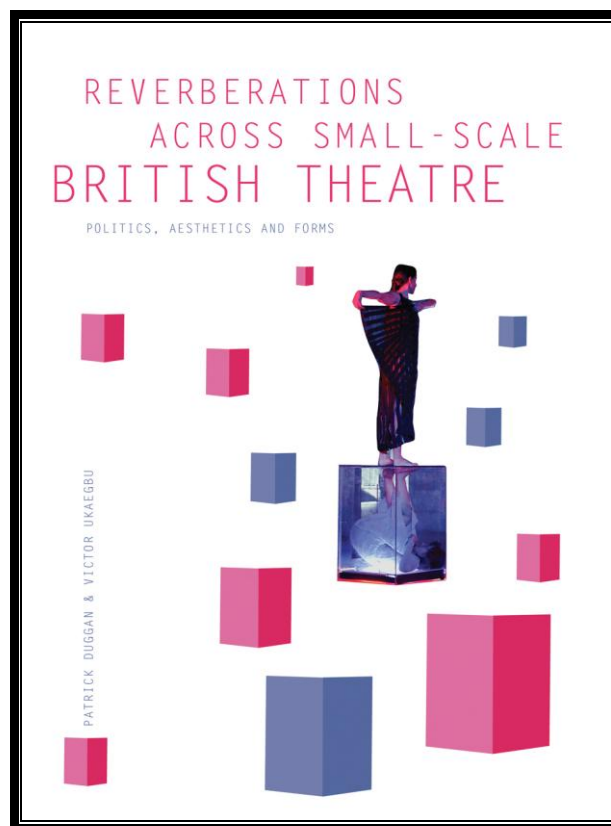




THE UNIVERSITY OF
NORTHAMPTON
School of The Arts



Annual Postgraduate Research Conference
18th – 19th September 2014

All events held at Avenue Campus, 6 St George's Avenue, Northampton, NN2 6JD.

Thursday 18th September

- 10.00 - 10.15 Registration and tea and coffee (MY120)
- 10.15 – 10.30 Conference Welcome: Steve Taylor, Acting Dean, The School of the Arts
- 10.30 – 11.30 **Keynote Lecture: Visiting Professor Victor Ukaegbu**
(Principle Lecturer in Theatre, The University of Bedfordshire)
'Gems in Unusual Places: Making the Best of Your Research Framework' (MY120)
- Chair: Professor Janet Wilson
- 11.30 -12.20 **PhD Transfer Seminar: Jasmine Shadrack (MY120)**
- Chair: Associate Professor Nathan Wiseman-Trowse
- 'Femme-Liminale: Corporeal Performativity in Death Metal.'
- 12.20 -12.45 Tim Whitehouse: 'An Ethnographic Study of the Northampton Music Making Community with Emphasis on the Value of the Musician and Consequential Social Action.'
- 12.45 - 1.30 Self- Catered Lunch and Free Time: Avenue Restaurant
- 1.30 – 2.30 **Trauma Research Group PhD Transfer Seminar: Gareth Warrington (MY120)**
- Chair: Dr Sonya Andermahr
- 'Traumatic Experience and the Verbal-Visual Relationship in Jonathan Safran-Foer's *Extremely Loud and Incredibly Close*.'
- 2.30 – 3.00 María Ferrández: 'From Gender to Trauma, Representations of Trauma and the Female in the Fiction of E.L. Doctorow.'
- 3.00 – 3.15 Tea/ Coffee
- 3.15 – 4.15 **Postcolonial Research Group PhD Transfer Seminar: Hanaa Ayoub (MY120)**
- Chair: Dr Gerri Kimber
- 'Women and Gender Entrapments: Expectations and Restrictions.'
- 4.15 – 5.15 **CoHaB PhD Transfer Seminar: Alba de Béjar Muiños (MY120)**
- Chair: Dr Lorna Jowett
- 'Reading Post-anthropocentrism through Science Fiction Literature.'
- 6.00 Conference Dinner at Oriental Garden Restaurant, 13-15 Sheep Street, Northampton **(Please let Dr Larissa Allwork know if you wish to attend).**
- 7.30 Convene at the Royal & Derngate Theatre to see 'Regeneration' at 7.45pm.

Friday 19th September

10.00 – 10.30	SOTA E-Journal Meeting (Postgraduate students welcome, Room MY35)
10.30 - 11.00	Registration and tea and coffee (MY120)
11.00 - 12.00	<u>Keynote Lecture: Professor Ebtisam Ali Sadia (King Saud University)</u> <u>'Coleridge's "Ballad of the Dark Lady": The Story Between the Lines' (MY120)</u>
12.00 – 1.00	<u>Panel 1: New Approaches to Romanticism and the Gothic (MY120)</u> Chair: Dr Philippa Bennett Cleo Cameron: 'Blake and "Visions of the Daughters of Albion": Sexual Revolutions, Transvaluation and Androgynous Futurity.' Hanaa Jan: 'Texts Between Two Cultures: Problems of Translation in the Arabic Versions of <i>Jane Eyre</i> and <i>Frankenstein</i> .'
1.00 – 2.00	Self-Catered Lunch: Avenue Restaurant
2.00 - 3.00	<u>PhD Transfer Seminar: Louise Edensor (MY120)</u> Chair: Professor Richard Canning 'Katherine Mansfield and the Construction of the Self.'
3.00 - 3.15	Tea/Coffee (MY120)
3.15 – 4.15	<u>Panel 2: Contemporary Approaches to Drawing and Illustration (MY120)</u> Chair: Dr Craig Staff Francis Blore: 'Mediation and Medium.' Carlos Ruiz Brussain: ' <i>Hypersurreal</i> : A conceptual-creative frame for Illustration Practice.'
4.15 – 5.15	<u>PhD Transfer Seminar: Jamie Callison (MY120)</u> Chair: Professor Janet Wilson 'Modernism and Christianity: The Dying God at the Last Supper.'

Keynote Speakers

Visiting Professor Victor Ukaegbu (The University of Bedfordfordshire)

‘Gems in Unusual Places: Making the Best of your Research Framework’

Abstract: The opportunities for research are everywhere but the practice of ‘Research’ itself has grown into a big discipline with many layers and facets from publications and resources on finding a topic and designing a methodology to justifying a piece of research through its utilitarian benefits. Each of the many facets can be studied for its own end. However the way research is defined by different disciplines, by institutions, funding organs and end-user organisations is a significant factor in how researchers identify their topics, investigate subject matter of problem, and how they conduct their research or design their research methodologies. Since definitions can in general be prescriptive and limiting (Ukaegbu, 2004), the aim of this paper is not to define research and its various types and methodologies per se, but to use a number of selected definitions from different contexts to interrogate the extent to which ordinary and ostensibly mundane conditions can offer researchers and research students great scope for making the best of their research framework; from defining their research topics and framing appropriate research methodologies to determining how best to present and share their research with the public. I will use the experiences from a recently-concluded research and co-edited publication; *Reverberations Across Small-Scale British Theatre: Politics, Aesthetics and Forms* (2013), to address key sections and questions on how research students can utilise research frameworks to successful outcomes.

Dr Victor Ukaegbu is Principal Lecturer in Theatre at the University of Bedfordshire and Visiting Professor to the University of Northampton School of the Arts. Until recently he was Associate Professor of Theatre and Performance in the University of Northampton. He has taught Drama and Theatre at undergraduate and postgraduate levels and has written and published widely on African, Black British and Diaspora theatres, applied theatre, intercultural and postcolonial performances, on performance-making, histories and theories as well as supervising research degree students in some of these areas.

Professor Ebtisam Ali Sadiq (King Saud University)

‘Coleridge’s “Ballad of the Dark Ladie”: The Story between the Lines’

Abstract: The focus of this lecture is “The Ballad of the Dark Ladie,” a short fragment by the English Romantic poet Samuel Taylor Coleridge (1772-1834). Critics often overlook the poem in their reading of Coleridge although it has an interesting story between the lines. The story carries significant revelations about Coleridge’s literary relationship with foreign cultures and elements, the Dark Lady in this particular case. The present study intends to divulge the hidden tale in the text and use its revealed construct to throw light on Coleridge’s engagement with the Other in his literary experience. It invokes culture and allegory in the process and intimates that Coleridge’s imaginative aspiration towards the exotic Other is more congenial to his poetic creativity than

other modes of the imagination. It also suggests that this Other might as well be the Orient. However, despite such congeniality, Coleridge has his own personal concerns about the romantic quest of the Orient.

Ebtisam Ali Sadiq is a Professor of English at King Saud University, Riyadh, Saudi Arabia. She became the first Saudi woman professor in the field of English literature in 1997 and remained the only one in the kingdom for 15 years. She received her higher education in the USA (her Master's at Loyola Marymount University, Los Angeles, California; and her PhD at Wayne State University, Detroit, Michigan). Her research interests include two English Romantic poets, Keats and Coleridge; two Victorian poets, Tennyson and Browning; Charlotte Bronte's fiction and poetry; the American novelist Henry James; a contemporary American writer (Charles Baxter); Postcolonial Critical Theory and its application to World literature in English. She has supervised ten PhDs and thirteen MA theses; examined twelve PhDs and fifteen MA theses. She has also participated in many international conferences in the UK, the USA and Canada.

Speakers and their Presentations

Hanaa Ayoub (The University of Northampton)

'Women and Gender Entrapments: Expectations and Restrictions'

Abstract: In this paper, I develop a critical examination of gender roles in five Egyptian novels of the 1990s. The novels are *The Golden Chariot* (1991) by Salwa Bakr, *Zaat* (1992) by Sonallah Ibrahim, *The Tent* (1996) and *Blue Aubergine* (1998) by Miral AlTahawi and *As Doha Said* (1999) by Bahaa Taher. Specifically, I examine the transformation of gender roles into gender structures that enforce certain expectations and limitations on the female experience, culminating in identity entrapments for women. I also explore how women internalize and act within the boundaries of these gender structures. To achieve this, I analyze the narrative forms and techniques of the novels to explore the ways in which ideologies of institutional and cultural gender structures become embedded in women's psyche and lives. I also analyze female characterization to understand the expectations and limitations enforced on their bodies and sexuality. Finally, I analyze the use of fantasy and dreams as vehicles for women to voice their experiences. Thus, I highlight the specificities of the female experience in the 1990s, and the individualization of institutional and cultural gender boundaries and ideologies by women. Also, I emphasize the significance of the changes in gender roles in relation to economic, political and cultural changes. This presents a new perspective of gender in the 1990s Egyptian novel and its impact on the female experience.

Hanaa Ayoub's research interests are postcolonial and gender studies, especially the postcolonial Egyptian novel and the 'woman question' in Egyptian literature in general. At present, she is working on her doctoral thesis on the 1990s Egyptian novel and its place in Postcolonial and globalization studies.

Alba de Béjar Muños (CoHaB Early Career Researcher, The University of Northampton)

‘Reading Post-anthropocentrism through Science-Fiction Literature’

Abstract: The last decade has seen the appearance of a new field of inquiry known as ‘Studies of the Posthuman.’ Read against the light of a broader global post-anthropocentric turn — that has brought forth not only the interrogation of the centeredness of ‘the human’ but also the diversification of research interest within the field of the new (bio)technologies — some of the changes occurred to our economies, geographies, and bodies as a result of this shift seem quite benign. However, for all its apparent hopefulness, posthumanism as it is practiced within the global biotechnocapitalist economy is not void of dangers. In a world of an advanced capitalism that readily banks upon the commodification of difference, some of the innovations and inventions resulting from this postanthropocentric move can be all too easily co-opted.

This presentation will focus on an analysis of this post-anthropocentric turn by paying attention to a selection of Science Fiction texts that feature the figure of the cyborg as the instantiation of different aspects of the posthuman; for, despite fetishizations of the posthuman in popular culture, post-anthropocentrism can be a useful tool to enable articulations of identity that negotiate both the local and the global in non-essentialist and hopeful ways.

Alba de Béjar Muños is a Marie Curie Early Stage Researcher at the School of the Arts in the University of Northampton (UK). In the past, she has worked as Adjunct Teacher at the University of Vigo (Spain), where she also obtained her B.A. and M.A. in English, as well as a two-year pre-doctoral research grant to initiate her PhD research. Recipient of a Fulbright FLTA position for Spanish in 2011 (Willamette University), she has completed two pre-doctoral research stays at two U.S. institutions (University of Washington; Lawrence University, Wisconsin). She is a member of the ITN CoHaB Network, the South Atlantic Modern Language Association, and the Feminario de Investigación: Feminismos e Resistencias. Currently, she works towards the completion of her doctoral dissertation, which involves the development of a genealogy of the figure of the cyborg in several science fiction and speculative fiction texts/films released since the 1970s.

Francis Blore (The University of Northampton)

‘Mediation and the Medium’

‘What drawing is’ prompts a vexing debate. For all propositions that attempt to locate drawing, counterclaims ensue and circular arguments abound. However, within many of these competing discourses, and reflective of a digital age in both arts and communication, there is an attribute of drawing which is often cited and accepted as a given with little recourse. Through utilising such terminology as ‘directness’, ‘immediacy’, ‘primary’, ‘rawness’ *et al*, drawing becomes eulogised for its unabridged production and effect. In this way drawing is often acknowledged to be an ‘*unmediated* form of communication’.

Conversely, it is also possible to consider that the acceptance of such a position could be seen as the circumvention of one of drawings most valuable roles as a *medium*. As such, it is the intention of this paper to explore the validity of such terminology; to investigate separation within the directness. Through the employment of phenomenological propositions and visual examples, the question will be raised upon the possible form, location and purpose of mediation in drawing. By attending to the mediation of drawing in such a way it is hoped that the term can be displaced from tacit disingenuous connotations and can be aligned with positive and provocative implications which, in commentator Anna Lovatt's terms, will "thicken the signifier."

Francis Blore is currently enrolled with the University of Northampton. Francis's paper is embedded within a research trajectory that seeks a fuller realisation of what could be understood by, and through, 'drawing'. Counter to paradigms of connoisseurship, this research is practice-based wherein it will seek to explore propositions of drawing through the reflective act of making drawings.

Carlos Ruiz Brussain (The University of Northampton)

'Hypersurreal: A conceptual-creative frame for illustration practice'

I plan to develop and test a conceptual and creative working frame that helps me reach a certain imaginative mood that in turn induces a new illustration practice. This creative working frame is provisionally named *Hypersurreal*. *Hyper-* because it is inspired by a number of artistic styles and genres associated with radical modernist art, and *-surreal* because it uses an important part of the surrealist thinking-working frame.

My thesis aims to explore how this frame will be developed further and how using it will change my creative practice over time. I will examine earlier artistic movements, genres and practitioners to contextualise this framework. I will also reflect on my evolving creative practice, as I test the methodology, techniques and tools in introducing the *Hypersurreal*.

My study will express the importance of play and games as motivators in developing creative practice through workshops with students that I teach to whom I will introduce the *Hypersurreal* frame: an approach that includes play as an important part of its methodology and games as creative techniques (aimed to produce de-familiarisation and strangeness mainly by the use of random juxtapositions).

Carlos Ruiz Brussain is an Artist and Lecturer. His practice is in the fields of painting, illustration and concept art. He lectures creativity and illustration in ERAM College, and drawing, character design and concept art in Escola de Cicles Formatius de Grau Superior Girona [CIFOG]. He holds a master's degree in design (visual narrative) from the University of Lincoln and a postgraduate diploma in Art Therapy from the University of Girona (Spain).

Jamie Callison (The University of Northampton & The University of Bergen)

'Modernism and Christianity: The Dying God at the Last Supper'

Abstract: This seminar falls into two parts. In the first, I offer an outline of my work to date; its relationship to the 'Modernism and Christianity' project; and the plans for the future. I pay particular attention to the archival sources I have consulted and how this material has enabled me to confront and redefine current formulations of cultural modernism and to enrich existing studies concerned with the relationship between modernism and religion.

Much of my work involves repositioning modernist and Christian sources in order to avoid the critical commonplace of treating the two as somewhat paradoxical. Thus, in the second part of this paper, I will offer a case study for this approach by attending to the influences upon David Jones's work that helped produce two subtly different depictions of the crucifixion: the crucifixion paintings from the Westminster Art School period in which the Roman soldiers of Christian tradition are replaced by contemporary British soldiers, on the one hand, and the visionary sacrifice that Private John Ball catches sight of in Mametz Wood in Section Four of *In Parenthesis*, on the other. In the latter, the offerent is no longer Christ alone but also described in language taken from *The Dying God* volume of Frazer's *The Golden Bough*. Jones acknowledged the importance of Frazer as sourcebook for modernists but brought Frazer into collision with a distinctly Christian text: the liturgical theology of Maurice de la Taille. It is in this creative tension that an account of Jones as a Christian modernist is based.

Jamie Callison read English at Trinity College, Cambridge and studied Theology at the University of Chicago Divinity School and Heythrop College, University of London. He is a PhD Research Fellow at the University of Northampton and the University of Bergen, collaborating on the 'Modernism and Christianity' research project. Working within the wider aims of the project to reassess the relationship between literary Modernism and Christianity, his research looks at the creative tension between Christian spiritual traditions and experiential, non-denominational notions of mysticism in the poetry of T.S. Eliot and David Jones.

Jamie has contributed essays to university press and conference volumes on Eliot and has a piece on Eliot appearing in the forthcoming edition of the Oxford journal, *Notes and Queries*. He has a chapter entitled 'Directing Modernist Spirituality: Evelyn Underhill, the Subliminal Conscious and Spiritual Direction' in the upcoming Edinburgh University Press title, *A Piercing Darkness: Spirituality in Modernist Women's Writing*. He has also been writing on Catholic writers in the archive for the Catholic weekly journal, *The Tablet*.

Cleo Cameron (The University of Northampton)

'Blake and "Visions of the Daughters of Albion": Sexual Revolutions, Transvaluation and Androgynous Futurity'

Abstract: This paper is taken from the final chapter of my thesis entitled 'Morality versus Materialism: an Interminable Dichotomy? Radical Enlightenment and English Literature 1780-1800' and presents an analysis of William Blake's "Visions of the Daughters of Albion", which endeavours to place him within the canon of Radical Enlightenment via examination of his androgynous approach to gender, while also considering his transvaluation of religious and moral codes. It will be demonstrated how Blake radically seeks to free the individual (both male and female), from the internalized and constricting psychological malaise engendered by societal dictates of supposed moral behaviour and gender categorization, by affording the individual an entirely new subject position, one that transcends the binary oppositions of male and female.

Cleo Cameron has been an Associate Lecturer in English Literature for seven years at The University of Northampton, while also undertaking some teaching at Oxford Brookes University. Simultaneously, she also works within Library and Learning Services at The University of Northampton. She gained her BA in English Literature from The University of Northampton and received a Masters degree in Eighteenth-Century Studies from Warwick University. She is currently in the final stages of her PhD at the University of Northampton, and is due to submit in September 2014. Cleo's research involves a two-pronged focus: first, a redefinition of Radical Enlightenment and second, how English Literature at the end of the eighteenth century fits into and expresses this redefined concept.

Louise Edensor (The University of Northampton)

'Katherine Mansfield and the Construction of the Self'

Abstract: My paper will take the form of an outline of my thesis topic and an update on research carried out so far (this will form part of my application for transfer). My thesis explores Katherine Mansfield's conceptions of the self and selfhood, identity and consciousness, by examining her personal, non-fiction and fictional writing. My thesis begins with a summary of ideas about consciousness and the self from the late nineteenth/early twentieth centuries, and aims to combine this with key biographical detail from Mansfield's life in order to develop an enveloping framework on which to plot Mansfield's own insights and literary experimentation with conceptions of the self. The purpose of my thesis is to explore whether any relationship is apparent between ideas and theories of consciousness prevalent during Mansfield's lifetime, and her own representation of the self, identity and consciousness in her fiction and non-fiction. It is hoped that this will reveal Mansfield's unique perception of the self and how this manifested itself in her fiction, creating a Mansfieldian approach to this key Modernist preoccupation. This paper will discuss the first and second chapters of my thesis. The first chapter is an exposition of theories of the self and consciousness from the late nineteenth and early twentieth centuries. These include the writings of William James,

Sigmund Freud, Carl Jung and George Gurdjieff. Chapter two of my thesis explores Mansfield's early fiction writing from 1903 to 1911, exploring her techniques of representing the self and consciousness and relating this to her thoughts and enquiries about the self in her personal writing, as well as to those theories outlined in chapter one. Finally, I hope to briefly summarise the research to be carried out over the next two to three years in order to complete my thesis.

Louise Edensor is Lecturer on the International Foundation Programme at Middlesex University in Dubai and is the Editorial Assistant for *Katherine Mansfield Studies*. She is currently a Doctoral candidate at the University of Northampton, working on her thesis 'Katherine Mansfield and the Construction of the Self'.

María Ferrández (The University of Zaragoza)

'From Gender to Trauma, Representations of Trauma and the Female in the Fiction of E.L. Doctorow'

Abstract: My current research project focuses on the analysis of the fiction produced by US author E.L. Doctorow from the perspectives of trauma studies, feminist literary criticism and Levinasian ethics. More specifically, my corpus of analysis includes five novels: *Welcome to Hard Times* (1960), *The Book of Daniel* (1971), *Ragtime* (1975), *Loon Lake* (1980) and *City of God* (2000). The main hypothesis from which this research project sprang is that Doctorow's literary project is essentially ethical and has as its main aim the promotion of empathy and the denunciation of social injustice. Thus, I am interested in issues related to psychological trauma and resilience, traumatic memory and remembering, gender violence and oppression, the struggle for power, the representation of female otherness, and gender dialogue. So far, and after a detailed reading of the books which constitute my corpus of analysis, I have established a number of themes that run through Doctorow's fiction, and which are, therefore, guiding the analysis of each of the novels. The results obtained so far are quite satisfactory, since they confirm Doctorow's preoccupation with justice and his belief in the power of fiction to change the world.

María Ferrández is a Research Fellow at the Department of English and German Philology of the University of Zaragoza, a position she secured in March 2013, after being granted a national competitive research fellowship (FPU) financed by the Spanish Ministry of Education, Culture and Sport. María graduated in English Studies at the University of Zaragoza in June 2010, receiving the Extraordinary Degree Award "Gregorio García-Arista". In June 2011, she obtained the Master's Degree on Teacher Training for Compulsory Secondary Education. Then she completed the Master's Degree on Textual and Cultural Studies in English, distinguished with a "Mención de Calidad," after defending with honors her MA thesis entitled, "From Gender to Trauma: Representations of Trauma and the Female in E. L. Doctorow's *The Book of Daniel*" in November 2012.

María is currently engaged in writing her Doctoral Thesis on the work of contemporary North-American author E. L. Doctorow, under the supervision of Prof. Francisco Collado Rodríguez. Her main research interests lie in contemporary and postmodern US fiction,

feminist criticism, and ethics, with special attention to issues of trauma, memory and representation.

Hanaa A. Jan (The University of Northampton)

'Texts between Two Cultures: Problems of Translation in the Arabic Versions of *Jane Eyre* and *Frankenstein*'

Abstract: Translated English novels establish a wide range of audiences who are eager to find out about the authentic places, characters and civilizations portrayed in the original language of the novel. However, instead of attempting to translate novels literally or convey the culture that produced the texts truthfully, Arab translators often simplify the language and modify these texts to make them easier and more acceptable according to the Arabic system of values. As a result, many texts have lost their originality, linguistic quality, cultural essences, and artistic beauty. Charlotte Bronte's novel *Jane Eyre* (1847) and Mary Shelly's *Frankenstein* (1818) are two texts that have been most subjected to great changes in meaning and that have experienced a huge loss of cultural specificity in Arabic translation. This study aims to examine those changes in meaning with reference to three translations into Arabic of *Jane Eyre* and three Arabic versions of *Frankenstein* that were produced between 1986-2012.

This thesis will employ a close textual reading of the selected texts and a comparative linguistic analysis of the different versions of translations to identify inaccuracies, changes to the original, points of difference between them and explanations of them to demonstrate the ideological orientation of the translator and to ask what impact they intend the text to have on Arabic society. Those claims will be supported by the exploration of the theory of Orientalism, theories of literary translation, and other feminist and postcolonial feminist theories. Since there has been an ongoing debate about cross-cultural translation, this thesis aims to examine the slippages and the deliberate changes that occur in translations of *Jane Eyre* and *Frankenstein* because of the specific and different cultural, moral and religious backgrounds of both English-speaking and Arabic-speaking societies. These changes are more significant than the neutral linguistic changes because of the often controversial relationship between Arabic and Western societies. This relationship has become increasingly sensitive in recent years and this has influenced the translation process between the two languages. Later translations of the selected texts become more conservative and this reflects the political dimension of the translation process. Therefore, it is important to examine cross cultural relationships in literature and the ways that texts often get adapted to fit into another culture rather than presenting the "other" culture faithfully in order to facilitate the communication process between nations, languages, and cultures.

Hanaa A. Jan is a PhD candidate at the English Division at the University of Northampton School of the Arts. Currently, she holds the position of a Lecturer at King Saud University, Riyadh, Saudi Arabia. She has a Master of Arts in English from Kansas State University (Spring 2010), a Graduate Certificate in Women Studies from Kansas State University (Spring 2009), and a BA in English from King Abdul Aziz University, Saudi Arabia (Spring 2000). Hanaa is especially interested in nineteenth-century British

literature, women's literature, feminist and post-colonial literary theories, theories of translation, and cultural studies. In her research towards a doctoral degree, she aims to examine more closely the relationship between translating canonical British novels, specifically *Jane Eyre* and *Frankenstein*, into Arabic and the cultural issues that often cause changes and modifications in translation.

Jasmine Shadrack (The University of Northampton)

'Femme-Liminale: Corporeal Performativity in Death Metal'

Abstract: Given the research undertaken into notions of Dark Leisure (Spracklen, 2013), space becomes an engendered negotiated terrain not only in terms of performing masculine inscribed music such as Death Metal but occupying space within the scene itself. Claiming identity through mapping one's relationship to societal constructs of self and notions of belonging within peripheric and marginalised music forms such as Death Metal means that gender becomes foregrounded. Death Metal in its socio-musical constructs is male; the virtuosity and dexterity required to compose and perform it has its legacy in patriarchal cultural practices such as lead guitar solos and traditional band formations being occupied in the majority by men. There are of course exceptions to the rule but they do not occupy leading positions in the genre. There exists a preconceived notion that 'girls can't play guitar', let alone Death Metal because its difficulty levels exceed a traditional three chord structure. Women's involvement is restricted to either bass under the assumption that it is easier than guitar (White Zombie, Bolt Thrower) or in some instances vocals. However, this is dealt with as a novelty; Angela Gossow from Arch Enemy providing a viable example. Whilst an anti-hegemonic, anti-establishment ideological position is maintained in Death Metal, for women who transgress the boundary between audience member or 'girlfriend' of a band member, to performing Death Metal, the liminality of experience means occupying a patriarchal space at the same time as transgressing sexist and sexualised gender tropes. Whilst it can be noted that men within the Death Metal scene do not necessarily knowingly ascribe to societal gender constructs as an overt operational paradigm of behaviour, seeing as no single person can divorce themselves in totality away from contemporary cultural texts and practices, fundamental gender codes underpin interaction on and off stage.

For women who perform Death Metal, the choice to either accept or deny constructs of femininity and 'sexiness' exists as polemics; to acknowledge the male gaze or to reject it can act as primary signification of manoeuvrability within the scene. This paper seeks to deconstruct notions of gender performativity, subversion and extreme metal in order to present a narrative on liminality, sexualisation and corporeality.

Jasmine Shadrack is a Lecturer in Popular Music at the University of Northampton School of the Arts. She spent over a decade in the music industry as a Death Metal guitarist and worked for various independent record labels. She is the choir and band master of the Popular Music department's chamber choir whose performances to date include a Metal rendition of Mozart's 'Requiem Mass', a Breakcore/Uncommon Techno rendition of Vivaldi's 'Gloria', Verdi's 'Dies Irae' and Orff's 'O Fortuna'. The next performance will be of Saint-Saens 'Requiem' and 'Danse Macabre' and Grieg's 'Hall

of the Mountain King'. Her research areas and publications are concerned with Feminism, space, music and performativity. Her PhD is on women in Extreme Metal. As part of her working research practice she is the guitarist/front woman of a Black Metal band.

Gareth Warrington (The University of Northampton)

'Traumatic Experience and the Verbal-Visual relationship in Jonathan Safran Foer's *Extremely Loud and Incredibly Close*'

My research project predominantly considers the verbal-visual relationship in relation to newly emerging novels that incorporate both writing and visual representation as contributory modes in the generation of textual meaning. My research seeks to answer the following question: how can writing and images work together to create meaning? In addition my research project considers how traumatic experience has become a topic of interest for novelists and considers how the traumatised self is represented through fictional writing. Jonathan Safran Foer's *Extremely Loud and Incredibly Close* is an interesting "image-text" that ultimately draws on an interconnecting verbal-visual relationship to represent and convey the traumatic experiences of the protagonists. My research deploys the concepts of "anchorage" and "relay" as developed by Roland Barthes to suggest ways in which the linguistic message could be said to expand on the pictorial message. The research also considers the Derridian concept of "supplementarity" to suggest how the presence of images functions as both an addition and a replacement of the ability of writing to convey meaning.

Gareth Warrington is studying for a PhD in English Literature at the University of Northampton School of the Arts.

Tim Whitehouse (The University of Northampton)

'An ethnographic study of the Northampton music making community with emphasis on the value of the musician and consequential social action'

Abstract: Through an analysis of contemporary creative and discursive behaviour of those involved or influential upon the local music making community of Northampton, consideration will be given to the meanings and values held by individuals in relation to their music making context that inform their intent and action. Consideration will be given to whether the temporal and spatial provision for art and creativity at a local level can causally cultivate and enrich local communal vibrancy, social inclusiveness and empowerment. Drawing upon arguments that demonstrate the potential for art and creativity to enrich people's lives such as Hesmondhalgh's *Why Music Matters* (2013), It will be considered to what extent individuals that influence this music making community value local vibrancy, or therefore feel that it is necessary to resist more dominant national and global Neo-liberal market forces. In relation to ranging discursive value indicators, changes in the character of the networked spaces of the Northampton scene over time will be considered. A Foucauldian critical account of the historical nature of power; the erosion of any alternative to wage labour due to

gentrification; and an ensuing scarcity of creative scope and resources at the local level will provide a theoretical framework. The methodological tools of networking; participant observation; semi-structured interviews and collection of published linguistic material from within this community will be adopted. Six sets of longitudinal data collection over a period of three years will complement this Foucauldian account of power in time and space in modern societies. The data collected will be subject to a literature driven discourse analysis where continuity and change over time will be critically analysed. This research will be of use to those with any interest in this particular music making community, or towns of a similar socio-economic character.

Tim Whitehouse obtained a first class honours degree in Media, Popular Culture with Music at The University of Northampton in 2005. After five years working in and around the Northampton music scene and wishing to further his enthusiasm for sociological thought he went on to complete an MA in Human Rights at City University London in 2012. Tim has played, performed and been a spectator within the Northampton music scene and has been involved with local venues, recording and rehearsal organisations over the past twenty years. He is however also interested in social justice and equality. His current PhD research brings together his passion for music and his enthusiasm for sociological critical thought in order to produce what will be a unique account of the Northampton popular music making community with emphasis upon value in social action and how it affects the scope for future local cultural vibrancy as an emancipatory facilitator.