

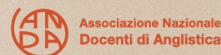
La partecipazione è aperta a tutti gli Studenti e tutte le Studentesse dei CdS afferenti al Dipartimento di Lingue, Letterature e Culture moderne e darà la possibilità di acquisire:

0,5 CFU (AAF "Stages, corsi e tirocini") per la partecipazione a una giornata

1 CFU (AAF "Stages, corsi e tirocini") per la



COMITATO UNICO DI GARANZIA



9-10-11 SEPTEMBER 2026

G. D'ANNUNZIO UNIVERSITY VIALE PINDARO, 42

PESCARA ITALY

INTERNATIONAL IWWA AND L&GEND CONFERENCE

CONVENORS

MARIACONCETTA COSTANTINI

CLAUDIA CAPANCIONI

ELISABETTA MARINO

KEYNOTES

JENNIFER SCHNABEL

MARILENA PARLATI

JOANNE ELLA PARSONS

La partecipazione è aperta a tutti gli Studenti e tutte le Studentesse dei CdS afferenti al Dipartimento di Lingue, Letterature e Culture moderne e darà la possibilità di acquisire:

0,5 CFU (AAF "Stages, corsi e tirocini") per la partecipazione a una giornata di studi
1 CFU (AAF "Stages, corsi e tirocini") per la partecipazione ad almeno due giornate di studi

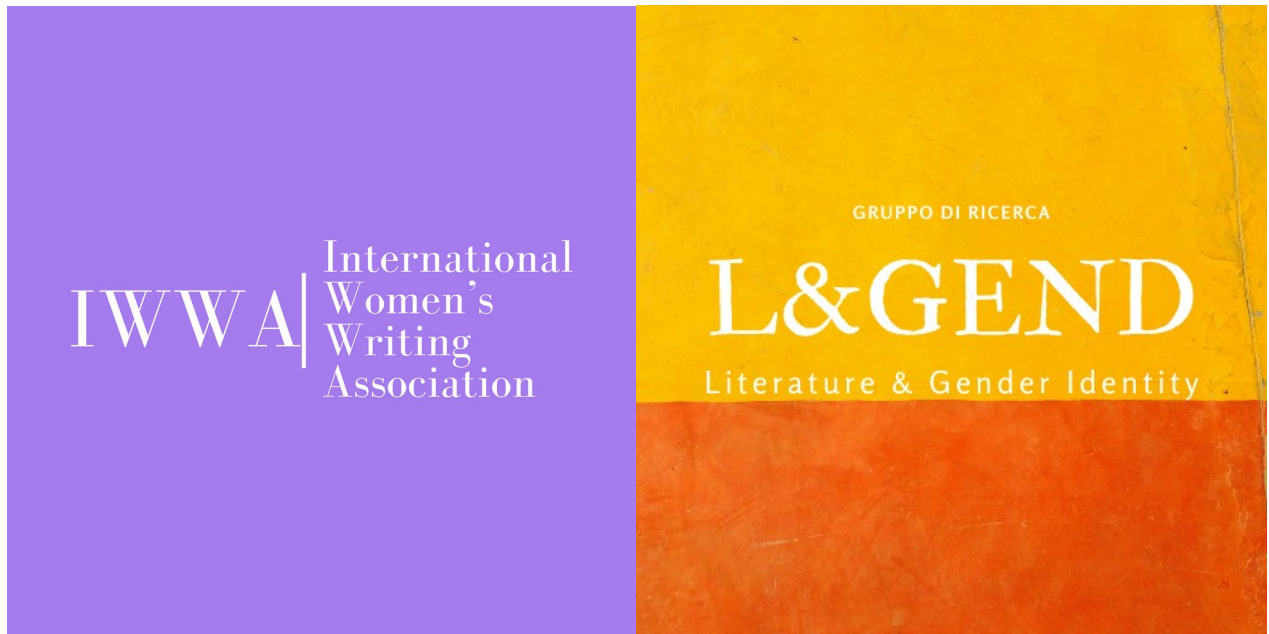
L'acquisizione dei CFU verrà rilevata tramite firma di presenza.

PLEASURE
PAIN
IN WOMEN'S
WRITING

Conference Programme

International IWWA and L&GEND Conference

‘Pleasure and Pain in Women’s Writing’



Conference venue: G. d'Annunzio University, Viale Pindaro, 42, 65127 Pescara
All the timings in the programme are indicated in **Central European Time (CET)**



Please click the titles of the papers to see the corresponding abstract

WEDNESDAY 9TH SEPTEMBER

9 -9.30 **Registration and Coffee**

9.30 - 10 - **Welcome**, Room 31

10.00 - 11.30 - **Panel 1**

1A. Women and Trauma

Room 30

Chair:

Andrée Lafontaine (Kobe University of Foreign Studies, Japan) [Whose Therapy Is It Anyway? Russian Doll as Counterpublic Therapy](#)

Molly Loonam (University of Sheffield, UK) [When Trauma Speaks: Narrative Form and Modes of Articulation in *Surviving the Silence: Black Women's Stories of Rape* \(1998\)](#)

Jingyi Wan (University of Amsterdam, The Netherlands) [Planting Logs and Living with Trees: Pain of Trauma and Pleasure of Coalitional Feminism in Han Kang's *We Do Not Part*](#)

1B. Auto/Biography

Room 32

Chair: Michela Marroni

Sonjeon Cho (Seoul National University, South Korea) [Pain as Feminist Biography: Toward Reconfiguring Leaky Bodies and Affective Agency](#)

Kamila Żukowska (University of Lodz, Poland) [Anxiety of Authorship in Old Polish Women's Literature: Problem-Solving Strategies](#)

Harley E. Ryley (University of Sheffield, UK) ['The word is indeed made flesh': A Creative-Critical Exploration of Self-Narrativization as \(Auto\)Cannibalism in Women's Life Writing](#)

1C.

Rememberings/Returns

Room 31

Chair: Lucinda Newns, Lincoln Bishop University

Charlotte Yule (University of Suffolk, UK) [Rapturous Return: Pleasure and Pain in Virginia Woolf's *A Sketch of the Past* \(1976\)](#)

Federica Zullo (University of Urbino Carlo Bo, Italy) [Going Back Home or Missing It Forever? Pleasures and Pains of Women's Migrant Experiences in Edwidge Danticat's *The Dew Breaker* and Sefi Atta's *A Bit of Difference*](#)

Gabriela Koestinger (University of Nottingham, UK) [The Currency of Suffering: Joan Didion's *Notes to John* and the Commodification of Vulnerability](#)

1D.

Survival Stories: Reclaiming Selfhood

Room 35

Chair:

Khan Mohd Omar Fazal (Aligarh Muslim University, Aligarh, India) [Reconstruction of Identity in Women's Prison Memoirs: From Carceral Identity to the Reclaimed Self](#)

Gilles Menegaldo (University of Poitiers, France) [Art as Survival: Janet Frame's Identity Quest in *An Angel at My Table* \(Jane Campion, 1990\)](#)

Elena Signore (University of Seville, Spain) [Pedagogies of Affective Inhibition: How Early-Life Experiences Shape Women's Emotional Identity and Intimacy in Adulthood](#)

11.45 - 1.15

Keynote, Room 31

TBC

Jennifer Schnabel, Ohio State University, USA

Chair: **Elisabetta Marino**, University of Rome Tor Vergata

1.15 - 2.15

-

Lunch

2.15 - 3.45

-

Panel 2

2A.

Silences and Invisibility

Room 31

Chair: Jingyi Wan, University of Amsterdam

Vik Gill (Falmouth University, UK) [Kinking the Occult: Representations of Sacred Kink in *Bitch Goddess: The Spiritual Path of the Dominant Woman*](#)

Doriana Papile (G. d'Annunzio University of Chieti-Pescara, Italy) [Invisible Scholars: Gender and Power in *Babel*](#)

Silvia Cercarelli (University of Oxford, UK) [Queering the Boundaries of Pleasure in Goliarda Sapienza's *L'arte della gioia* \(1994\)](#)

2B.

[Autofiction, Between Lived Experience and Literary Construction. Writing the Self: Theory and Practice of Autofiction](#)

Room 32

Workshop Lead: **Ruth Olshan**

2C.

Narratives of Suffering

Room 30

Chair: Anuradha Dosad, Adamas University, West Bengal

Sini Eikonsalo (Metropolitan University Prague, Czech Republic) ['The eye of a tornado': Reading *The Bell Jar* through Borderline](#)

Núria Andrés Curto (Trinity College Dublin, Ireland) [Aversive Vitality: The Heterotopic Refractions of Lucy Snowe's Pain in *Villette* \(1853\)](#)

Francesca Crisante (University of Messina, Italy) [Virginia Woolf and the Traumatic Experience of Pain in *Mrs Dalloway*](#)

2D.

Gendered Trauma and the Family

Room 35

Chair: Lucinda Newns, Lincoln Bishop University

Lucy McMillan (University of Edinburgh, UK) [Gendered Trauma and Domestic Noir in Gillian Flynn's *Sharp Objects*](#)

Angelina Likhovid (University of Debrecen, Hungary) [Maternal Ambivalence and Climate Crisis in Naomi Booth's *Sealed* \(2017\)](#)

Arwen Verdnik (Monash University, Australia) [Abortion Pain, Creativity and Power in Jamaica Kincaid's *The Autobiography of My Mother*](#)

3.45-4.15

Coffee Break

4.15 - 5.45

Panel 3

3A.

Placing Pleasure and Pain

Room 32

Chair:

Bàrbara Hernández González (Universitat Autònoma de Barcelona, Spain) ['\[T\]he hackneyed poetic dream of the Spanish señorita': Queer Pleasures and Danger in Edna O'Brien's *Orientalized Mallorca*](#)

Giulia Nonno (G. d'Annunzio University of Chieti-Pescara, Italy) [Between Pain and Pleasure in the Solo Journeys: Media and Self-](#)

[Representation in the Travelogues of the British Travel Writers
Alice Morrison and Rebecca Lowe](#)

Persida Lazarević (G. d'Annunzio University of Chieti-Pescara, Italy) [Just Pain: Marija Jurić Zagorka's *Stone on the Road*](#)

3B. Worlding and Loss

Room 30

Chair: Christiane Müller-Lüneschloß, Christian-Albrechts-Universität

Mackenzie Kirby (Northern Michigan University, USA) [Women in Space: The Presentation of Female Characters, Success, and Struggles in Present Day Science Fiction by Female YA Authors](#)

Zsófia Novák (University of Debrecen, Hungary) ['There is no end to what a living world will demand of you' – Textual Configurations of \(Hyper\)empathy in Octavia Butler's *Parable of the Sower*](#)

Victoria Rimbert (Université Grenoble Alpes, France) [Performing the Pain of Loss: Widows Taking over Petrarchism \(16th Century, Italy\)](#)

3C. Soundings/Silences

Room 31

Chair:

Eleonora Sasso (G. d'Annunzio University of Chieti-Pescara, Italy) [From Silent Muses to Embodied Creators: The Cognitive Mapping of Pain and Pleasure in the Pre-Raphaelite Sisterhood](#)

Aleksandra Szymańska-Dańczyszyn (University of Silesia, Poland) [Writing Shame: Narratives of Female Alcoholism in Contemporary Polish Literature](#)

Alessandra Faggiotto (University of Macerata, Italy) [Making Deafness Heard: The Cry of Emmanuelle Laborit](#)

THURSDAY 10TH SEPTEMBER

9.30 - 11 - Panel 4

4A. Pain and Pleasure: Refractions/Reactions

Room 35

Chair:

Marisa Bordonaro (Western University in Ontario, Canada) [Negotiating a Feminist Disability Studies Ethics of Care for Psychological Pain in Twentieth to Twenty-First Century Canadian Radical Poetry](#)

Funda Kaya (Bahçeşehir University, Istanbul, Turkey) [Willfulness through Pain and Pleasure in Lynne Ramsay's Cinema](#)

Imola Bülgözdi (University of Debrecen, Hungary) [Gamer Pleasures and Pain: Women Writers Engage with Video Game Culture](#)

4B. Visible Pain

Room 31

Chair: Lucinda Newns, Lincoln Bishop University

Claudia Capancioni (Lincoln Bishop University, UK) [Jayanti's 'three generations of silver, and one of gold': The Legacy of Women's Suffering in Celeste Mohammed's *Ever Since We Small*](#)

Camilla De Simone (Istituto Italiano per gli Studi Storici, Naples, Italy) [Canonizing Pain: Iranian Women's Writing and the Western Politics of Visibility](#)

Anuradha Dosad (Adamas University, West Bengal, India) [Graphical Representation of Pain and Pleasure in *Persepolis* by Marjane Satrapi](#)

4C.

Room 30

Chair:

Writing Feelings

Ana M. Martín Castillejos (Technical University of Madrid, Spain) [Pleasure and Pain: From Wound to Agency in Sylvia Plath's and Louise Bourgeois' Oeuvre](#)

Maria Anna Łusakowska (University of Warsaw, Poland) [Hopelessness and Desire. Heteropessimism in *Luster* \(2020\) by Raven Leilani and *Exciting Times* \(2020\) by Naoise Dolan](#)

Celina Horgheim (Volda University College, Norway) [Negotiating Consent: A 4E Cognitive Approach to Sexually Explicit Popular Romance Novels](#)

4D.

[Shifting Values: Women's Writing on Pleasure & Pain Instigating Value Change](#)

Room 32

Workshop Lead: **Bethan Michael-Fox**, Open University

11 - 11.30

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Coffee break

11.30 - 1

Keynote, Room 31

Crip Joy and Feminist Resistance: Rewriting Embodiment in Contemporary Women's Writing

Marilena Parlati, University of Padua, Italy

Chair: **Mariaconcetta Costantini**, G. d'Annunzio University of Chieti-Pescara, Italy

In this keynote I intervene in current debates in feminist disability studies and women's writing

by theorizing 'Crip Feminist Joy' as a radical poetics of embodiment. Taking Stella Young's influential critique of 'inspiration porn' as its critical point of departure, I argue that the dominant aesthetics of suffering imposed on disabled women's bodies — simultaneously ableist and patriarchal — demands urgent theoretical and literary counter-articulation. I contend that joy can be a mode for this discursive counter-articulation, not as naive or compensatory, but as an ontological and political praxis.

I interweave three theoretical frameworks. The first draws on foundational feminist theory: Cixous's *jouissance* and *écriture féminine*; Irigaray's ethics of touch and the caress as model of intersubjective feminist encounter. To these I add Lorde's theorization of the erotic as embodied knowledge and political life force. The second draws from Jean-Luc Nancy's corpus and Deleuze and Guattari's conceptual apparatus of minor literature and affective intensity as tools for reading non-normative poetic form. I also anchor this section in feminist disability studies, specifically in Garland-Thomson's theorization of the normalizing stare, Kafer's crip politics and refusal of the curative imaginary, and Piepzna-Samarasinha's collective disability justice praxis.

From these coordinates, I turn to close readings of contemporary women's disability poetry: for example, Sheila Black's corpus poetics of the non-normative body, Lucille Clifton's intersectional celebration of Black disabled female embodiment and experimental deterritorialization of ableist language, but I also extend my analysis to the visual and performance work of Alison Lapper and Petra Kupperts. Across these texts and practices, I identify mutually intertwining dimensions of Crip Feminist Joy: joy as content, celebrating non-normative embodiment against the pathologizing gaze and as form, enacting crip aesthetics through fragmented, tactile, and non-linear poetics. In all cases, joy is also always politics, claiming a decisive movement from the ableist stare to the feminist caress. Women's disability writing, I argue, does not only represent joy, it performs it: in my view, these works imagine (and possibly help construe) a world in which disabled women's bodies are not objects of suffering or inspiration, but subjects of their own fierce, irreducible pleasure.

2.15 - 3.45

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Panel 5

5A

Room 32

Chair:

Pain and Self-Repression

Paola Brusasco (G. d'Annunzio University of Chieti-Pescara, Italy)
[Linguistic Mediations of Pain: Fragmentation, Polyphony, and Witnessing in Sri Lankan Women's Writing](#)

Stephanie Ng (Institute of Languages, Cultures, and Societies, University of London, UK) [Masochistic Accommodation: The Progressivist Politics of Choosing Less](#)

Alessia Perillo (G. d'Annunzio University of Chieti-Pescara, Italy)
[What the Womb Remembers: Gothic Maternity and Psychological Constraint in Doris Lessing's *The Fifth Child* and *Ben, in the World*](#)

5B

Room 30

Chair:

Bodies and Power

Michalina Czerwońska (University of Warsaw, Poland) [Women's Pleasure is Still a Transgression: Explicit Female Embodiment in *Chronology of Water*, *Bunnylovr* and *Die My Love*](#)

Maddalena Carfora (University of Naples L'Orientale, Italy)
[Shattered Skin. Echoing Body: Experimental Depictions of Trauma in Emma Glass's *Peach* and Rebecca Watson's *little scratch*](#)

Aminat Emma Badmus (University of Modena and Reggio, Italy)
[Decolonising the Erotic: Sexuality, Identity and Agency in Opal Palmer Adisa's *It Begins with Tears* \(1997\)](#)

5C

Room 31

Consumption

Chair: Jingyi Wan, University of Amsterdam

Manuela D'Amore (University of Catania, Italy) [The Pleasures of Cooking and Hosting: Exploring the Hybrid Cookbooks of Elena Salvoni, Mary Contini, and Anne Pia](#)

Elisabetta Marino (University of Rome Tor Vergata, Italy) [Hunting and Meat Consumption in Florence Dixie's Works: From Pleasure to Pain](#)

Zsófia Orosz-Réti (University of Debrecen, Hungary) [Discipline and Pleasure: Gamified Diet Culture in *Consume Me*](#)

3.45 - 4.15 - **Tea break**

4.15 - 5.45 - **Panel 6**

6A. Women and Health Care

Room 30

Chair: Adele Bianco, G. d'Annunzio University of Chieti-Pescara

Adele Bianco (G. d'Annunzio University of Chieti-Pescara, Italy) [Narrative-Based Medicine: Giving Voice to Women's Pain](#)

Annarita Frullini (G. d'Annunzio University of Chieti-Pescara, Italy) [The Gendered Landscape of Care: Storytelling as a Therapeutic Tool](#)

Mildred K. Chanhuwa (Midlands State University Gender Institute, Zimbabwe) ['I Was Not a Patient, I Was a Procedure': A Personal Narrative of Obstetric Violence and the Failure of Professional Duty in Maternity Care](#)

6B. Challenging Patriarchal Worlds

Room 32

Chair: Dominique Marrone, University of Konstanz

Bruna Mancini (University of Calabria, Italy) ['Painful pleasure' in Eliza Haywood's 1719 novel *Love in Excess*](#)

Aina Singh (Banaras Hindu University, India) [Embodied Estrangement in Taneja's *Cult of Chaos* and Sarukkai Chabria's *Clone: A Study of Selected Indian Feminist Speculative Fiction*](#)

Anita Trivelli (G. d'Annunzio University of Chieti-Pescara, Italy) [Campion's Heroines: 'Couture', Pleasures, and Existential Ordeals](#)

6C.

Room 31

Chair

Restrictions and Repercussions

Shirin Ghaderi (University of Salford, UK) [Fictionalising Pain: Representing Denied Pleasure and Agency in Iranian Women's Narratives of Domestic Violence](#)

Faraz Mohd Hasan (Aligarh Muslim University, India) [From Metaphor to Material Constraint: Rethinking the 'Prison University' in Indian Women's Prison Writing](#)

Melisa Köroğlu (University of Cologne, Germany) [When Women Write Pleasure: Feminist New Wave Horror and Imminent Comeuppance](#)

6D

Room 35

Chair:

Space Shifting

Lucinda Newns (Lincoln Bishop University, UK) ['Scars Across My Inner Landscape': Affective Environments in Recent Migrant Women's Nature Memoirs](#)

Veronica Ghirardi (University of Turin, Italy) [Reclaiming Space, Rewriting Pleasure: Mobility and Self-Discovery in Anuradha Beniwal's Life Writing](#)

Katarzyna Rytlevska (Kazimierz Wielki University, Poland) [Ecosexuality as a Female Experience of Closeness to Nature, Illustrated by the Work of Olga Tokarczuk](#)

8pm

Conference dinner, Pasticceria Pineta & Bistrò in Centro, Corso Vittorio Emanuele II, 285, 65127 Pescara PE, Italy



<https://maps.app.goo.gl/1GoWePKjtNT6hp2v6>

(NB this is for delegates who have registered and paid for the meal)

FRIDAY 11TH SEPTEMBER

9.30 - 11 - **Panel 7**

7A.

Room 30

Chair:

Female Gaze

Dominique Marrone (University of Konstanz, Germany)

[Woman's Pain, \(Un\)Natural Pleasure: The Female Gaze in Early British Gothic Narratives](#)

Eugina Gelbelman (Glasgow University, UK)

[Define Another Code of Desire: An Aesthetic Theory of the Female Erotic Gaze in Cinema](#)

György Kalmár (University of Debrecen, Hungary)

[Corrupted Pleasures: Sadomasochistic Spectatorship and Compromising Affect in the Cinema of Coralie Fargeat](#)

7B.

Room 31

Chair:

The Practice of Pleasure

Christine Afoa (University of Technology Sydney)

[Burying the Eel: Pleasure, Refusal, and the Feminine Archive in Pasifika Retellings](#)

Julia Siepak (Guglielmo Marconi University of Rome, Italy)

[Cultivating Pleasure: Centering Hope, Care and Joy in Contemporary Indigenous Women's Writing](#)

Mara Mattoscio (Guglielmo Marconi University of Rome, Italy)

[Rejoicing and Hurting Lines: Experimental Textual Practices of Pleasure and Pain in Contemporary South African Women's Poetry](#)

7C.

Room 32

Female Resilience and Solidarity

Chair:

Ali Serdar (Ozyegin University, Turkey) [Solidarity and Sisterhood Reflected in *Real Correspondences*](#)

Margherita Tanga (G. d'Annunzio University of Chieti-Pescara, Italy) [Doomed to Survive, but Not Live: Inheritance of Pain and Female Resilience in Jumāna Haddād's *Bint al-Hayyāṭah*](#)

Alessandra Di Pietro (G. d'Annunzio University of Chieti-Pescara, Italy) [Between Pain and Pleasure: Erotic Autonomy as Black Queer Resistance in Dionne Brand's *Another Place, Not Here*](#)

6D.

Room 35

Chair:

Challenging Voices

Christiane Müller-Lüneschloß (Christian-Albrechts-Universität, Germany) [Pleasure, Pain and Play in the Works of Isabella Andreini: *Commedia dell'Arte* Actress and Writer \(1562–1604\)](#)

Stevka Smitran (University of Teramo, Italy) [The Inspired Poetry of Emily Dickinson](#)

Maria Luisa De Rinaldis (University of Salento, Italy) [Pains in Ellen Wood's *Bessy Rane*](#)

11 - 11.30

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Tea break

11.30 - 1

Keynote, Room 31

TBC

Jo Parsons, Falmouth University

Chair: **Claudia Capancioni**, Lincoln Bishop University

- 1 - 1.30 - **Closing Remarks, Room 31**
- 1.30 - 2.30 - **Lunch**

With thanks to our partners



Convenors

Mariaconcetta Costantini
Claudia Capancioni
Elisabetta Marino

Scientific Committee

Maria Luisa De Rinaldis
Veronica Ghirardi
Ruth Heholt
Mara Mattoscio
Eleonora Sasso
Kirsten Saxton
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