden House' (2017), this entailed an examination of internet identity politics, wherein Rushdie detects two paradoxically co-existent impulses - one towards the hybridisation of identity (the postcolonial idea of the self as an 'assemblage' or 'aggregate'), and the other towards the pigeonholing of identity (via modern racial and sexual 'labels' or classifications).

Speaker Biographies

Elena Apostolaki: I am a PhD candidate at the a.r.t.e.s. Graduate School for the Humanities Cologne, University of Cologne, Germany. I hold a BA in Translation (Ionian University, Greece) and a MA in North American Studies (University of Bonn, Germany). My dissertation is an interdisciplinary project that focuses on the concept of American freedom and the representation of outlaws examined through the lenses of libertarianism using contemporary American TV series as my primary sources (*Sons of Anarchy*, *True Detective*, and *Breaking Bad*). My main research interests include American popular culture, cultural representation in television/cinema, with main focus on outlaws and/or marginalized social groups, socio-political concepts, and ideologies.

Spandan Bandyopadhyay: In 2018, I completed my BA in English Language and Literature at UCL. I soon enrolled on the 'Issues in Modern Culture' MA in the same department. My MA dissertation, an examination of the internet in literature, then developed into a PhD project. Under the tutelage of Professor Steven Connor, I specialised in 'hysterical realist' literature, specifically the author Thomas Pynchon. During my research, I have made interdisciplinary forays into areas of study associated with Pynchon's work, areas as various as information theory, postcolonial theory, economics, digital humanities, postmodern philosophy, and theoretical physics. Recently, I have collected experience as an academic representative, a journal editor (for 'Movable Type'), a lecturer (for Sutton Trust), and an undergraduate supervisor. I also designed a database cataloguing the various uses of plants in literature, which can be found on the Cambridge English department's 'plant life' website <https://www.english.cam.ac.uk/research/plantlife/plant-database/>.

Aaliyah Bates recently graduated with an MPhil in Film and Screen Studies from Darwin College, the University of Cambridge. From 2016-2019, they studied a BA(Hons) in Education with English and Drama at Homerton College and was a recipient of the Shuard-Simmons prize, for outstanding tripos achievement. They enjoy inter-disciplinary approaches to research and have explored a wide range of subjects including children's literature; material educational environments and pedagogical notions of creativity; and emotional memory in cinema. For their undergraduate dissertation, they created a photo-voice research project focusing on working-class women's experiences of belonging at an elite institution. For their master's thesis, they examined the powers of modern feminist horror and the evolution of fan-filmmakers.

Floris Bosscher: I started my studies in Islam & Arabic/Religious Studies at Utrecht University, the Netherlands. From there I developed a focus on the way the ever-changing relationship to the Other shapes the Self in historic and contemporary settings. This has led me through many disciplines and many terrains. For instance, I have analysed the cultural landscape of post- conflict Bosnia through the theories of Theodor Adorno and I wrote journalistic pieces on the Egyptian-Jewish community during a stay abroad in Cairo.

Linda Bruce: I am a first-year PhD student at the School of Languages and Applied Linguistics at the Open University. My research interests are sociolinguistics, language variation and change, corpus linguistics, Scots and Scottish English. I completed a BA (Hons) Language Studies at The Open University (2018), and an MSc in Applied Linguistics at The University of Edinburgh (2020). My MSc dissertation was 'A wee bit Scottish but not too much: A corpus- based sociolinguistic study of Scottish lexis and syntax used by tour guides in personal and professional contexts'. In October 2021, I began my PhD study, 'Understanding Scots and New Speakers of Scots'. I aim to extend what is known about speakers of Scots, and new speakers of Scots, as social groups in Scotland today, through analysing census statistics, in-depth interviews, and a spoken corpus of new speakers of Scots. I am a new speaker of Scots and live in Edinburgh.

Nils Bühler is a media culture historian, currently researching the handling of mechanical, electrical and digital games by German media control institutions for his doctoral thesis, using a discourse analysis and imagology approach. Bühler studied Media Culture Studies, English Studies, and Linguistics at the University of Cologne. For his bachelor's thesis, Bühler examined representations of space in computer games. His Master's thesis prepared the current research and analysed computer game regulation in 1980s Germany. During his studies, Bühler worked as an online editor. He has been working on his dissertation since 2021 and is a scholarship holder at the a.r.t.e.s. Graduate School for the Humanities Cologne since 2022.

Alex Calder: Originally from Caithness in the Highlands of Scotland, I am a PhD student at Selwyn College and the Faculty of English supported by an AHRC studentship. Prior to studying at Cambridge, I completed an MA (Hons) in English at the University of Aberdeen and an MSc in Literature and Modernity at the University of Edinburgh. My doctoral research takes a holistic approach to the complete works of fiction, drama, and criticism of the contemporary Scottish author Ali Smith. Through a framework attuned to the connective possibilities of contemporary literature, I situate Smith's writing between intersecting discussions of experimental writing, modernism and postmodernism, intertextuality and art criticism, aesthetics and ethics, and socio-political issues in contemporary British society. My research has been published in *Critique: Studies in Contemporary Fiction* (2021) and open-access in *Alluvium* (2019).

Renee Dixon is a PhD candidate at the Australian National University. In their PhD research, Renee is building the first in the world queer digital archive of oral histories about LGBTIQ forced displacement. Renee continues their work as an emerging academic and activist by trying to build bridges and make a systematic change to support LGBTIQ+ displaced people, including through leading the non-for-profit Forcibly Displaced People Network, the first Australian LGBTIQ+ refugee-led organisation.

Scarlette Nhi Do (she/her) is two years into her PhD candidature at the Australian National University, where she researches films about the Second Indochina War and examines them using psychoanalysis. Scarlette's fascination with genre films extends from her Honours thesis on cybernetic motherhood in 'Mad Max: Fury Road'. Beside her Bachelor's degree, Scarlette also attained an Executive Master of Arts from the University of Melbourne, during which time she worked with film festivals in the City of Melbourne. As a Vietnamese immigrant, Scarlette is interested in the dissemination of intergenerational trauma and memories. As a first-generation academic, she is passionate about equitable access to knowledge and education. That is why, when she is not researching and teaching cultural studies, Scarlette volunteers as National Co-Director with the One Woman Project, an Australian non-profit focused on upskilling young people to achieve gender justice in their local and national community.

Jasmine English is a PhD candidate in political science at MIT. Her research focuses on religion, racial and ethnic politics, political engagement, and activism. Her dissertation project examines how congregational diversity shapes the political activities of local churches. Methodologically, Jasmine is interested in the synergies between positivist and interpretive methodologies. Her research has appeared in the *American Political Science Review*, and has been supported by APSA, MIT GOV/LAB, and the Office of the Provost at MIT. Originally from Belfast, Northern Ireland, Jasmine graduated summa cum laude from UCLA with degrees in political science and economics.

Anouk Everts is an MSCA EHumanities research fellow at the a.r.t.e.s. Graduate School of the humanities Cologne, and is in the final year of her PhD, supervised by Prof. R. Bussmann (UoC), Prof. M.J. Versluys (UL), and Dr. C. Naeser (UCL). Her research concerns the intersection of sexuality and gender and transnational interaction in Hellenistic Egypt, and is focused on terracotta figurines of the goddess Isis. She did her BA in archaeology at Leiden University and her RMA at Leiden University and University College London, focused on Middle Eastern and Egyptian archaeology. Besides her academic work, she has also taught archaeology, history, and English in primary and high schools in the Netherlands, and is interested in finding new innovative ways to engage non-academic audiences with the past.

Kate O'Farrell is a PhD candidate at the Department of English, Stockholm University. Kate's research is primarily concerned with the language of asynchronous online communication, specifically online comment sections. Kate works with various methods from within sociolinguistics, such as Critical Discourse Analysis and the Appraisal framework. Her data also comes from various platforms such as YouTube and online news articles. Of particular interest is the way in which gender and other ideologies are discursively constructed in online comment sections.

Alessandro Fino, born in Bari, Italy, in Cologne since 2011, is a PhD Student at the A.r.t.e.s. Graduate School of the University of Cologne and CusanusWerk 2021 scholarship winner. His PhD project in Ancient Philosophy is entitled: "Charakter und Schicksal bei Plutarch. Eine comparative Studie über die Vitae und Moralia." In 2021 he successfully completed a three-year course in philosophical counseling with Dr. Gerd Achenbach. In 2019 he finished his Master of Philosophy at the University of Cologne with a grade of 1.0. He is interested in the history of philosophy and moral philosophy.

Samuel FitzGibbon: I am a first-year PhD candidate in the Italian department at Cambridge, funded by an AHRC OOC-DTP studentship. I am researching vernacular Italian travel accounts during the Age of Discovery to understand how early modern Italian readers could vicariously explore regions that they may not have been able to reach physically. This paper is an offshoot of my doctoral research, in which I treat Berlinghieri's translation as an influential text for early modern Italians' conceptions of the globe.

Jacob Fordham is a DPhil candidate in Oriental Studies at the University of Oxford. His thesis, based on Chinese, Portuguese, and English archives, is a microhistory of the linguists of the seventeenth-century Pearl River Delta and their role in the early English Canton trade. More broadly, he is interested in China, Portugal, and Britain in early modern maritime Asia.

Emma Gomis is a Catalan American poet, essayist and researcher. She has published the pamphlets *Canxona* (Blush Lit) and *X* (SpamZine Press), as well as two others cowritten with Anne Waldman: *Goslings to Prophecy* (The Lune) and *A Punch in the Gut of a Star* (Pamenar Press). She is the coeditor of *New Weathers: Poetics from the Naropa Archives* forthcoming from Nightboat Books. She was selected by Patricia Spears Jones as The Poetry Project's 2020 Brannan Poetry Prize winner, holds an M.F.A. in Creative Writing & Poetics from Naropa's Jack Kerouac School of Disembodied Poetics, where she was also a fellowship recipient, and is currently pursuing a Ph.D. in criticism and culture at the University of Cambridge where her research focuses on post-1960s feminist art writing.

Angelica Granqvist is a second-year doctoral student at the Stockholm University Department of Teaching and Learning. Her research interest in first and second language learning was born of her practice as an upper secondary teacher of English and Swedish in a diverse suburban school district in the outskirts of Stockholm, Sweden. More specifically, Angelica's research focus is on social and linguistic belonging in integrated educational practices where Swedish as one language is taught as two school subjects: Swedish and Swedish as a second language. Under the umbrella of linguistic ethnography, the results of Angelica's research will be presented in a paper-based dissertation.

Aidan Gray was born in Maryland, in the United States, but grew up in Chennai, India; Warsaw, Poland; Baku, Azerbaijan; and Monterrey, Mexico. He attended Princeton University where he received his BA in Ancient History, and Trinity College Dublin, where he received an MPhil and wrote the dissertation "Sacrifice and the Senses: the Phenomenology of Mycenaean Animal Sacrifice." He is currently a second-year PhD at Cambridge, in Lucy Cavendish College, working with Professor Renaud Gagne on a dissertation about the chimaera, and hybridity as a way to understand Ancient Greek animals.

Thomas Hessling, born 1976 in North Rhine-Westphalia, Germany, is a recent PhD student in Musicology at the University of Cologne. His work focuses on sound studies in video games as well as their technologies of creation and cultural roots. The title of his dissertation is: "Cross-Cultural Sound-Scraping: Sounds and Music as Design Elements in Computer Game Culture". Since October 2021 he holds a first class (1,3) 2-fold Master of Arts degree in Music Mediation and Comparative Media Studies from the University of Cologne which he finished with a distinctive (1,0) master thesis on "Ludwig van Beethoven in the Pop- and Rock-Music of the 20th and 21st Century". His previous studies in the disciplines of Musicology and Dutch Studies resulted 2019 in a 2-fold Bachelor of Arts degree of the same university.

Johanna Johnen, born in 1993, currently works at the Käthe Kollwitz Museum Cologne in reception and art promotion. She studied Romance philology and History of Art at the University of Cologne, including one year abroad at the Universidad de Sevilla. Afterwards she completed her master's degree in History of Art with a focus on art market studies as well as early modern and modern art. While studying at the University of Cologne she was working at the Institute of History of Art as an academic assistant for Prof. Dr. Kepetzi. In 2020 she started her dissertation project on the iconography of diseases in artworks from 1745 to 1920 focusing on depictions of syphilis, gout and tuberculosis and their stereotypical portrayal as gendered diseases. Since April 2021 she is a collegiate of the a.r.t.e.s Graduate School for the Humanities Cologne.

Joseph Kelly: Having read for French and Italian at the University of Oxford, I subsequently trained to become a journalist at the University of Salford, working predominantly in radio and focusing mostly on politics and current affairs. My research focuses on the Italian Fascist regime's use of radio broadcasting as a tool for spreading its cultural and political ideology internationally. By researching radio broadcasts

to different countries, I hope to understand better how the regime adapted its propaganda approach to varying political and cultural contexts and, more widely, the role it aimed to play on the global stage. Of particular interest to me are the representation of foreign cultures and foreign affairs in domestic broadcasts, the clandestine Radio Verdad programmes during the Spanish Civil War and Italian-language programmes in Europe and the USA designed to convince first-and-second-generation Italian migrants to promote Fascist ideology in their host countries.

Fabiana Kutsche, born in 1994, grew up in rural Lower Saxony/Germany. From 2013 onwards, she studied History, German Studies, and English Studies at Albert-Ludwigs-University of Freiburg. In 2015/16, she worked as a German teacher at the Royal Hospital School in Suffolk, England. Fabiana Kutsche graduated university in 2020. Her final thesis analysed the relationship between the *Deutsch-Evangelischer Frauenbund* (German Protestant Women's Group) in the FRG and their suppressed partner organisation in the GDR between 1945 and 1965. The results are part of an upcoming publication in June 2022. Since 2021, Fabiana is a research assistant as well as a doctorate candidate at the chair of Prof Dr Ulrike Lindner at the University of Cologne. In her PhD project, which is embedded VW research unit "The Production and Reproduction of Social Inequalities: Global Contexts and Concepts of Labour Exploitation", she discusses the history of the ILO and their concept of 'Native Labour'.

Rebekah Lattin-Rawstrone is a first year Creative Writing PhD OOC DTP student at the Open University, studying alternative narrative structures, particularly from the Middle East, to inform the writing of her novel, *All The Hollow Places*, about Gertrude Bell and her legacies. A published novelist, she has an MA in Creative Writing from Birkbeck, an MA in Issues in Modern Culture from UCL, and a BA in English Literature from Cambridge University. She teaches Creative Writing for the Novel Studio at City, University of London.

Born in Corsica, **Marinu Leccia** is graduated in two masters degrees from the Conservatoire National Supérieur de Musique de Paris in musicology (prizes in Aesthetics, Analysis, and History) and in pedagogy (Certificat d'Aptitude in music theory). He is also graduated in orchestra conducting and has conducted the Oxford University Philharmonia and the Oxford University String Ensemble. He presented paper in many universities, in Cambridge, Dublin, Plymouth and Grenoble (France). He is a DPhil candidate at the University of Oxford and works on the music of Benjamin Britten in relation to concepts of play, under the supervision of Dr. Joanna Bullivant and Prof. Laura Tunbridge.

Anna Mammitzsch is a doctoral student in German at the department of Slavic and Baltic Studies, Finnish, Dutch and German at Stockholm University. Her dissertation project is located within the field of qualitative linguistic ethnography and examines the narratives of lived experiences of migration and language by German migrants in Sweden. Her research interests include the methodological potential of participatory frameworks to understand the migrants' migration experiences, as well as the investigation of linguistic repertoires and identity negotiations of minorities.

Zoë Marriott is the author of ten critically acclaimed novels for young adults, which have sold nearly 100,000 copies in English. Her first book, *The Swan Kingdom* (Walker Books, 2007), was written when she was just twenty-one, and was a USBBY Outstanding International book, shortlisted for the Branford Boase award, and chosen for the 2009 International Reading Association booklist. *Shadows on the Moon* (Walker Books 2011) won the prestigious Great Britain Sasakawa prize, and an American Junior Library Guild selection. Her work has been supported by grants from the Royal Literary Fund, the Society of Authors, and Arts Council England. In 2020 she graduated from Kingston University with a Distinction in her MA in Creative Writing. She is now pursuing her PhD at the Open University with funding from the OOC DTP; the focus of her research is contemporary timeslip fiction. Zoe's supervisors are Dr Joanne Reardon and Dr Ed Hogan.

Krista Mileva-Frank is a PhD student in the History, Theory, and Criticism of Architecture and Art program at the Massachusetts Institute of Technology. She studies modern objects, interiors, and ecologies of all scales, and is exploring curatorial practice. Her current research is on architecture that permitted new experiences of the natural world in the 19th and 20th centuries including winter gardens, grottoes, and aquaria. Krista is from Los Angeles and holds a BA magna cum laude in Art History and French Literature from Williams College (2018). In 2019, she received an M.Phil in History of Art and Architecture from the University of Cambridge on a Dr. Herchel Smith Fellowship.

Fiannuala Morgan is a PhD student at The Australian National University and a Librarian and Archivist at The National Library of Australia. Her current research involves the application of digital mapping software in the analysis of 19th century Australian fiction. Her most recent publications include the Cambridge Element *Aboriginal Writers and Popular Fiction: The Literature of Anita Heiss* (2021) and the edited collection *Black Thursday and Other Lost Australian Bushfire Stories* (2021).

Frances Myatt is a first-year PhD student in Classics at Peterhouse, Cambridge, where she is researching pregnancy and childbirth in the works of Ovid under the supervision of Professor Philip Hardie, funded by a Vice-Chancellor's Award and Jebb Studentship. After her first degree at Emmanuel College, Cambridge, she was awarded a Herchel Smith scholarship to spend a year at Harvard, followed by a Leverhulme Study Abroad Studentship to study for a Masters in Comparative Literature at LMU, Munich. Her Master's thesis on dance and the Classics in Shakespeare was awarded the 2022 Martin-Lehnert-Prize by the Deutsche Shakespeare- Gesellschaft. Frances' research interests include the relationship between bodies and literature, Augustan poetry, and classical reception.

Stuti Pachisia is a Gates-Cambridge doctoral scholar at the Faculty of English, University of Cambridge. She researches protest movements and digital networks.

Tilak Parekh is a PhD candidate at the University of Cambridge and locates his research at the intersections of religion, theology, and anthropology. He did his BA in Theology and Religion at Oxford, followed by a Postgraduate Diploma in Sanskrit, Gujarat and Hindu Studies at Shree Somnath Sanskrit University. He then did an MPhil at the University of Cambridge and then an MSc at UCL in Social and Cultural Anthropology. His research interests are in religious spaces, religious leadership, digital religiosity, interfaith dialogue, youth religiosity, and Hindu theology. Tilak's doctorate focuses on how the Hindu community established itself in the UK and the construction of religious spaces under the leadership of the guru.

Sonia Pavel: I am a rising third-year in the MIT doctoral program in Philosophy. I am broadly interested in social and political philosophy as well as the philosophy of education. My research work is deeply interdisciplinary. I draw on empirical research in political science, public policy, law, and sociology, in combination with normative philosophy. My dissertation project focuses on the philosophy of education and investigates the central commitments and principles of liberal, democratic, conservative, and critical theories of education. I am particularly interested in examining the programmatic alternatives for reforming and reimagining a more just education system that critical frameworks have to offer. The paper I propose is a part of my dissertation research.

Kirsty Peacock: I completed my undergraduate degree in History and Politics at Trinity College, Oxford in 2020, writing my thesis on 'Celine Renooz and Discourses of Female Scientific Expertise and Hysteria in Late Nineteenth Century France', which was Highly Commended in the 2020 Women's History Network Undergraduate Prize. I subsequently attained an MSt in Women's Studies from Wolfson College, Oxford in 2021, researching women's sport in interwar Oxford, the mathematical education of nineteenth century girls in Britain, and the impact of the repeal of China's one-child policy. My interests and approach are thus interdisciplinary - a feature I am pursuing further in my doctoral research. Working within the parameters set by the 'Women and Work in the City of London' OOC-DTP Collaborative Doctoral Award, my current research explores the socio-economic backgrounds of women undertaking work in London's banking sector, focusin upon the materials held by the Baring Archive.

Natasha Rai is a first year PhD student in the Department of Archaeology at the University of Cambridge, focusing on ancient Egyptian and Sudanese archaeology. She studied her Bachelor of Arts and Master of Philosophy also at the University of Cambridge, specialising in ancient Egyptian archaeology and language. Her research has focused largely on non-elite identities, particularly between Egyptians and Nubians in Upper Egypt during the First Intermediate Period (ca. 2181-2055 B.C.E), through the analysis of material culture, artistic depictions, and textual sources, interpreted with post-colonial theories. Natasha's current project works on the Old Kingdom (ca. 2686-2181 B.C.E.) site of Buhen in Lower Nubia (in North Sudan) excavated by the UNESCO salvage excavations in the early 1960's and then flooded by Lake Nubia. She will employ ceramic analysis to determine the types of social and political interactions between the Egyptians at this site and surrounding indigenous groups within the Nubian landscape.

Emma Rayner is a third-year PhD candidate in English Literature at ANU's School of Literature, Languages, and Linguistics, researching early modern women's engagement with discourses of civility, courtesy, and conduct. She has published in *Studies in English Literature, 1500-1900*, and has an entry on poetry and emotion forthcoming in the *Palgrave Encyclopedia of Early Modern Women's Writing*. She holds a BA and MA in English Literature from Te Herenga Waka Victoria University of Wellington, New Zealand, and comes to the ANU from the University of Fribourg, Switzerland.

Zach La Rock is a PhD student in history, anthropology, and STS at MIT. His research concerns the environmental, regulatory, and biotechnological futures of monocrop agriculture and the human labor that animates it. He carries out this ethnographic work in Puglia, Italy, where a bacterial epidemic has placed the region's olive industry at an existential crossroads. Zach also holds an AM in social sciences from the University of Chicago and has studied at the Università degli Studi di Firenze and the Università di Bologna.

Jessica Sequeira is a PhD candidate at the Centre of Latin American Studies, University of Cambridge.

Kay Simpson is a PhD student in the Department of History and Philosophy of Science and Medicine at the University of Cambridge. She works on intersecting histories of art, medicine and modernity. Her doctoral work examines ideas and practices of colour as therapeutic in early twentieth-century Britain. This project is generously funded by an Open-Oxford- Cambridge AHRC DTP studentship. She previously completed an MA in Art History at the Warburg Institute (2018-19) and an MPhil in History and Philosophy of Science at Cambridge (2020-21).

Thomas Samuelsson is a PhD student in Slavic languages at Stockholm University. The topic of his dissertation is "Word formation and Discourse in Russian Media", and he has a broad interest in Digital Humanities, particularly linguistic corpora.

Daria Skjoldager-Nielsen, Stockholm University: Also publishes as Daria S. Nielsen. Holder of two MA degrees from the University of Lodz: in marketing and theatre studies. Ph.D. candidate in theatre studies at Stockholm University. Lecturer at the University of Lodz. Member of the IFTR working group The Theatrical Event. Vice chairwoman of Rococo Foundation researching cultural institutions' management and performance. Research interests: the theatrical event; new approaches to audience development; marketing and theatre; audience research. Recent publications: "The (Ir)replaceable Master Director – Considering the Case of the Odin Teatret" with Kim Skjoldager-Nielsen, in *Zarządzanie w kulturze* 2020, Tom 21, Numer 2, "Para-Anthropo(s)cene Aesthetics Between Despair and Beauty: A Matter of Response-Ability" with Kim Skjoldager-Nielsen, in *Nordic Theatre Studies* 2020, 32(1).

Esther von Stosch studied German Language and Literature as well as Languages and Cultures of the Islamic World in Cologne and Paris. As part of the interdisciplinary Master class "UNESCO World Heritage" of 2018/19, she conducted a funded research project on diverging memory narratives in Jerusalem. Since April 2021, von Stosch has been a fellow of the research group "2212 Dynamics of Conventionality (400-1550)" of the a.r.t.e.s. Graduate School for the Humanities Cologne. As part of a double degree program in German Philology (Dr Phil) and Transcultural German Studies (PhD), she has just successfully completed one academic year at the University of Arizona in Tucson, AZ. Currently, she works on her dissertation project on transcultural narrative conventions of hybrid materiality in Persian, Arabic, and German literature of the Middle Ages.

Isabelle Stuart: I am a first year DPhil student in the English Faculty at Oxford, supervised by Professor Michael Whitworth. My DPhil seeks to provide an account of the influence of verse speaking and recitation practices on the development of modernist poetics from 1900 to 1945. My other research interests include Victorian into modernist literature, modes of scansion and oral poetic practices more widely. I completed my BA at Oxford in 2019, and went on to do an MPhil in Modern and Contemporary Literature at Cambridge, where I focused on a proto-modernist poetics of failure in the work of Arthur Hugh Clough. My research is co-funded by the AHRC, an Asa Briggs Fellowship at Worcester College and a Clarendon Scholarship.

Leo Temple is a poet, translator and essayist. He is completing a doctorate at the University of Cambridge on questions of technology and sensemaking in Latin American vanguard poetics of the 1920s and '30s.

Natalia Volvach is a PhD candidate at the Centre for Research on Bilingualism at Stockholm University. In her thesis, she studies social change in the turbulent Crimean region in the aftermath of its annexation, and the ways people respond to these changes through various semiotic means. Her research interests include critical sociolinguistics, linguistic ethnography, and semiotic landscapes.

Hina Walajahi is a doctoral student in History, Anthropology, and STS (HASTS) at MIT. Their research explores memory, technologies of place-making, and cultural commodification in South Asia and its diasporas.

Eliza Wells is a PhD candidate in Philosophy at MIT. Her research focuses on the normative implications of our social roles. She also holds degrees from Stanford University and is originally from Salt Lake City, Utah.

Jonas Wernz: Since September 2020 I am a doctoral researcher of history, collegiate at the a.r.t.e.s. Graduate School and research assistant (Wissenschaftlicher Mitarbeiter) at the Chair of Modern History of Prof. Dr. Ute Planert. From 2013 to 2019 I studied History, English and Educational Sciences at the University of Cologne and the School of History at the University College Cork, Ireland. I graduated with a master thesis on temporal discourses during the Congress of Vienna 1814/15, which was awarded with the faculty prize of the Philosophical Faculty. For my dissertation project I work on a theory of liminality for history, using it to examine the interrelated (re-)construction of open futures and European political order in the wake of the Napoleonic Wars. I have taught several proseminars regarding 19th-century German and European history. My research interests include the history of international relations and postwar periods and interdisciplinary theories on historical times and futures.

Anne Wetherilt: I am currently a part-time PhD student in the Department of English at the Open University. My thesis – provisionally entitled ‘Decolonisation and the Middlebrow Novel’ – examines the work of women writers, who witnessed the end of British rule in India, Malaya and East Africa. A key focus of the thesis is to examine how women writers used narrative features of the middlebrow novel to engage metropolitan readers in a debate on the politics of decolonisation. My broader interests span postcolonial and global literatures, Cold War fiction and middlebrow culture more generally. Previously, I completed a Masters in English, also with the Open University. I also hold a PhD in economics and have worked for many years in public policy.

Tanyaradzwa Whande is a Zimbabwean who is currently pursuing a PhD in Social and Cultural Anthropology at the University of Cologne in Germany. She holds a Master of Arts degree in Culture and Environment in Africa from the University of Cologne and a Bachelor of Social Sciences degree from Africa University. Her research interests are in conservation and rural livelihoods.

Mengrong Zhang is a doctoral candidate at the East Asian Institute of the University of Cologne. Her PhD research cross-fertilizes media and communication studies with anthropology, sociology and cultural studies to critically unpack actors and interactions in the climate change discourse network on social media in China. She’s works were published in flagship peer-reviewed journals and international conferences across disciplines, including *The Communication Review*, *Central European Journal of Communication*, the *European Communication Research and Education Association (ECREA) conference*, the *International Communication Association (ICA) conference*, and the *International Association for Media and Communication Research (IAMCR) conference*.