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Hosted by the School of English at the University of Nottingham

The English Showcase

Wednesday 10th April 2019

10.30am-5.30pm

Senate Chamber | LG6 | LG11
Trent Building
University of Nottingham

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SchoolofEnglishShowcase

The English Showcase 2019

The English Showcase celebrates the research produced by final year Undergraduates and Master's students in the School of English at the University of Nottingham. Students from all disciplines in the School are invited to present any aspect of their work, ranging from dissertations to essays and creative writing. We have built on the success of previous events and this year are pleased to host a full day conference to showcase the brilliant work of our students, of whom we are very proud.

The variety of work here showcases a fabulous range of disciplines and working practices and will be an inspiring, informative and enjoyable event to celebrate our students and their hard work during this academic year.

The Organising Committee: Dr Lucie Sutherland, PhD Students, Rebecca Peck and Sunita Tailor

Programme

10:30	**ARRIVAL AND REGISTRATION**
11:00	**WELCOME AND INTRODUCTION – DR NICOLA ROYAN (SENATE CHAMBER)**
11:15	**KEYNOTE ADDRESS:** JON MCGREGOR TALKS ABOUT HIS CAREER AS A WRITER, TO BE FOLLOWED BY A Q & A SESSION (SENATE CHAMBER)
12:15 – 1:15	**LUNCH** - ***Please note, during lunch the School's Director of Postgraduate Research and the Programme Directors of the School's MA programmes will be available to answer any questions you have about further study.***
1:15 – 2.15	**PANEL 1: SESSION A - READING POPULAR CULTURE** **(LG6, TRENT BUILDING)**
	Annie Elizabeth Brown, 'Doubles, haunting and the Gothic in The Handmaid's Tale and The Passion of New Eve.'
	Christopher Sturtivant, '"This Is What Makes Us Girls": 1960s America and gender in Emma Cline's The Girls and Lana Del Rey's Born to Die.'
	Rebecca Brown, 'How can Contextual Frame Theory help us track the 'twists-in-the-tale' of Harry Potter and the Philosopher's Stone?'
	Aikaterini Korre, 'Neil Gaiman's 'Orange': A stylistic analysis on literariness and cohesion.'
	SESSION B - LANGUAGE IN USE **(LG11, TRENT BUILDING)**
	Joanna Cook, 'Do Proficient Sequential Bilinguals have combined or separate L1/L2 conceptual representation?'
	Charlotte King, 'The Subordinate Stroop Effect.'
	Yangyang Zheng, 'Swearing in Mandarin Online: a case study of mainland Mandarin swearwords and curse-words in the comment zone under a notice on Steam and their relation to gender.'
	Juliet Jackson, '"Wait, see all them lines is fuckboy chat": Sexual morality, emotional irresponsibility, and the 'fuckboy' in the poetry of John Wilmot, second Earl of Rochester.'

2:15 – 3:15	**PANEL 2: SESSION A - EARLY MODERN DRAMA (LG6, TRENT BUILDING)**
	Holly Wilson, 'To What Extent Did The Closing of The Playhouses Due To The Plague Impact Shakespeare's Literary Career.'
	Jean Squires, 'How Did the Prominence of Syphilis in the 16th and 17th Centuries Affect the Presentation of Sex Workers in John Marston's The Dutch Courtesan?'
	Amy Crighton, 'The fetishization of the foreign through the metaphor of Victorian Colonialism in Christopher Luscombe's 2017 production of Twelfth Night.'
	Amy Bromilow, '"Peace! I will stop your mouth": A feminist exploration of language and gender in adaptations and appropriations of Much Ado About Nothing.'
	SESSION B – SEXUAL CULTURES AND IDENTITY (LG11, TRENT BUILDING)
	George Kirk, 'The significance of costume in 'Circe' as a facet for Leopold Bloom's sadomasochism in James Joyce's Ulysses.'
	Isobel Frost, 'How Lady Gregory's Grania and Marina Carr's By the Bog of Cats rearticulate female subjectivity in twentieth-century Ireland.'
3:15 – 3:30	**COFFEE BREAK**
3:30 – 4:30	**PANEL 3: SESSION A - REFRAMING AND RECLAIMING WOMEN'S LANGUAGE (LG6, TRENT BUILDING)**
	Lily Stancliffe, 'Sólarljóð and Blood-Stained Runes: Christian Women in Runic Culture.'
	Emily Brazier,' An examination of how language reclamation is used on feminist protest signs from the 2017 Women's March.'
	Jasmin Higgs, 'Radiant, wise, and beautiful: idealising Old Testament women in Anglo-Saxon biblical narratives.'
	Claire Poynton-Smith, 'What might lurk beneath the medieval loathly lady's ghastliness?'
	SESSION B – CONTEMPORARY CONCERNS (LG11, TRENT BUILDING)
	Hannah Smart, 'Novel Metaphors in Online Depression Blogs published by Mental Health Charity, 'Time for Change'.'
	Jessica Tomlinson, 'A Feminist Multi-Modal Critical Discourse Analysis of the Protein World 'Beach Body' campaign, and how the plus-sized women's fashion retailer nivabi responded to it.'

	Christopher John Griffin, 'Towards a Melanated Future: An xposition of an alter|native Afrofuturism in Anthony Joseph's The African Origins of UFOS.'
4:30 – 5:30	**CONCLUDING REMARKS AND WINE RECEPTION** **(SENATE CHAMBER, TRENT BUILDING)**

Abstracts

Speaker: Annie Elizabeth Brown (English and History | BA Hons)

Paper title: Doubles, haunting and the Gothic in The Handmaid's Tale and The Passion of New Eve

Abstract: This work is from the Dark Futures, Tainted Pasts: Dystopian and Gothic Fictions module, and is an essay produced by selecting 2 of the 10 texts studied and drawing on the themes explored.

My essay is an analysis of two contemporary novels by female authors, The Handmaid's Tale and The Passions of New Eve, are arguably novels ahead of their times, and defy obvious genre categorisation; in this instance, they are explored in relation to Gothic and Dystopian fictions.

Both novels explore the theme of haunting, through the transformation of places and through the transformation of their own identities, the latter against their will. The idea of a double personality allows for exploration into gender identity, but also gender depiction in both literature and reality, and how women are often subjected to unrealistic ambitions, allowing both authors to critique gender ideals.

Both novels possess strong themes of violence, particularly sexual violence, and how this has contributed to the oppression of women. The theme of sight through the symbolism of mirrors is explored further in a comparison of The Handmaid's Tale to the book, the film and the television series, and how Offred as a character is adapted to meet the needs of the medium, not always retaining the original message. Ultimately both novels critique feminism, inequality and gender myths, through their narratives designed specifically to reflect the disparity between the mind states of their protagonists and how they are viewed by the outside world.

Panel 1: Session A – Reading Popular Culture

Speaker: Christopher Sturtivant (English with Creative Writing | BA Hons)

Paper title: "This Is What Makes Us Girls": 1960s America and gender in Emma Cline's The Girls and Lana Del Rey's Born to Die

Abstract: Emma Cline states that she 'seeks novelistic truth, not historical truth' in her novel The Girls(2017); this essay examines how this aversion to solely historical truth in her engagement with 1960s America in The Girls compares to another contemporary engagement— the pseudonym credited album Born to Die: The Paradise Edition(2012) of Elizabeth Grant. Vividly different in their forms, novel versus multi-media pop album, this essay addresses how both women explore gender in the present through an engagement with this divisive setting and era as a cultural resource of the fictitious as well as historical. Inspired by the Manson cult, a still present part of the American cultural psyche, Cline creates a fictionalised version of the controversial events, deliberately allowing the female gaze to occupy a space typically dominated by characterisations of Manson and over-simplified portrayals of 'his girls'. By contrast Grant, creating a persona of 'Lana Del Rey' that is a collage of further personas linked to nostalgia and sexualisation— Lolita, Jackie Onassis-Kennedy, The Virgin Mary, Priscilla Presley— constructs a visual and sonic America which is both ambiguous and satirical in its relationship with the male gaze and Americana. By examining both works, it was possible to see how contemporary culture utilises understandings of the American 60s for its own current issues. While varying in their degrees of subtlety and controversy, this essay argues that ultimately both suggest, even in a supposedly post-feminist America, the continuing presence of the sexism and sexual exploitation which colours its history.

Panel 1: Session A – Reading Popular Culture

Speaker: Rebecca Brown (Literary Linguistics | MA Distance Learning)

Paper title: How can Contextual Frame Theory help us track the 'twists-in-the-tale' of Harry Potter and the Philosopher's Stone?

Abstract: This essay shows how Contextual Frame Theory (CFT)—by tracking how readers process acquired knowledge through a narrative using a model of mental frames, linked by a central directory (Emmott 1997:125)—demonstrates a reader's ability to repair and retrospectively project specific frames to maintain the coherence of a twist-in-the-tale narrative. Such narratives rely on the reader missing textual cues or being led astray by focalizing characters' erroneous assumptions (or belief frames); readers must keep track of this information to preserve narrative coherence.

Here, CFT is applied to an extract from Harry Potter and the Philosopher's Stone (Rowling 1997), in which Professor Quirrell is revealed to be the villain. This is an immediate surprise to both Harry and the reader, but the CFT framework can show how readers make sense of such surprises, by looking at the knowledge held by the focalizing character(s) and the readers, and crucially what changes over the course of the frame.

The analysis looks at Rowling's use of bound and primed elements; textually covert/overt elements; frame replacement and repair; how Rowling employs her characters' assumptions; and how non-episodic/frame-independent knowledge possessed by Harry and the reader is crucial to understanding the plot twist.

Finally, the essay looks briefly at the macronarrative of the entire Harry Potter series, in which missing information is gradually supplied and made coherent by accumulated contextual knowledge. Assumptions are revisited and reversed again and again across the series, by establishing then overturning the contextual knowledge the reader brings to each novel.

Panel 1: Session A – Reading Popular Culture

Speaker: Aikaterini Korre (Applied Linguistics | MA)

Paper title: Neil Gaiman's 'Orange': A stylistic analysis on literariness and cohesion

Abstract: The debate surrounding the question of what constitutes a literary text and what distinguishes it from a non-literary one does not seem to be settling down any time soon. As McCarthy (2015: 101-102) explains, '[the] problem for linguistic studies of literariness in general is that there is no agreed definition of "literary merit"'. Answering those questions becomes even more complicated when more experimental texts are involved. In this paper, I focus on how the cohesive mechanisms of a text account for its literariness and what the literary effects of those mechanisms are. The primary text for this study is Neil Gaiman's short story 'Orange' which can be considered an unconventional case, in the sense that it is written in the format of an investigator's questionnaire with only the answers being available to the reader. For the purposes, of the stylistic analysis of this text, I apply Halliday and Hasan's (2013) 'cohesion model'. The results of the analysis show that the manipulation of cohesion produces certain literary effects that signal that the text belongs to the literary genre. In particular, the use of two cohesive devices, reference and lexical cohesion, contribute to the cohesion, coherence and hence the literariness of the text in spite of its fragmentary format of isolated answers, as well as it also establishes a sense of linearity of events, even though there is lack of context. Furthermore, there are instances of absence of cohesion which account for the humor in the story, as well as foreground turning points of the plot.

Panel 1: Session A – Reading Popular Culture

Speaker: Joanna Cook (English and French | BA Hons)

Paper title: Do Proficient Sequential Bilinguals have combined or separate L1/L2 conceptual representation?

Abstract: This study aims to expand current research on bilingual language storage by exploring to what extent bilinguals who have a different level of proficiency in their languages (sequential bilinguals) have a shared or separate language storage within the brain. The 'shared hypothesis' currently dominates research, stating that languages are stored holistically, both at a lexical representation level (words) and a semantic representation level (word meaning). The Revised Hierarchical Model (RHM) (Kroll & Stewart 1994) is used to further the explanation of the shared hypothesis, claiming that languages have a shared semantic store, yet possess separate, but linked, lexical representation levels. However, research that utilises this widely accepted model often focuses on simultaneous bilinguals (speakers who were bilingual from birth). This paper aims to incite discussion of what extent this model is true for sequential bilinguals by investigating whether their semantic representation level is separate for each language. In this study, we conducted a picture-word interference task in which sequential bilingual English and French speakers were presented with a set of images with either French, English, or no semantically associated distractor words on top. Through recording the response times of naming the images, we found that both English and French distractor words caused a significant increase in average response time compared to no distractors. Therefore, we conclude that the separate hypothesis and the RHM model are also true for sequential bilinguals. We explore these results in relationship to previous findings, and consider future directions that could expand this research.

Panel 1: Session B – Language in Use

Speaker: Charlotte King (English with Creative Writing | BA Hons)

Paper title: The Subordinate Stroop Effect

Abstract: This study was conducted to address questions regarding the influence of subordinate colour terms in the Stroop Effect and what, if anything, this can tell us about how these terms are accessed in the mind.

Studies have shown that Stroop interference is reduced in bilingual participants. One theory as to why this is involves their larger vocabulary causing a delay in lexical processing. As Subordinate concepts are used less frequently than Basic Level, they are also likely to have a slower processing speed and so one of the aims of the study was to see if a reduced Stroop interference could be produced by using Subordinate terms.

Data from nineteen native English-speakers were used, and their match-mismatch response intervals from a Stroop test were calculated for both Basic Level and subordinate conditions. Although there was no strong correlation between the two sets of results, the findings did offer some insight into subordinate processing. The gathering of response intervals around zero indicates that a subordinate Stroop Effect was not produced. However, the negative average across subordinate response intervals suggests an increase in interference when the colour and the word were matched rather than when they weren't. This is the opposite of what happens during a regular Stroop test. The data that fits most strongly into this trend was produced by the study's one polylingual participant which presents opportunity for further study to confirm this data point either as a true anomaly or part of a multilingual norm.

Panel 1: Session B – Language in Use

Speaker: Yangyang Zheng (English language and Literature (2+2) | BA Hons)

Paper title: Swearing in Mandarin Online: a case study of mainland Mandarin swearwords and curse-words in the comment zone under a notice on Steam and their relation to gender

Abstract: This project aims to discuss the language feature of swearing and cursing in online Mandarin and the samples were extracted from the comment board of a public notice posted on the News section on Steam. Curse-words and swearwords are normally taboo words that "can cause discomfort, harm or injury" (Allen and Burridge, 2006: 1) and both can be referred as the verb "骂" (mà) in Chinese, whose literal meaning is the attack something or someone with language. The project contains two parts: a quantitative analysis on the data and a series of interviews asking questions based on the data. In Part I, I look at 243 cases of swearing and/or cursing out of the 5993 (nearly 6000) comments commented within the first 24 hours under a clarification, which was posted at 5:05 am, 2.23.2019 (accessed on 4.3.2019), and conclude certain linguistic features that are gender related. In Part II, I plan to interview an equal number of male and female Chinese native speakers of the same age group for their impression of the gender identity of the commentators of examples of posts from the data in Part I. I aim to find through the study how deeply gender is involved in the act of swearing and cursing, and what sort of gender relationship these gender-oriented language implies. Another aim is to find if there are any general impressions of the gender identity behind the swearing; that is, are people of any gender type believed to be a more frequent user of any particular type of gender-marked swearwords?

Panel 1: Session B – Language in Use

Speaker: Juliet Jackson (Literary Linguistics| MA)

Paper title: "Wait, see all them lines is fuckboy chat": Sexual morality, emotional irresponsibility, and the 'fuckboy' in the poetry of John Wilmot, second Earl of Rochester

Abstract: The speakers in much of Rochester's poetry are fuckboys. This much is clear to me and was clear to others present in the seminar when we discussed Rochester last semester. As Millennial Internet natives with an intuitive understanding of the term, and Master's students of English language and literature, we stand at an intersection unknown by previous generations of scholars. We, and others of our generation, have a new perspective and new linguistic tools to describe and use that perspective. The term 'fuckboy' is new and, as yet, unofficial, but I believe that it is not only a legitimate term to use in any kind of cultural study, but it encapsulates a concept that is not new, that is, in fact, centuries old. It incorporates attitudes to sex and women that are present, if not abundant, in the poetry of John Wilmot.

I will first explain the concept of a 'fuckboy' and the attitudes and behaviours it entails. These attitudes relate to women, sexual interactions and relationships, as well as masculinity; they create a persona which is self-interested, committed only to casualness, entitled, manipulative, and emotionally irresponsible. I will then analyse a selection of Rochester's poems, demonstrating that those same attitudes are present there. In the course of my analysis, I will briefly touch on some fundamental differences between Restoration and 21st century sexual cultures, but these differences do not preclude comparison or the application of a 21st century term to Restoration literature.

Panel 1: Session B – Language in Use

Speaker: Holly Wilson (English | BA)

Paper title: To What Extent Did The Closing of The Playhouses Due To The Plague Impact Shakespeare's Literary Career

Abstract: This paper is an exploration into the relationship that William Shakespeare had with his patrons, and the consequences this had on his literary career. It is framed through the context of the plague outbreak of 1593, a period where many of the literary elite abandoned London to explore their opportunities elsewhere as the playhouses closed. William Shakespeare elected to navigate the social hierarchy of patronage with his poetry as a means to facilitate this. As a result, he changed the course of literary culture to the modern day. It is important to note that Shakespeare was not a rich or well-connected man, relying on his talents for gain. I will explore the different techniques used by Shakespeare both to gain patronage, and to appease the needs of his eventual patron, the Earl of Southampton. The primary text used to investigate this attempt at social climbing will be the narrative poem of the same year, Venus and Adonis, and I will read closely within the text to find the key moments that were used to convince his patron of his skill. These range from the subtle and intelligent use of Ovid's Classical poetry, to the fashionable and contemporary genre of kiss poetry that Venus and Adonis arguably sits under. I hope to display that William Shakespeare was a business savvy young writer, who was able to manipulate an unfortunate period of history to his advantage and gain renown amongst the elite of the court and London's literary circle as a result.

Panel 2: Session A – Early Modern Drama

Speaker: Jean Squires (English | BA Hons)

Paper title: How Did the Prominence of Syphilis in the 16th and 17th Centuries Affect the Presentation of Sex Workers in John Marston's The Dutch Courtesan?

Abstract: This essay examines the interaction between syphilis and the early modern stage. This venereal disease had an enormous cultural impact on Jacobean England, and it was viewed by many as a second plague. Due to its sexually transmitted nature, the ties between the disease and prostitution were strong, a fact reflected in Henry VIII's closure of the public stews in 1546 during the height of the epidemic.

John Marston's The Dutch Courtesan is a prime example of how societal opinion surrounding the disease manifested itself in the arts. The eponymous Dutch Courtesan, Franceschina, along with her bawd Mary Faugh, are ostracised, marginalised, insulted and rejected throughout the action of the play; they are both infected with and embody the disease. Alongside a close textual analysis of Marston's work, this essay examines a selection of 17th Century texts detailing the many varying beliefs about who harboured, spread or was to blame for syphilis.

The essay traces how the play interacts with each stage of the disease, from initial infection, to development of symptoms, and finally to the possibility of eventual death, exploring both explicit and implicit mention of syphilis and its symptoms. Early modern discourse around syphilis was also highly gendered, as well as relating to issues such as foreignness, class and punishment. This essay argues The Dutch Courtesan is a play itself infected with syphilis.

Panel 2: Session A – Early Modern Drama

Speaker: Amy Crighton (English | BA Hons)

Paper title: The fetishization of the foreign through the metaphor of Victorian Colonialism in Christopher Luscombe's 2017 production of Twelfth Night

Abstract: This paper is an exploration into the themes present in the RSC's 2017 production of Twelfth Night by William Shakespeare, as directed by Christopher Luscombe, and how the manner in which he directed the play brought to the forefront, dialogues of the objectification of foreign bodies through the metaphor of Victorian colonialism. By relating Luscombe's theatrical choices such as casting, costume design and proxemics, to Pramod K. Nayar's ideas from The Transnational in English Literature about the treatment of foreign bodies in the fin-de-siècle, I will argue that Luscombe exemplifies the manner in which the Caucasian characters in the production are able to fetishize BAME characters as a way to show those tendencies in the original text.*Pandaemonium*, allowing the reader to experience the novel as she does.

Panel 2: Session A – Early Modern Drama

Speaker: Amy Bromilow (English Studies | MA)

Paper title: "Peace! I will stop your mouth": A feminist exploration of language and gender in adaptations and appropriations of Much Ado About Nothing

Abstract: This work explores language's relation to gender in Shakespeare's Much Ado About Nothing. I examine how Beatrice's voice is presented in both the quarto and twenty-first century adaptations, an aspect often disregarded in critical discussions of the play's gender relations in favour of Hero's storyline.

I begin by analysing the relationship between language and gender in the quarto, finding that Beatrice infiltrates and challenges the male sociolect yet is ultimately silenced. I then analyse the portrayal of this in twenty-first century adaptations. The full dissertation interrogated three appropriations (adaptations using the play's plot and/or characters but not Shakespeare's text) and five adaptations. In this extract, I present a brief overview of Beatrice's language in the quarto before moving onto an analysis of her silencing in one adaptation and one appropriation: Nothing Much to Do (a series of 'vlogs' of the story) and Christopher Luscombe's 2014 production, set after WWI. I then discuss how these fit within broader trends evident in the other adaptations/appropriations considered in the full dissertation.

This analysis allows me to form a conclusion regarding twenty-first century attitudes towards the relationship between language and gender in the play. I then consider how form and context informs this, my research revealing the use adaptors make of appropriation to comment upon the source material from within the text and the importance of tone to do the same when using Shakespeare's text. I ultimately find the roles of audience and genre instrumental in whether this commentary critiques or dismisses Beatrice's silencing.

Panel 2: Session A – Early Modern Drama

Speaker: George Kirk (English and History | BA Hons)

Paper title: The significance of costume in 'Circe' as a facet for Leopold Bloom's sadomasochism in James Joyce's Ulysses

Abstract: David Galef notes that 'Circe' (episode fifteen of Ulysses) corresponds to several psychoanalytical modes, but as this essay and presentation shall explain: 'fashion itself, encompasses an entire semiotic network; a psychosexual sensibility.' It is through the episode's costumes that Joyce symbolises the nature of Bloom's masochistic tendencies in such covert linguistic details that it is often neglected by the reader. This essay shall consider three aspects of Bloom's masochism through the facet of costumes in 'Circe'; the shared consciousness between Joyce and Bloom; how costume is sexualised and finally, how these findings correspond to the psychological innovations of the early twentieth century. The essay attempts to view Joyce's seminal work through a new perspective. Although, the concept of a shared consciousness between Joyce and Bloom has been suggested before (David Cotter), this has rarely, or never, been read against Joyce's own 'dirty' letters. The comparison between the Joyce of letters and the Joyce of Ulysses demonstrates his fascinating use of sartorial detail as a substitute for physical intimacy, perhaps suggesting something of his personal fetishes.

This shall be considered alongside the work of Freud, Krafft-Ebing and Albert Moss. The innovations in psychology correspond to Joyce's representation of sexuality. This proves to validate the assertions put forward in the essay, largely regarding the function of Joyce's sartorial metaphors, which investigate Leopold Bloom's sexual psyche in relation to his relationships and with the events of the novel. This shall reveal early twentieth century ideas of sexuality, both in psychology and in literature.

Panel 2: Session B – Early Modern Drama

Speaker: Bella Frost (English | BA Hons)
Paper title: How Lady Gregory's Grania and Marina Carr's By the Bog of Cats rearticulate female subjectivity in twentieth-century Ireland

Abstract: Gregory and Carr are both working against the cultural signification of women in Irish history, foregrounding female subjectivity in their plays. In this essay, I show how they juxtapose women's historical disavowal by presenting women's rage on the stage. Despite working at different ends of the twentieth century, both of these plays can be read as rejecting the idealised version of women accepted into society through Eamon de Valera's Irish Constitution in 1943. I explore how they deconstruct the archetype of women in the private sphere by looking at themes of motherhood, same-sex desire, and the link between memory and identity. Carr, in particular, interrogates the nuclear family and destroys the idealism of motherhood, her protagonist Hester Swane unable to remain within the home. Gregory criticises the antithesis between ideal and real woman in Ireland through the duality of Grania's character. By exploring Irish mythology and rituals, she reconfigures history in a feminist sense.

Using Jacques Lacan's theory of the objet petit a, I also illustrate how the characters desire inaccessible fantasies, which manifests itself on stage through rage and destruction. His concept of jouissance highlights the self-destructive nature of this desire, and the consequences of the enactment of violence by the characters. When women express agency in the form of desire, they are desublimated as fantasy objects in the eyes of men and their societies. By looking at desire in both plays, I show how Carr and Gregory are redefining twentieth-century ideals about women in Ireland.

Panel 2: Session B – Early Modern Drama

Speaker: Lily Stancliffe (Viking and Anglo-Saxon Studies | MA)

Paper title: Sólarljóð and Blood-Stained Runes: Christian Women in Runic Culture

Abstract: Between the literary sources of the Medieval period and the historical truths of the Viking Age there is a vast distance, one in which the stories of women in particular are almost lost. Most of what we think we know about the people who lived a thousand years or more ago is filtered through the stained-glass windows of monasteries and the heavy influence of Latinate learning. This presentation examines the extent to which runic literacy among Early-Medieval women has been misrepresented by the poems and sagas that mention them at all. It will inspect the fears and insecurities that led Christian authors to paint female runic literacy as an active threat to civilised society, and draw on the evidence of Christian rune stones to challenge the historicity of such claims. Here we see the effect of Christianisation from two contrasting angles, as a liberating force which lead women to take leading roles in the culture of memorialisation (and sometimes lead them all the way to Jerusalem), and as a correctional hand emending history which it did not realise was its own. When the surviving contemporary sources are brought alongside these literary records the gulf only grows wider, and the question remains to be asked: Is the absence of women from history ever the whole truth?

Panel 3: Session A – Reframing and Reclaiming Women's Language

Speaker: Emily Brazier (English | BA)

Paper title: An examination of how language reclamation is used on feminist protest signs from the 2017 Women's March

Abstract: Recent events in feminist activism have revealed a trend of language reclamation as a form of resistance. To examine how pejorative language is employed in this way, I analysed a number of protest signs from the 2017 Women's March using Positive Discourse Analysis. I focussed on signs that reappropriated the phrases 'grab em by the pussy' and 'nasty woman'. My analysis revealed that feminists are able to negate the power of the source language, using it as a tool of resistance. Protesters redefined pejorative words by recontextualising them within new sentences and using them in the context of the protest. The negative labels were reclaimed and used to index collective, in-group identity. Through this reappropriation of words like 'nasty', individuals were able to define their identities for themselves. Subsequently, they were able to reclaim the agency that might have been lost in the process of being labelled by others. Interdiscursivity and intertextuality were used with the reappropriated language to bolster the authority of the march by locating it in the wider practices of protest and activism. Protesters also used mimicry to index their solidarity. This research found that reappropriated language came to embody power and agency as it was reframed in a context of feminist solidarity. The application of this language was firmly bound to the context of the protest march and the phenomenon of reappropriation. Protesters made sure to constantly iterate their identity as oppositional to the original discourses in order to ensure their language use remained progressive and resistant.

Panel 3: Session A – Reframing and Reclaiming Women's Language

Speaker: Jasmin Higgs (Viking and Anglo-Saxon Studies | MA)

Paper title: Radiant, wise, and beautiful: idealising Old Testament women in Anglo-Saxon biblical narratives

Abstract: The work I would like to present summarises my research completed for a final year module, exploring Old Testament women in Old English literature.

Both Eve (Genesis A and B) and Judith (Judith) are considered holy women: they are, chosen by God either as the first woman made in His image, or to carry out His work and save His chosen people.

However, their biblical narratives are an uneasy fit with the cultural ideals of women in Anglo-Saxon literary culture. This paper analyses the similar lexical fields used to describe both women to examine how the Anglo-Saxons grapple with narratives deemed 'unsuitable' to their cultural ideals about women. The paper will explore three lexical fields that are used to describe Eve and Judith in the texts: 'brightness', 'wisdom', and 'beauty'. The paper will then explore the connotations of these lexical fields within Old English literature, and examine the result of the use of these lexical fields.

The paper concludes that in trying to make Eve and Judith more lexically familiar for an Anglo-Saxon literary culture, the Old English re-writing of the Old Testament narratives results in the women being placed in a liminal space of Anglo-Saxon femininity. The women subvert feminine ideals in Old English literature through language, showing that Eve and Judith's narratives are at odds with the lexical field of the feminine and womanhood that are used to describe them.

Panel 3: Session A – Reframing and Reclaiming Women's Language

Speaker: Claire Poynton-Smith (Viking and Anglo-Saxon Studies | MA)

Paper title: What might lurk beneath the medieval loathly lady's ghastliness?

Abstract: The work I am presenting summarises research completed for my BA dissertation, exploring the potential reasons why the loathly lady was feared and examining the textual evidence for anxiety about the threats she may represent.

The loathly lady is a folk motif of a hideous hag who transforms into a beautiful maiden. It is a topic that combines gender politics, performance and power balances, issues of identity and monstrosity, and issues of age. The topic has been fruitfully explored and discussed by many critics, but rarely has sustained attention been paid to this last issue – age. Critical studies have focused on speculation on the origins and analogues of the motif, rather than interrogating the manners in which she is presented as terrifying.

I suggest that the various ways in which the loathly ladies (focusing on occurrences in Middle English romances and later ballads) are presented as repellent – physical ugliness, subversive nature and rebellious behaviour, and unseemly gastronomical and sexual greed – are seen as especially and disproportionately threatening and repulsive through the lens of the ladies' advanced age.

A loathly lady is a "triple threat" – she has agency and is often demanding, she is visible and draws the attention of onlookers, and she is destructive and repulsive in her grotesque appetites. Ultimately, her repulsive characteristics are heightened by this aforementioned lens of age – her inappropriacy is heightened at every turn by her figuring as an embodiment of gerascapobia and mortality.

Panel 3: Session A – Reframing and Reclaiming Women's Language

Speaker: Hannah Smart (English | BA)

Paper title: Novel Metaphors in Online Depression Blogs published by Mental Health Charity, 'Time for Change

Abstract: Despite the perception that it just has a rhetorical function, the study of metaphor can tell us much about experiences of depression and mental health. The use of metaphor may be the most effective way to communicate an experience of a condition such as depression, with such few physical symptoms. If so, it follows that metaphor may also have an important therapeutic role in the treatment of depression and mental illness.

This presentation considers the significance of novel metaphors in mental health discourse, where novel metaphors are defined as self-generated metaphors or adaptations and versions of established conceptual metaphors. Using a Critical Metaphor Analysis (CMA) approach, it analyses seemingly novel metaphors utilised by individuals in describing their experiences of depression in online blogs published by mental health charity, Time for Change. The research found that individuals draw upon both established, conceptual metaphors and novel metaphors to narrate their experiences of depression.

It argues that there is not only potential but demand for novel metaphors in medical discourse, particularly those of mental health and depression. A better understanding of metaphor in the domains of mental health and therapy could benefit both individuals living with depression in their expression and processing of their disorder, and therapists in understanding and treating clients with depression.

Panel 3: Session B – Contemporary Concerns

Speaker: Jessica Tomlinson (English | BA)

Paper title: A Feminist Multi-Modal Critical Discourse Analysis of the Protein World 'Beach Body' campaign, and how the plus-sized women's fashion retailer nivabi responded to it

Abstract: The principal aim of this study is to provide a clear multi-modal feminist critical discourse analysis of the ways in which Protein World's 'beach body' campaign perpetuates sexist expectations of women to be conscious of, and change, their appearance in order to conform with the heterosexual-male idealised female body, and the ways in which the navabi campaign produced an advert which readdresses such issues. The study focuses on the three most relevant linguistic features present, sounds, type and structure of sentences and style of address, and also the three most relevant visual features, modality, composition and the image act and gaze. Analysing the ideologies present in adverts is important given that they are becoming increasingly prevalent in our everyday lives and are both formed, and help form, society's culture. It is especially relevant to analyse The Protein World advert as although it received a huge backlash due to its sexism, it also gained the company a huge surge in followers online. This shows both the power of advertising in reflecting and influencing public opinion, and also the need for greater education regarding how sexism manifests itself in advertising and is harmful. The Protein World campaign presents a definition of a 'beach body' as a white female body which conforms to heterosexual-male ideals and is an intimidating prize which a woman must consume their products to seek to achieve. Navabi challenges this ideology by suggesting that women don't need seek to change their bodies to conform to sexist expectations.

Panel 3: Session B – Contemporary Concerns

Speaker: Christopher John Griffin (English | BA)

Paper title: Towards a Melanated Future: An xposition of an alter|native Afrofuturism in Anthony Joseph's The African Origins of UFOS

Abstract: A quarter of a century after its initial inception by Mark Dery, Afrofuturism finally entered the discourse of mainstream popular culture last year in the form of Marvel's Black Panther. Whilst lauded by critics as 'diversity done right' and 'a victory for people of colour', Black Panther is, at microcosm, representative of some of the major conflicts encompassing Afrofuturism's relationship with diaspora in art and academia.

Afrofuturism's Americentrism and treatment of African-American experiences as global are often wedded with a tenacious insistence on its own diversity, inclusivity, and Pan-African vision of the future. The result of this cognitive dissonance is an artistic medium and academic discourse that is often circumscribed by a first-world racial politique that fails to represent the diaspora in the fullness of its inherent variegation.

However, there are some xponents of Afrofuturism who, through aesthetic and ideological deviation, have created what I call (to borrow Kamau Brathwaite's terminology) an alter|native conception of Afrofuturism. One such xemplar is black British avant-garde poet, novelist, and musician Anthony Joseph, and his novel The African Origins of UFOs (2007). Through his divergent conception of chronopolitics and utilisation of nation language in the novel, Joseph crafts an alter|native Afrofuturism resonant with Chantal Mouffe's notion of agonistic pluralism.

In doing so, my dissertation argues that Origins conveys a more participatory and trans-national alter|native conception of Afrofuturism that challenges the above issues by seek to complicate, rather than resolve, diaspora.

Panel 3: Session B – Contemporary Concerns