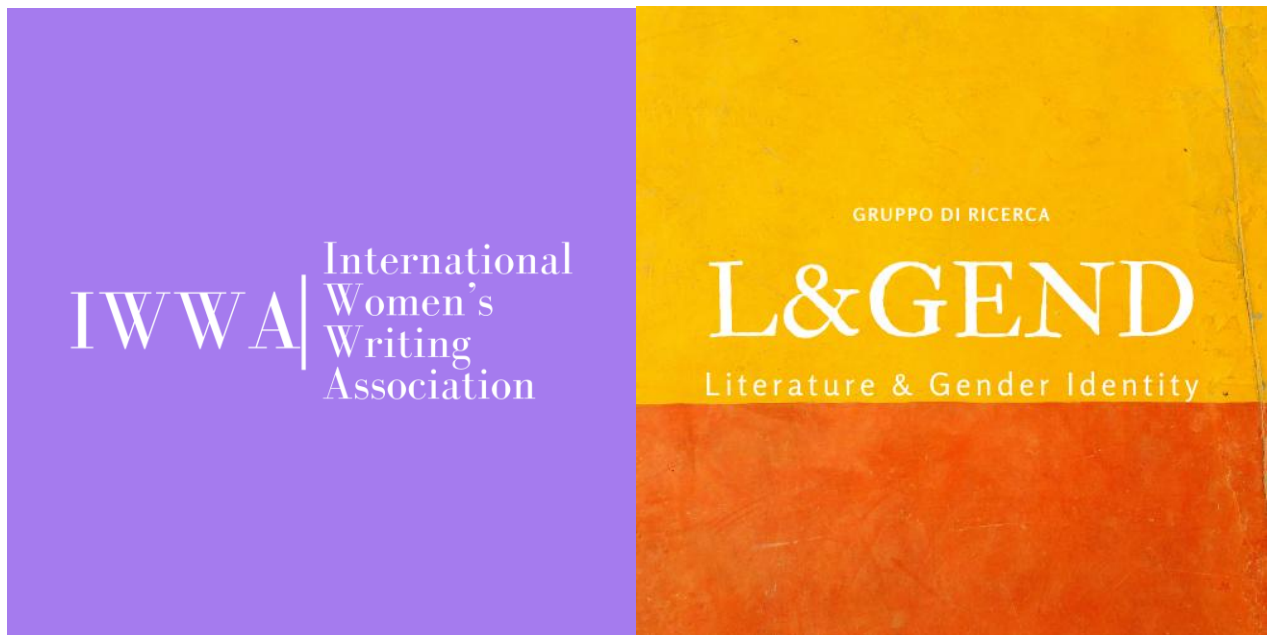


Conference Programme

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: Stephanie Ng University of London

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](#)

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: Bethan Michael-Fox, Open University

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](#)

Alice Cichelli and Teresa Paolucci (Università degli Studi "G. d'Annunzio" di Chieti-Pescara, Italy) [Beyond Chronic Pain: Narrating Fibromyalgia as a Rehabilitative Resource and Aesthetic Resilience](#)

11.45 - 1.15

Keynote, Room 31

Intense Pain, Small Pleasures, and Narrative Pacing in Hardboiled Detective Fiction by Women

Jennifer Schnabel, Ohio State University, USA



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

Biography

Jennifer Schnabel is an associate professor and English librarian at Ohio State University in the USA and holds an M.A in English/creative writing and an M.S. in library science. Her research agenda is focused on women and crime fiction, and she is currently developing a book-length project about women writers, crime fiction, and archival material. Jen has published on the writer Ruth Rendell and co-edited *Reassessing Murder, She Wrote: The Afterlives of a Popular Culture Phenomenon* (Routledge), a critical overview of the cultural impact of the television series; the collection was awarded the 2025 International Crime Fiction Association book prize. She regularly publishes scholarly book reviews in the *Clues* and *Crime Fiction Studies* journals and presents her work at crime fiction and literary studies conferences. Jennifer is the research support officer for the International Crime Fiction Association and a former co-chair of the Mystery and Detective Fiction area of the Popular Culture Association.

Jen provides research and teaching support to undergraduates, graduate students, and faculty in the Department of English and is the library liaison to Film Studies as well as the Department of Linguistics. She has co-led several OSU study abroad courses in London focused on experiential learning and primary source research. In addition to her crime fiction scholarship, she has published book chapters and journal articles on graduate student research support, research partnerships, and early career researcher education about the scholarly publishing process.

1.15 - 2.15 - **Lunch**

2.15 - 3.45 - **Panel 2**

2A. Silences and Invisibility

Room 31

Chair: Jingyi Wan, University of Amsterdam

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

Room 32

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

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. Pain and Self-Repression

Room 35

Chair: Ana M. Martín Castillejos, Technical University of Madrid

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**](#)

3.45-4.15

Coffee Break

4.15 - 5.45

Panel 3

3A.

Placing Pleasure and Pain

Room 32

Chair: Aina Singh, Banaras Hindu University

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

3C.

Soundings/Silences

Room 31

Chair: Ana M. Martín Castillejos, Technical University of Madrid

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: Maria Luisa De Rinaldis, University of Salento

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](#)

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

4B. Pain and Place

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) [Symbols as Landscapes. A phenomenological approach to Virginia Woolf's writing](#)

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

4C.

Writing Feelings

Room 30

Chair: Eleonora Sasso, G. d'Annunzio University of Chieti-Pescara

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

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

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](#)

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 Kuppers. 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.

Biography

Marilena Parlati is Professor of British and Anglophone Literatures at the University of Padua (Italy). Her main areas of research are British and Australian literatures and cultures of the long nineteenth century, namely thing culture, commodity culture and

Among her recent publications:

“Memory in T/Rubble. Tackling Nuclear Ruins”, *CLCWEB (Comparative Literature and Culture*, Purdue University), 21, 1, 2019

2.15 - 3.45

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Panel 5

5A

Gendered Trauma and the Family

Room 32

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*](#)

5B Bodies and Power

Room 30

Chair: Alessandra Di Pietro, G. d'Annunzio University of Chieti-Pescara

Michalina Czerwońska (University of Warsaw, Poland) [Women's Pleasure is Still a Transgression: Explicit Female Embodiment in *Chronology of Water*, *Bunnylovrand* 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.Consumption

Room 31

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](#)

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 SarukkaiChabria's *Clone*: A Study of Selected Indian Feminist Speculative Fiction](#)

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

6C.

Restrictions and Repercussions

Room 31

Chair: Melisa Köroğlu, University of Cologne

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

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

6D

Space Shifting

Room 35

Chair: Julia Siepak, Guglielmo Marconi University of Rome

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



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

FRIDAY 11TH SEPTEMBER

9.30 - 11 - Panel 7

7A. Female Gaze

Room 30

Chair: Imola Bülgözdí, University of Debrecen

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. The Practice of Pleasure

Room 31

Chair: Marilena Parlati, University of Padua

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. Female Resilience and Solidarity

Room 32

Chair: Lucy McMillan, University of Edinburgh

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 JumānaHaddād's *Bint al-Hayyātah*](#)

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. Challenging Voices

Room 35

Chair: Giulia Nonno, G. d'Annunzio University of Chieti-Pescara

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

StevkaSmitran (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 - **Tea break**

11.30 - 1 **Keynote**, Room 31

Sexbots and Domestic Robots: Narratives of Sexual Pleasures and Caring Practices in Contemporary Women's Science Fiction

Jo Parsons, Falmouth University



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

Biography

Jo Parsons is Associate Professor of Popular Literature and Culture at Falmouth University. Originally a Victorian popular fiction specialist with interests in masculinity, the body, Wilkie Collins, and Victorian Sensation Fiction, Jo is now leading Falmouth's move into the area of Erotica and Romantic Fictions and her latest project is on popular women's writing from 1970–2000, with a particular focus on the Bonkbuster. She is currently on a part time secondment in the university's Centre for Blended Realities where she is undertaking a funded creative and critical project on sex, intimacy, pleasure, and haptic technologies.

She is editor of [*Doomed Romances: Strange Tales of Uncanny Love*](#) (British Library 2024). She is co-editor and has also had a creative piece published in [*13 Cornish Ghost Stories*](#) (Mabecron, 2024), which won the 2025 Holyer an Gof General Fiction Prize, and co-editor of several collections including *Ghosts and the Gothic* (Manchester University Press, 2025); *Women Writing Men: 1689-1869* (Routledge, 2022); and *The Victorian Male Body* (Edinburgh University Press, 2019). She has also published several journal special issues, journal articles, and book chapters. She is the co-founder of the new International Women's Writing Association. Jo is co-editor of three book series: [*Studies in Romance, Power, and Desire*](#) (University of Wales Press); and [*Gender and the Body in Literature and Culture*](#) and [*Nineteenth-Century and Neo-Victorian Cultures*](#) (Edinburgh University Press).

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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
Chiara Scarlato

Organising Committee

Salvatore Asaro
Francesca Cermignani
Alessandra Di Pietro
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