

# Linguistic cartographies: narratives of displacement and belonging through language contact in political literature

**27th and 28th May 2026 - University of Brighton, United Kingdom**

*With the support of the International Comparative Literature Association (ICLA), The Polish Institute and the University of Brighton (Doctoral College and CAPPE).*

- *Keynote with Charlotte Bosseaux with a screening and Q&A of Surviving Translation*



- *Roundtable discussion with poets and translators Anna Błasiak, Maria Jastrzębska, and Piotr Florczyk*



*Anna Błasiak by Margo Poludniak, Maria Jastrzębska by Lizzie Barrington, and Piotr Florczyk by Miguel Rodriguez Jr.*

- *Translating political violence and human solidarity: a discussion with Hanna Komar*



*To register for in-person and online attendance, use the following link: <https://urls.fr/J7orN4>*



Wednesday 27th

University of Brighton, City Campus  
68 Grand Parade – BN2 0JY  
(Sallis Benney Theatre & Room M2)

1pm: Conference Opening [Sallis Benney Theatre]

1.30-3.30: 'OILR: Other Insights: A Linguistics Roundtable' with Anna Viatova (University of Brighton), Noorin Iqbal (Aston Institute for Forensic Linguistics), and Mennan Salih (University of Westminster) [M2]

The purpose of Other Insights: A Linguistics Roundtable is to provide interdisciplinary insights from adjacent areas of linguistics (sociolinguistics, language acquisition, psycholinguistics, and others) in order to encourage a thoughtful exchange in expertise between the fields that otherwise remain in no contact at the majority of academic events.

3.30: Break (30mn)

4: Panel 1: *Identity, Memory and Legacy* [M2]

- Marie Rault (Université Sorbonne Nouvelle): 'Linguistic Cartographies of Belonging: Language Contact and Heterotopic Spaces in the Poetry of Joy Harjo, Flora Devatine, and Vera Duarte'
- Merna Fahmy (Kent State University): 'Tehki Arabi? Anti-Imperialist Functions of Arabizi in Diasporic Literature'

4.55: Break (20mn)

5.15: Screening of *Surviving Translation* (dir. Ling Lee) and Q&A with Charlotte Bosseaux [Sallis Benney Theatre]

*Surviving Translation* takes an in-depth look at the ethics of translation – focusing specifically on the traumatic experiences of female migrants. Starting with Charlotte's research, film director, cinematographer and editor, Ling Lee, alongside Charlotte who co-created the film, captured intimate conversations with migrants and language professionals – weaving these together with poetic and evocative imagery to create an informative and moving study on this unexamined subject.

## 7: Dinner (Location TBC)

*To register for in-person and online attendance, use the following link: <https://urls.fr/J7orN4>*

Thursday 28th

University of Brighton, City Campus  
68 Grand Parade – BN2 0JY  
(Room M2)

9.15am: Keynote with Charlotte Bosseaux on *Surviving Translation*: The process behind the film

10.10: Break (20mn)

10.30: Panel 2: *Policies and Peoples: A Gap*

- Evi Cox (Université de Montréal): 'Under Pressure: Linguistic Precarity In Two Contemporary Novels'
- Soma Mandal (Indian Institute of Technology Delhi): 'Political Egalitarian Language of Ambedkar's Philosophy for Anti-Caste/Dalit Thought'

11.25: Break (20mn)

11.45: 'Translating political violence and human solidarity'

A discussion with Hanna Komar, a poet and activist who served nine days in a Belarusian prison for her peaceful protest. The session will focus on her recently published book, *When I'm Out of Here: Staying Human in a Dictator's Jail*. Initially bilingual, the book is a tale of resistance and friendship, absurdity and bravery, as Hanna shares her insights on female solidarity and survival. Together, we will explore alternative ways of writing about and translating political violence and women's resistance.

12.25: Lunch

2pm: Panel 3: *The Poetics of Personal Cartographies*

- Jane Griffiths (Wadham College, Oxford): 'In a Manner of Speaking: Bilingual Word-Play in the Work of Charles d'Orléans'
- Saif Sidari (University of Brighton): 'Follow Me Home, A Gothic Story: Grief, Belonging, and Storying the Stranger'
- Smrity Akter (University of Dhaka): 'From Utterance to Intention: Mapping Illocutionary Force and Implicature in the Discursive Landscape of the July Revolution'

3.15: Break (30 mn)

3.45: 'Jak kombinować? Coxing and boxing our way!' A roundtable discussion with Anna Błasiak, Piotr Florczyk and Maria Jastrzębska

What language do we dream in? Which language do we write poetry in? Whose language do we translate poems into? Three Polish-born poets living in the UK and America, present and discuss their work as poets and translators. With readings, film and visual projections, they raise issues of multilingualism, translanguaging and exophony as well as register and code-switching. An opportunity to experience exciting new work and reflect on your own practice whether in your speaking or writing.

5.45: Closing remarks.

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## Keynote with Charlotte Bosseaux (University of Edinburgh) On documentary 'Surviving Translation'

"*Surviving Translation* takes an in-depth look at the ethics of translation – focusing specifically on the traumatic experiences of female migrants. Starting with Charlotte's research, film director, cinematographer and editor, Ling Lee, alongside Charlotte who co-created the film, captured intimate conversations with migrants and language professionals – weaving these together with poetic and evocative imagery to create an informative and moving study on this unexamined subject."

- Synopsis:

Rejeen Musa was working as a subtitler on *Surviving Translation* when the words she was translating began to unlock painful memories from her own past. As a female Kurdish migrant and a translator, Rejeen became the lens through which the film explores the trauma and life-altering consequences of mistranslation. In addition to Rejeen, the film captures testimonies from women who fled their homelands in the hope of building a new life in the UK. They speak candidly of the dangers and gender-based violence they suffered in their past and the arduous journeys they undertook to escape. They explain that – even after arriving in the UK – they need to communicate via an interpreter to secure medical care and apply for asylum; a process which causes them to relive past traumas and recurring unequal power dynamics. With their futures held in the balance – they must speak via a complete stranger who may or may not have their best interest at heart. To further illuminate this largely unexamined subject, the film also presents testimonies from interpreters, subtitlers and translators who describe the – sometimes harrowing – challenges that they themselves face. Raw testimony, poetic imagery, and academic research coalesce in this unique meditation on translation, isolation, and the meaning of 'home'.

Based on original research by Charlotte Bosseaux (co-creator, co-producer), director Ling Lee (editor and co-producer). Funded by an AHRC Research, Development and Engagement Fellowship (Grant number: AH/W000199/1): [The Ethical Demands of Translating Gender-Based Violence](#)

- Professor Charlotte Bosseaux holds a chair in Audiovisual Translation Studies at the University of Edinburgh. Her research on voice spans different fields. She has worked in literary translation (e.g. *How does it Feel: Point of View in Translation*, Rodopi, 2007) and now mostly focuses on audiovisual material. Current research interests include performance and characterisation in films and TV series (e.g. *Dubbing, Film and Performance: Uncanny Encounters*, Peter Lang 2015) as well as documentaries with a focus on ethical translation in the context of trauma and Gender-Based Violence (e.g. *A Voice of Their Own, Encouraging Caring and Ethical Practices in Trauma Screen Translation*, Palgrave Pivot, 2025 and 'Surviving Translation: why we need feminist ethics in translation research and practice', *Feminist Translation Studies* 2025). Charlotte was the primary investigator for the [Ethical Translation project](#), which was funded by the Arts and Humanities Research Council and considered the ways in which the voices of GBV and trauma survivors are translated. Her practice-based research created a multilingual documentary *Surviving Translation* (Bosseaux and Lee © University of Edinburgh, 2023) underpinned by new research into the ethics of translation. Charlotte co-created and co-produced *Surviving Translation*. She also oversaw the subtitling and voice-over process, subtitled the documentary into French and wrote [good practice guidelines](#) in

collaboration with Audiovisual consultants (Screen Language) and subtitlers of the documentary. Other publications include work on Marilyn Monroe (2012 and 2012a), Julianne Moore (2019), Buffy the Vampire Slayer (2008 and 2014), multilingualism in TV series (2023), music in translation (2011, forthcoming 2027), crime fiction in translation (2018) and chapters in Translation Studies handbooks.

### **'Jak kombinować? Coxing and boxing our way!'**

#### **A roundtable discussion with Anna Błasiak, Piotr Florczyk and Maria Jastrzębska**

"What language do we dream in? Which language do we write poetry in? Whose language do we translate poems into? Three Polish-born poets living in the UK and America, present and discuss their work as poets and translators. With readings, film and visual projections, they raise issues of multilingualism, translanguaging and exophony as well as register and code-switching. An opportunity to experience exciting new work and reflect on your own practice whether in your speaking or writing."

- Anna Błasiak is a poet, translator, journalist and managing editor of the European Literature Network. Anna writes poetry in Polish and in English. She published two bilingual poetry and photography books (with Lisa Kalloo): *Kawiarnia przy St James's Wrena w porze lunchu / Café by Wren's St-James-in-the-Fields, Lunchtime* (2020) and *Deliverance / Rozpętanie* (2024). She also published a book-length interview *Lili. Lili Stern-Pohlmann in conversation in Anna Błasiak* (2020). Anna has translated over 50 books from English into Polish and some fiction from Polish into English – by Mariusz Czubaj, Wioletta Grzegorzewska, Jan Krasnowolski, Kaja Malanowska, Daniel Odiya, Mirka Szychowiak, Irit Amiel and Renia Spiegel (some as Anna Hyde). Her translation of graphic novel *Stolp* by Daniel Odiya and Wojciech Stefaniec was shortlisted for Trafika Europe's Prize for Prose in 2025. She has translated into Polish poetry by Maria Jastrzębska, Mary O'Donnell, Nessa O'Mahony, Vesna Goldsworthy, Martina Evans, Elżbieta Wójcik-Leese, Tishani Doshi, Pascale Petit and other poets; and, into English, by Mirka Szychowiak, Edward Pasewicz, Rafał Gawin, Robert Kania, Joanna Fligiel, Małgorzata Południak. Last year she published two book-length poetry translations: Aneta Kamińska's *Czernovitz-Charmovitz* (co-translated with Bohdan Piasecki, Arc Publications) and Łucja Dudzińska's *Mis-Concern. Attempts at Expression* (FONT). Her translation of Radosław Wiśniewski's *Psalm to Saint Sabina* won the inaugural Trafika Europe's Andrew Singer Prize for Verse in 2025. She is one of the editors of *Babiniec Literacki*, a Polish platform publishing poetry written by women. She recently started as the Head of Literature at the Polish Cultural Institute in London. In 2025 she also launched her own publishing house, Sideways Press.
- Poet, editor and translator, Maria Jastrzębska was born in Warsaw, Poland and came to England as a child. Her most recent, fifth full length collection is *Small Odysseys*, launched from Waterloo Press at the Coast is Queer Literature Festival in Brighton 2022. *The True Story of Cowboy Hat and Ingénue* (Cinnamon Press/Liquorice Fish 2018) was her previous collection. She was the co-founder of Queer Writing South and South Pole and co-edited *Queer in Brighton* (New Writing South 2014) with Anthony Luvera. Her poetry features in the British Library project *Poetry Between Two Worlds* and her drama *Dementia Diaries* toured nationally to sell-out audiences with Lewes Live Literature. She has been the lead artist in an ACE awarded cross arts project Snow Q, which toured with a live literature production in 2020 and has collaborated with filmmaker Wendy Pye to create 3 filmpoems. *Cedry z Walpole Park – The Cedars of Walpole Park* a selection of her poems translated into Polish by Anna

Błasiak, Wioletta Grzegorzewska and Paweł Gawroński was published in a bilingual collection by K.I.T, Stowarzyszenie Żywych Poetów in their series Faktoria (Poland 2015). Lidia Vianu has translated *Old Knives*, her selected poems, into Romanian, published in parallel texts by Integral Contemporary Literature Press in 2018. Maria Jastrzębska co-translated *Elsewhere* by Izłok Osojnik with Ana Jelnikar (Pighog Press 2011). Her translation of Justyna Bargielska's selected poems *The Great Plan B* was published by Smokestack Press in November 2017.

- Piotr Florczyk is an award-winning poet, scholar, essayist, and translator. He was born and raised in Kraków, Poland, and has lived in the United States since 1994. He holds degrees from University of the Pacific (B.A.), San Diego State (M.F.A.), and University of Southern California (M.A. and Ph.D.). In addition to his books, he has published poems, translations, essays, and reviews in many journals, including *The American Scholar*, *Boston Review*, *Harvard Review*, *Michigan Quarterly Review*, *The New Yorker*, *Notre Dame Review*, *Los Angeles Review of Books*, *Pleiades*, *Poetry International*, *Slate*, *The Southern Review*, *Threepenny Review*, *Times Literary Supplement*, *West Branch*, and *World Literature Today*. He is one of the founders of Calypso Editions, a cooperative press, and former Translations Editor for *The Los Angeles Review*. His latest publishing project, Textshop Editions, co-founded with Kevin A. Wisniewski, is dedicated to publishing short experimental works. Contributing Editor at *Copper Nickel* and *Poetry International*, he also serves on the Editorial Board of the "Literary Multilingualism" book series at Brill. He has taught poetry and literature undergraduate and graduate courses at Antioch University Los Angeles, Cecil College, Claremont McKenna College, University of California-Riverside, University of Delaware, University of San Diego, San Diego State University, USC, and is currently Associate Professor of Global Literary Studies at the University of Washington, Seattle. Piotr and his wife Dena, who met as competitive swimmers, live with their children in Los Angeles.

### **Translation political violence and human solidarity: a discussion with Hanna Komar**

"A discussion with Hanna Komar, a poet and activist who served nine days in a Belarusian prison for her peaceful protest. The session will focus on her recently published book, *When I'm Out of Here: Staying Human in a Dictator's Jail*. Initially bilingual, the book is a tale of resistance and friendship, absurdity and bravery, as Hanna shares her insights on female solidarity and survival. Together, we will explore alternative ways of writing about and translating political violence and women's resistance."

- Hanna Komar is a Belarusian poet, translator, and writer based in London. She is a joint recipient of the 2021 Freedom of Speech Prize by the Norwegian Authors' Union and honorary member of English PEN. Hanna has published five poetry collections, a literary prison memoir, and a play titled *Body in Progress*, which reflects on the cruelty of the Belarusian dictatorial regime, exile and her journey of healing. Her work has been presented at the Festival of Endangered Languages at the Barbican. She is currently completing a PhD at the University of Brighton, exploring how poetry can help Belarusian women share their experiences of domestic abuse and state violence.



## **OILR: Other Insights: A Linguistics Roundtable** **with Anna Viatova, Noorin Iqbal, and Mennan Salih**

“The purpose of Other Insights: A Linguistics Roundtable is to provide interdisciplinary insights from adjacent areas of linguistics (sociolinguistics, language acquisition, psycholinguistics, and others) in order to encourage a thoughtful exchange in expertise between the fields that otherwise remain in no contact at the majority of academic events.”

- Anna Viatova (University of Brighton) is a PhD researcher working on her thesis on emotional processing in bilinguals in persuasive contexts. In her work, Anna draws on Relevance theory as a theory of general cognition and communication and aims to apply this perspective to studying pragmatic processing and application in persuasive contexts in foreign language learners as a subgroup of bilinguals. She completed her 5-year BA in Linguistics and Foreign Language Teaching at a teacher training university, followed by an MSc in Applied Linguistics and Second Language Acquisition from University of Oxford. Both of Anna’s dissertations were on political discourse and persuasion within political speech, where she looked at how bilinguals may develop their skills within these domains. Outside of academia, Anna has been worked in language education since 2016. She has been teaching English as Second Language as part of International Programmes department at the University of Oxford for 4 years and has been involved in AI development project in the field of language education.
- Noorin Iqbal (Aston Institute for Forensic Linguistics) is a PhD Candidate who researches online hate speech against Indian Muslims in contemporary India, drawing on theories from hate speech studies, pragmatics, corpus linguistics, humor studies, and critical discourse analysis. Her research focuses on explicit and implicit forms of hate speech, with particular attention to how language functions as a mechanism of power in online contexts during the rise of right-wing extremism, communal tensions, and religious majoritarianism. Noorin obtained a BA (Hons) in English Literature and Linguistics at Qatar University and MSc in Applied Linguistics and Second Language Acquisition at the University of Oxford in 2023, both of her dissertations focused on forensic linguistics. Alongside her studies, she is actively involved in research assistantship covering several linguistics areas such as second language acquisition, Hindustani linguistics, onomastics, multimodal semiotics, and harmful language. Before starting her PhD, Noorin worked as a copywriter at PR-giant Mamac Ogilvy and Mather at their Doha branch, writing content for a government client, including press releases, messaging, and social media content.
- Mennan Salih (University of Westminster) is a PhD candidate in Arabic Literature and Psycholinguistics. Her research up to and including this stage has centered around Conceptual Metaphors and their expressions in/across literary forms such as poems and novels. She is also a literary translator/editor and language consultant. Mennan received BA (Hons) in Arabic and Linguistics, and MA Advanced Arabic. She has been a student of both ancient and modern languages, and language blogger. Mennan’s PhD research explores the sociopolitical transformations of Arab cities through conceptual metaphors within three novels. Authors of these novels use sub-/conscious metaphorical language in ways that not only express political and social realities, but circumvent censorship to maintain some freedom of expression. Mennan’s work involves deep Conceptual Metaphor analysis that relates

metaphors within the language and literary features to sociopolitical realities and the authors' perceptions and mindsets.

### **Panel 1: Identity, Memory and Legacy**

- Marie Rault (Université Sorbonne Nouvelle): 'Linguistic Cartographies of Belonging: Language Contact and Heterotopic Spaces in the Poetry of Joy Harjo, Flora Devatine, and Vera Duarte'

This paper offers a comparative reading of the poetry of Joy Harjo, Flora Devatine, and Vera Duarte through the concept of heterotopia, in order to examine how language contact becomes a site for the reconfiguration of belonging and political subjectivity in postcolonial and Indigenous contexts. Drawing on Michel Foucault's definition of heterotopia as real spaces that simultaneously represent, contest, and invert dominant spatial orders, I argue that the languages in which these poets write—English, French, and Portuguese—function as symbolic spaces shaped by memory, power relations, and contested cultural inheritances. Joy Harjo, a Muscogee poet, inscribes historically silenced Indigenous voices within American English, turning the dominant language into a site of memory, dispossession, and resilience. Flora Devatine blends Tahitian and French to reintegrate Polynesian orality into poetic writing, creating a hybrid linguistic space where land, sea, and voice converge. Vera Duarte, writing in Portuguese from a postcolonial insular context, uses the colonial language to reflect on identity, femininity, and collective memory in Cape Verde. By combining postcolonial theory, geocriticism, and ecofeminist approaches, this paper shows that these linguistic practices produce heterotopic poetic spaces: spaces in which marginalized female, Indigenous, and diasporic identities resist erasure, renegotiate their cultural inheritances, and articulate new forms of political and cultural belonging.

Marie Rault holds a Master's degree with high honors in Comparative Literature from Université Sorbonne Nouvelle. Their research focuses on contemporary Indigenous and postcolonial poetry, with particular attention to space, language, and gender. They are currently developing a PhD project on heterotopic spaces in the works of Joy Harjo, Flora Devatine, and Vera Duarte, situated at the intersection of postcolonial studies, geocriticism, and ecofeminism. Their work explores how marginalized voices use dominant languages to negotiate memory, belonging, and cultural survival in contexts marked by colonial and diasporic histories.

- Merna Fahmy (Kent State University): 'Tehki Arabi? Anti-Imperialist Functions of Arabizi in Diasporic Literature'

For bilingual writers, adhering by writing conventions and translating their ideas (i.e. putting thoughts into visible language) requires more of a challenge as it requires shuttling between languages. This paper is interested in exploring the dimensions of diaspora on language: one language specifically: an unofficial digital language colloquially known as Franco, or Arabizi. Arabizi is interesting because of the many ways it can be approached: a logocentric reading of language would hypothesize that the product—Latin letters—within itself assumes a privileging of English as the default. But implicit is the elasticity of language, and how it distorts towards and away from prominent culture. In continuing the analogy of Franco as a bridge, poet Dima Hilal locates a bifurcated challenge that second-generation Arab immigrants face: a native tongue that is hard to swallow. In this case, she uses Franco as both a tool and as a marker for Indigeneity. She could not otherwise communicate the relationship between exile and nativity. The intratextual impact expands in the works of Hala Alyan. Alyan delays her use of

Franco in *The Arsonists' City*, only pulling it out at a pivotal epiphany for main character, Ava, who resents her lack of fluency in what should be her mother language. When she needed an affirmation of her connection to Beirut, Ava spots the word *mustakbal* graffitied, meaning *future* (Alyan 388). Employing a diversity of texts– poetry and fiction, while it aids in my search for substantive use of Franco, illustrates the futurity of the hybrid language. Employing a diversity of texts– poetry and fiction, while it aids in my search for substantive use of Franco, illustrates the futurity of the hybrid language. Moreover, it hints at a potential ubiquity in postcolonial and diasporic literature. In my investigation of the function of language in literature, the presence (and absence) of Franco operates as an identity marker.

With a background in journalism and translation– English, Arabic, and French political translation in particular, Merna Hesham Fahmy is deeply fascinated by different points of access into language; and by extension, language as identity markers in macrocosms that appreciate place-based identities. After attaining an MA in Cultural and Literary studies from the University of Dayton, she is now pursuing a PhD from Kent State University, where her areas of specialty are diaspora and postcolonial literature. Previous published works include articles in *Al Ahram* newspaper and various academic papers that may or may not have broken her keyboard keys in the making process.

## **Panel 2: Policies and Peoples: A Gap**

- Evi Cox (Université de Montréal): 'Under Pressure: Linguistic Precarity In Two Contemporary Novels'

Contemporary literature's articulation of linguistic precarity is an interesting vantage point to examine the ways in which language is complicated and politicized in our era. Linguistic precarity and rights are part of broader human rights discourses (see: Universal Declaration of Linguistic Rights 1996; [European Charter for Regional or Minority Languages](#) 1992). Linguistic precarity can be defined as a sense of language insecurity via external pressures exerted by society or governments (laws, prohibitions, social pressures), or internal pressures (forgetting one's language - forcibly or through lack of use), or language isolation (finding fellow speakers or teachers is difficult or impossible). This presentation will discuss two contemporary novels that examine the articulation of linguistic precarity from various viewpoints. In the English translation of *Scattered All Over the Earth* (Yoko Tawada), Hiruko struggles to find native Japanese speakers after environmental catastrophe sinks Japan to the bottom of the ocean. Tandem to her linguistic quest is her need to simultaneously reimagine her life as a refugee, and remember her life and language in Japan. Hiruko experiences external (environmental) pressures, combined with internal and isolation pressures. In *Allah is Not Obligated* (Ahmadou Kourouma) Birahima bursts compellingly to life with matter-of-fact narration punctuated by (his native) Malinké curse words, and stilted official French dictionary definitions, and questionable ad hoc re-definitions. Here, the external, colonial world imposes itself on language, potential, and identity. Both novels usefully examine linguistic precarity in salient ways that are at once poignant, relatable, and topical.

Evi Cox is a PhD candidate at the Université de Montréal. Previously focused on translation/translation studies, she now explores linguistic precarity in translated contemporary fiction. She has taught translation at Concordia University (Montreal, Canada) and the University of Ottawa (Canada), and has presented at international and domestic conferences. Her creative non-fiction was long-listed in Event

Magazine's 2021 Non-Fiction contest and her poetry published on Montreal Writes and in The Harbour journal. She lives in Montreal, and is a language policy analyst.

- Soma Mandal (Indian Institute of Technology Delhi): 'Political Egalitarian Language of Ambedkar's Philosophy for Anti-Caste/Dalit Thought'

The Dalit experience of history and democracy in the Indian context has not been one of rule by democratic rotation but rather misrule by caste domination. This conditional constitution, as well as the reduction of Indian democracy by caste, often offers negative freedom to Dalits while assigning the positive outcomes of democracy to the majority. The selective assignment of democratic rights to dominant castes and the withholding of human rights to Dalits thus requires an egalitarian political vision for Dalits. This paper argues that Ambedkar's political philosophy offers the language of an egalitarian and radical Dalit present and future. Several of his works, including "*Annihilation of Caste*" (1936) and "*The Buddha and His Dhamma*" (1957), offer emancipatory visions for Dalit literature and theory. His analysis of caste explains how rationalism and morality, in other words, *constitutional morality*, *reflective morality*, and rational knowledge of education (Stroud, 2023), are crucial for social reconstruction, resistance, and the global democratic rights of marginalized individuals. Dalit rights have been archaically overwritten by the conservatism of the Hindu religion that sanctions both the labour and lives of Dalits to the lowest strata of Indian society, such that domination, discrimination, and marginalization enforce exclusion and invisibilization of Dalits. Ambedkar's radical political philosophy and his philosophical concepts, such as *manuski* (human rights), *maitri* (friendship), and *metta* (fellow feeling), constitute the positive language of expressing democratic principles such as equality, morality, dignity, and justice – key concepts required for global democratic practice.

Soma Mandal is a PhD researcher at the Department of Humanities and Social Sciences, Indian Institute of Technology Delhi. Her research is on the critical and political philosophy of caste. She holds an MPhil in Women's Studies from Jadavpur University. Having published widely in various journals, including the *Economic and Political Weekly* and *Caste: A Global Journal on Social Exclusion*, she has also received the Ambedkar Summer School fellowship. She can be reached at [somamandaliitd@gmail.com](mailto:somamandaliitd@gmail.com).

### **Panel 3: The Poetics of Personal Cartographies**

- Jane Griffiths (Wadham College, Oxford): 'In a Manner of Speaking: Bilingual Word-Play in the Work of Charles d'Orléans'

Charles d'Orléans (1459-96) has long been known as both a long-term political prisoner, captured at the Battle of Agincourt and held by the English for 25 years, and as the bilingual author of two sequences of poems, one in French (preserved in Paris, Bibliothèque Nationale MS fr. 25458) and the other in English (preserved in London, British Library MS Harley 682). It has also long been established that, although many of his English poems are based on their French counterparts, they are not literal translations. This paper will consider the aural influence of Charles' French on his English writing, focusing on those instances where his English poems echo the sound of his French ones, yet convey an entirely different literal sense: that is, where the effect is one of transposition rather than translation. It will argue that such word-choices represent a cross-lingual paranomasia that exemplifies both the engagement with the material qualities of language that Jonathan Culler places at the heart of lyric

poetry and the poet's concern with 'difference, however minute', that Marjorie Perloff investigates in her recent book *Infrathin: An Experiment in Micropoetics* (2021). Building on Perloff's work, the paper will suggest that 'infrathin' encapsulates the bilingual condition of hearing double, and that this is what underpins Charles' privileging of aural play over referentiality. It will conclude by suggesting that, although his French poems are also marked by pronounced (monolingual) wordplay, his decision to leave behind the manuscript of his English poems when he was finally released witnesses a rejection of the linguistically infrathin self that is both personal and political: a return to the kingdom of his own language.

Jane Griffiths is Placito Fellow and Tutor in English at Wadham College, Oxford. She has published widely on poetry of the fifteenth and sixteenth centuries, and has had six collections of poetry published by Bloodaxe Books, most recently *Little Silver* (2022). Her current book project brings together late-medieval and modern poetry; its working title is *The Thing in the Mind: Untranslatability and Poetic Process*. A second strand of her interest in untranslatability, which is in the early stages of development, is the documentation of her painting in response to the poems of W. S. Graham.

- Saif Sidari (University of Brighton): 'Follow Me Home, A Gothic Story: Grief, Belonging, and Storying the Stranger'

"It's a privilege to be claimed by a map of the world – it's a privilege to be alive." This line from the prologue of my novel-in-progress, *Follow Me Home*, is one that looms over the polyphonic narrative, and is delivered by the central protagonist, Elias Al-Talluzi (a queer Palestinian refugee, residing in today's England). In a single breath, Elias names a multivalent throughline in his grief experience – estrangement as a kind of living (with) death – and in doing so, frames more broadly the problem-space which this paper inhabits. *Follow Me Home* is a meditation on death and its afterlives. It is about language – the failure and the grasping of language, and the worlds and selves to which it refers, and even constructs or deconstructs. It is about the strange, disorienting, ongoing, and courageous labour to live on; and to love, often under impossible circumstances. Drawing on my practice-led doctoral research, this paper examines some of the ways that *Follow Me Home* enacts its own linguistic cartographies, in essence through code-switching across three registers: (1) language (Arabic and English); (2) sayable and unsayable; and (3) habitual time and grief-time. By elaborating key instances of code-switching particular to Elias's profound and compounding experiences of estrangement, I am able to explore epistemic and linguistic constraints which contribute to the hiddenness of grief, as well as its propensity for transmutation. Indeed, grief can be fundamentally destabilising. Yet, it is important to make clear, I am writing toward a Gothic reconfiguration that views grief as a reality to be integrated – as opposed to resolved or erased.

Saif Sidari (he/him) is a transnational Palestinian poet and doctoral researcher at the University of Brighton's School of Humanities and Social Sciences, where he also teaches part-time. He holds an MA in Creative and Critical Writing from the University of Sussex. His work explores grief and Gothic storying practice – counter to homogenising modern(ist) definitions of the so-called 'optimal' human. His debut pamphlet, *Visiting Hours*, was published by Broken Sleep Books in 2025.

- Smrity Akter (University of Dhaka): 'From Utterance to Intention: Mapping Illocutionary Force and Implicature in the Discursive Landscape of the July Revolution'

The 2024 political movement in Bangladesh, or the July Revolution, marks a significant phase of organized public resistance. Emerging from student protests against a controversial recruitment quota system, the movement intensified amid escalating state repression and political violence. The movement was highly influenced by Gen Zs who employed slogans as powerful linguistic tools of resistance. This study, titled 'From Utterance to Intention: Mapping Illocutionary Force and Implicature in the Discursive Landscape of the July Revolution' examines 15 slogans collected through purposive sampling. It explores how slogans function as acts of resistance across sources by analyzing their speech acts and implicature. Each slogan is examined using J. L. Austin's tripartite framework of locutionary, illocutionary and perlocutionary acts. This helps to capture not only what is said, but what is intended. Additionally, the slogans are also categorized into directives, expressives, declaratives, commissives and representatives according to Searle's classification of speech act. Implicature is analyzed using Grice's four conversational maxims. This analysis helps to uncover implied meanings and strategic violations employed in resistance discourse. The study finds that Gen Z slogans function primarily as directive and expressive acts of resistance. Through strategic use of implicature, slogans convey powerful political meanings despite linguistic brevity, relying on ambiguity, metaphor and shared contextual knowledge. Overall, Gen Z's pragmatic creativity transforms slogans into effective tools of resistance.

Smrity Akter is a postgraduate in Linguistics, having completed her Bachelor of Arts in 2023 and Master of Arts in 2024 from the Department of Linguistics at the University of Dhaka, securing first-class first position in both. In recognition of her outstanding academic excellence, she was awarded the Dean's Award in 2025. She is currently engaged in a range of linguistic research endeavours. Her primary research interests lie in Sociolinguistics and Discourse Analysis, specifically focusing on the semiotics and pragmatics of protest language and political discourse. Her work extensively explores illocutionary force, implicature, and structural variations within modern linguistic movements. Additionally, she has a keen interest in Field Linguistics and Morphosyntax, evidenced by her fieldwork on the Kokborok language of the Tripura community, as well as the application of computational tools for data annotation and speech recognition. Looking ahead, she aspires to pursue a career in academia with a strong commitment to both research and teaching in Linguistics. Beyond academia, she has a keen interest in painting and creative writing. These creative engagements complement her scholarly work, enriching her understanding of language as both an analytical and expressive medium.