

“BITES HERE AND THERE”: LITERAL AND METAPHORICAL CANNIBALISM ACROSS DISCIPLINES

Keynote Speaker:

Prof. Manuel Barcia

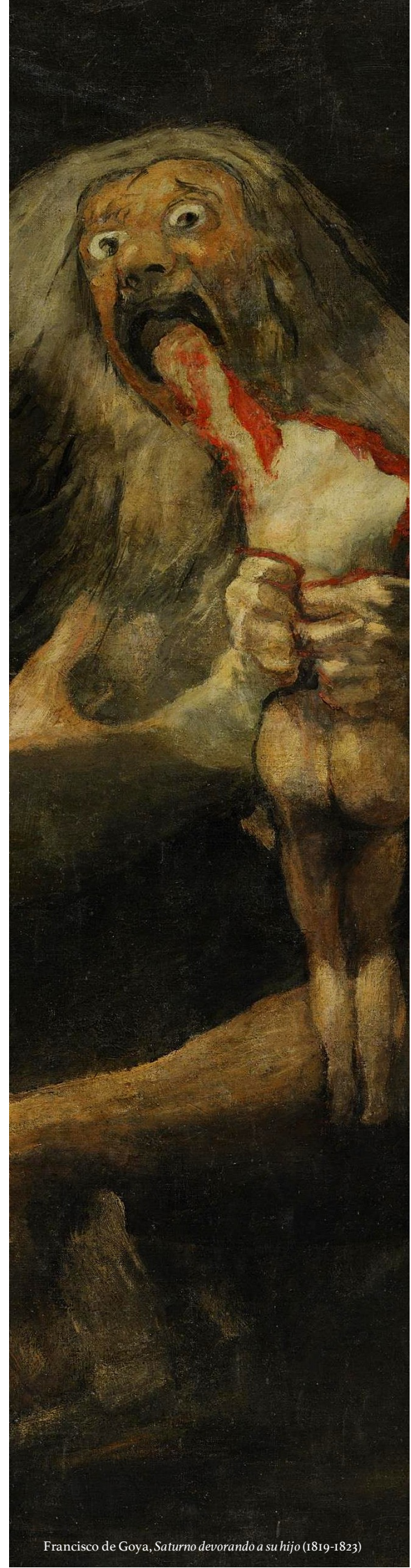
University of Leeds

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University of Warwick



Acknowledgements

I would like to thank the University of Warwick's Department of English and Comparative Literary Studies and the Humanities Research Centre, without whose funding this conference would not have been possible. In particular Sue Rae for her invaluable advice and support throughout the organisation of this event. Additionally, I am very grateful to Alison Lough and Sabina Ahmed for their precious help. Finally, I would also like to thank the academic staff and helpers who are offering their time today, and especially Professor Manuel Barcia and all the speakers for sharing their exciting work and research.

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#BitesConference

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Conference Programme

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	Manon Labrande	Angelica Montanari	Julian Boon & Lynsey Gozna	Desmond Bellamy	
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	Celine Frohn	Romola Nuttall	Ian Gonzalez Alaña	Silvia Storti	Shehzad Raj
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14:40	Tea/Coffee Break (15 mins)				
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	Margaret Freeman	Sophie Dulucq	Leonello Bazzuro	Leah Henderson	
	Tiffany Yun-Chu Tsai	Kiranpreet Kaur	Ananda Lima	Ursula de Leeuw	
18:15	Closing Remarks Westwood Lecture Theatre				
18:25	Wine Reception				

9:15-9:45	Registration, Tea & Coffee
9:45-10:00	Opening Remarks in Westwood Lecture Theatre
10:00-11:15	Concurrent Panels I-IV

Panel I – *Cannibal Societies & “Monstrous” Bodies*

Room: WTo.01 & Chair: Nora Castle

- Manon Labrande (University of Vienna) – “‘It’s man devouring man, my dear, and who are we to deny it in here?’: Cannibalism and Commodification in Sweeney Todd Narratives”
- Katja Laug (University of Warwick) – “Eating Innocent Flesh: Anthropophagy and Social Monstrosity in the Work of Cormac McCarthy”
- Alex Henry (University of Leeds) – “‘New Teeth’: The Medical and Monstrous in Helen Oyeyemi’s *White is for Witching*”

Panel II – *Medieval Cannibals*

Room: WTo.02 & Chair: Dr. Marco Nievergelt

- Dr. Angelica Aurora Montanari (Università di Bologna) – “The Medieval Roots of Anthropophagy Stereotypes and Metaphors”
- Gabrielle Samra (McGill University) – “The Satanic Cannibal: Alimentary Imagery in the Middle English *Vision of Tundale*”
- Roberta Marangi (University of St Andrews) – “Enforcing Cannibalism and the Gender Fluid Hero: from the Old English Judith to *Game of Thrones*’ Arya Stark”

Panel III – *Cannibalism: Psychological Interpretations of Negativity and Destruction*

Room: WTo.03 & Chair: Shayan Shaikh

Dr. Julian Boon and Dr. Lynsey Gozna (University of Leicester)

- “The Nectars of Negativity: Conceptualizing Human Destruction along the Pathway to Cannibalistic Acts”
- “Identifying Benign and Malign Cannibalistic Motive: A Typology of Risk and Need”
- “The Vicarious and Literal Consumption of Identity: Interpreting Psychological Cannibalism”

Panel IV – *(De)Meatifying the “Other”*

Room: WTo.04 & Chair: Theo Aiolfi

- Desmond Bellamy (University of Melbourne) – “Cannibalism and Anthropocentrism: Meeting the Other as Meat”
- Ana Abril and Cecilia Cienfuegos (University of Utrecht) – “Cannibalizing Subjectivity and Violence: Rethinking the Cannibal in order to Theorize an Unthinkability of Sexual Violence”
- Tafadzwa Rugoho (Kwa Zulu Natal and Great Zimbabwe University) – “Living in Fear of Being Cannibalised: People with Albinism in Sub Saharan Africa”

11:15-11:30	Tea & Coffee Break
11:30-12:45	Concurrent Panels V-VIII

Panel V – *Survival Cannibalism, Conflict & Future Crises*

Room: WTo.01 & Chair: Julian Schmid

- Hugh Davis (Piedmont College) – ““Monkey Meat” and Metaphor in Shohei Ooka’s *Fires on the Plain*”
- Nora Castle (University of Warwick) – ““Ethical” Foodways: Justifying Cannibalism in Contemporary Speculative Fiction”
- Dr. Roger Davis (Red Deer College) – “Help Yourself: Autophagy as Response to Global Crises”

Panel VI – *Cannibalism & Renaissance “Others”*

Room: WTo.02 & Chair: Dr. Marco Nievergelt

- Professor Stacey L. Parker Aronson (University of Minnesota Morris) - “Criminal Conversion and Cannibalistic Contrition in an Early Modern Spanish Broadsheet Ballad”
- Heather Bailey (Florida State University) – ““But of her dainty flesh they did deuize/To make a common feast:” Consuming Female Flesh in Edmund Spenser’s *The Faerie Queene*”
- Laura Scalabrella Spada (University College London) – “Constructing Transgression: Cannibalism, Witchcraft and Womanhood in *Lo Stregozzo*”

Panel VII – *(Post-)Feminist Cannibals & Friendly Zombies*

Room: WTo.04 & Chair: Katja Laug

- Louise Flockhart (University of Stirling) – ““What’s Cookin’, Good Lookin’?: The Female Cannibal in the Kitchen”
- Roxanne Douglas (University of Warwick) – “Zombies and Feminism; or how *The Santa Clarita Diet* could be a Feminist Manifesto”
- Maria Quigley (NUI Galway) – ““Pale Ass, Brain-Eating Bitches”: The Evolution of the Cannibalistic Zombie”

Panel VIII – *Performing Cannibalism, Consuming Media & Digital Anthropophagy*

Room: WTo.06 & Chair: Leonello Bazzuro

- Nicola Viviani (University of Warwick) – “Viennese Actionism between Art and Revolution: Critical *Actions* towards a Cannibalistic Society”
- Thomas Moran (Monash University) – “The Camera Devoured: Cinematic Cannibalism in Pedro Costa’s *Casa de Lava* (1995)”
- Vanessa Ramos-Velasquez (Bauhaus-Universität Weimar) – ““Who Ate Whom?” Cannibalism on speed: from Digital Anthropophagy into Devouring Anthropocene”

12:45-13:45 Lunch Break

13:45-14:40 Concurrent Panels IX-XIII

Panel IX – *Laughing your Teeth Out: Humour & Cannibalism*

Room: WTo.01 & Chair: Théo Aiolfi

- Celine Frohn (University of Sheffield) – “I’d eat my mother, if she was a pork chop’: Carnavalesque Cannibalism in *The String of Pearls*”
- Ryan Borochovit (University of Ottawa) – “No Better Prank than a Face in the Pie: Unwitting Cannibalism as Tragic and Comic Punchlines”

Panel X – *(Re)considering Titus Andronicus’s Cannibal Genealogies*

Room: WTo.02 & Chair: Sophie Shorland

- Romola Nuttall (King’s College London) – “I’ll play the cook’: *Titus Andronicus* and the

- cannibalism of revenge”
- William David Green (University of Birmingham’s Shakespeare Institute in Stratford-upon-Avon) – “Such violent hands’: Political Cannibalism and the Implications of Authorship in the Folio Text of *Titus Andronicus*”

Panel XI – *Prehistorical and Classical Anthropophagy*

Room: WTo.03 & Chair: Nick Brown

- Ian Gonzalez Alaña (Université Paul Valéry Montpellier) – “Skull Bowls, Brain-Eaters, and Some Other Bits: Cannibalism in Prehistoric and Protohistoric Europe”
- Dr. Alessandra Abbattista (University of Roehampton) and Dr. Giacomo Savani (University of Leicester) – “Itys’ Burial in Tereus’ Stomach: Poetical Transfiguration of an Act of Cannibalism”

Panel XII – *Cannibalism & Fairy Tales*

Room: WTo.04 & Chair: Julian Schmid

- Silvia Storti (Kingston University) – “The Better to Eat You With: The Anthropophagy Plots of Fairy Tales”
- Dr. Rituparna Das (Techno India University) – “Haun-Maun-Khaun: A Postcolonial Study of the Cannibals in Fairytale of the Colonial Bengal”

Panel XIII – *Cannibalism & Intimacy*

Room: WTo.06 & Chair: Genevieve Smart

- Dr. Shehzad Raj (University of Essex) – ““We’ve both been his brides”: NBC’s *Hannibal*, Cannibalism and Psychological Violence in Platonic Relationships”
- Betul Kat (University of Tübingen) – “Eating Your Heart Out: Cannibalism and Intimacy in *Trouble Every Day*”

14:40-14:55 Tea & Coffee Break

14:55-16:25 Keynote Address

Professor Manuel Barcia (University of Leeds) –
“White Cannibals, Enslaved Africans, and the pitfalls of the British Colonial System in Jamaica
at the time of Abolition”

Westwood Lecture Theatre & Chair: Giulia Champion

16:25-16:40 Tea & Coffee Break

16:40-18:15 Concurrent Panels XIV-XVII

Panel XIV – *Cannibalism & Empire from Renaissance to Modernity*

Room: WTo.01 & Chair: Hugh Davis

- Dr. Rachel Winchcombe (University of Manchester) – “‘Ravenous, bloudye, and Man eating people’: The Cannibalistic Amerindian in the Early English Colonial Imagination”
- Dr. Henna Karhapää (Independent Scholar) – “Devouring His Own Empire: George III as a Cannibal in John Almon’s *The Allies*”
- Margaret Freeman (University of Copenhagen) – “Misled by their Leaders: Cannibalism, Colonial Anxiety, and the Collapse of Empire in Theodore Gericault’s *The Raft of the Medusa*”
- Dr. Tiffany Yun-Chu Tsai (The Citadel, The Military College of South Carolina) – “Cannibal

Modernity: Colonizing Cannibalism in Modern China”

Panel XV – *Reconsidering Cannibalism in Travel Narratives*

Room: WTo.02 & Chair: Dr. Roger Davis

- Dr. Petra Šoštarić (University of Zagreb) – “Cannibalism through Jesuit Eyes: A Case Study of the “Brazilian Georgics””
- Duncan Frost (University of Kent) – “Civilised and Heroic Cannibalism in Popular Balladry”
- Prof. Sophie Dulucq (Université de Toulouse) – ““Savages are but Shadows of Ourselves”: Central African Cannibals in Herbert Ward’s Travel Narratives (1880s - 1910)”
- Kiranpreet Kaur (University of Birmingham) – “I shall not be consumed: A comparative study of Cannibalism in British and African authored travel narratives about Central Africa”

Panel XVI – *Brazilian Antropofagia Here & There*

Room: WTo.04 & Chair: Giulia Champion

- Nelson Shuchmacher Endebo (Stanford University) – “The Ethnographic Effect; or, Some Thoughts on Antropofagia, its Past and Future”
- Ana Abril (University of Utrecht) – “The Body of the Anthropophagic Subject as an Operative Tool to Disturb Normative Spaces”
- Leonello Bazzuro (University of Warwick) – “Augusto de Campos and Juan Luis Martínez: Anthropophagic Translation and Radical Appropriation”
- Ananda Lima (Rutgers University, Newark) – “Americanizada: Carmen Miranda Anthropophagy on YouTube”

Panel XVII – *Women’s “Devouring” Bodies & Reproductive Anxieties*

Room: WTo.06 & Chair: Roxanne Douglas

- Genevieve Smart (University of Warwick) – “You Are What You Eat: Cannibalistic Incorporative Identification in Freudian Accounts of Weaning and Mourning”
- Eleri Anona Watson (University of Oxford) – ““Gross insucking vulva, sly ruthless greedy flesh’: The Cannibalistic fag hags of Christopher Isherwood’s *A Single Man*”
- Leah Henderson (Griffith University) – “Cannibalism and Werewolves: An Eco-Feminist Analysis of Justine Larbalestier’s *Liar*”
- Ursula de Leeuw (Monash University) – ““A kiss is the beginning of cannibalism”: Julia Ducournau’s *Raw* as Batailleian Horror”

18:15-18:25 Closing Remarks in Westwood Lecture Theatre

18:25 Wine Reception

Panel 1 – *Cannibal Societies & “Monstrous” Bodies*

Room: WT0.01 & Chair: Nora Castle

“‘It’s man devouring man, my dear, and who are we to deny it in here?’: Cannibalism and Commodification in Sweeney Todd Narratives”

Manon Lebrande

Studying the original text of *The String of Pearls: A Romance* (1846-47, often attributed to Thomas Peckett Prest or James Malcolm Rymer) along with the contemporary Sweeney Todd narrative(s) famously told by Stephen Sondheim’s (1979) and Tim Burton’s (2007) versions, this paper delves into the persistence of the intertwining themes of cannibalism and commodification in the original Penny Blood version as well as the musical versions of the tale of Sweeney Todd. As the story is retold through elaborate transposition and adopts different narrative devices of the musical genre, the focus on anthropophagy which runs through the entire plot as a sensationalist thread is sometimes enhanced, sometimes toned down, in a constant to-and-fro between repulsive goriness and cannibalistic puns. This analysis offers a cultural reading based on Marx’s critique of capitalism while drawing on adaptation theory, and explores the theme of anthropophagy as the expression of the cultural anxieties arising from the contexts provided by industrialisation, urbanisation, and the Empire, in order to grasp how the different versions from page to screen appropriate and elaborate upon those themes. Taking the stage as a literal (Mrs Lovett’s meat pies) and a metaphorical (“The history of the world, my sweet, is who gets eaten and who gets to eat”) practice, cannibalism in this Penny Blood as well as in its recent stage and film musical versions sheds light both on the complexity of the Victorians’ relationship to their century and on our own contemporary ethos.

Bio: Manon Labrande is currently a PhD student and university assistant at the University of Vienna. After completing an MA with honours in English literature at the Sorbonne Nouvelle University in Paris by examining the penny-blood character of Varney as a pivotal vampire character, her research now focuses on the different facets of the Penny Blood and the Penny Dreadful, and on redefining their literary significance through the exploration of the concept of circulation in and of this group of works.

“Eating Innocent Flesh: Anthropophagy and Social Monstrosity in the Work of Cormac McCarthy”

Katja Laug

The practice of anthropophagy remains one of the imperative social taboos in most civilisations. In its recent historical treatment in Western cultures, narratives of anthropophagy and cannibalism have largely served the political purpose of othering non-white peoples and justify acts of violence and disempowerment in colonial efforts. The same trope also informs acts of resistance and rebellion against the white colonial forces, evident, for example, in Oswald De Andrade’s ‘Cannibal Manifesto’. Where William Arens’s *The Man-Eating Myth* opened the discussion of the existence of such practices at all, the political nature of the narratives and histories of cannibalistic and anthropophagous practices has informed cultural and racial politics for centuries.

This paper will discuss the politics of anthropophagy as signifier of social monstrosity and demonstration of political power, using Cormac McCarthy’s work as case study. Examining the

physical bodies of McCarthy's monsters alongside their social position and (im)moral politics shows that the anthropophagous monster serves as an agent of mainstream society and politics. Whereas society, in McCarthy, is ordered into a class hierarchy through definitions of beauty, the horrifying body of the social monster embodies society's violent authoritarian and tyrannical practices of marginalisation and discrimination against 'undesirable' demographics. The social monster, this paper argues, is an emanation and embodiment of the inherent injustice of social hierarchies.

Bio: Katja is a PhD candidate at the English and Comparative Literary Studies Department at the University of Warwick, UK. Her research focuses on American author Cormac McCarthy and his treatments of the human body, under the current working title "Cormac McCarthy's Mementoes of the Broken Body: An Aesthetics of Resistance". After her BA at the University of Cologne and University College London, she transferred to the University of Warwick for her MA and returned for her PhD project in 2015. Katja has published and given papers on Cormac McCarthy in several European countries, the USA, and Australia, and was the organiser behind the workshop "And So the Judge Returns: Blood Meridian Workshop at the University of Warwick" in November 2015. The workshop was live-streamed at the time and the recordings can be found on her YouTube channel.

“New Teeth”: The Medical and Monstrous in Helen Oyeyemi's *White is for Witching*

Alex Henry

Eating practices which transgress food boundaries provide counter-discourses to dominant cultural narratives of bodily health, consumption and Otherness. Similarly, the literary Gothic transgresses 'realist' frameworks to express alternative states of being and manifestations of colonial fear. The Postcolonial Female Gothic writing of Helen Oyeyemi uses abject female bodies and their associated culturally specific mythologies to critique persisting imperialist ideologies in contemporary British anxieties of 'reverse colonisation'. This paper examines these fears through a reading of the white cannibal in Oyeyemi's 2009 novel *White is for Witching*. I read this text as a Gothic illness narrative which problematizes different cultural treatments of the monstered female body. I am interested in how Oyeyemi's novel identifies and examines the shortcomings in medical and therapeutic language when describing complex eating 'dis-orders', and how these failings contribute to the novel's socio-political commentary through Gothic narrative devices. The medicalised 'disordered' eating of Pica (craving and consumption of non-food items) and Yoruba Abiku mythology are offered by Oyeyemi as competing cultural narratives of illness, hunger and monstrosity. The co-existence of the 'auto-cannibalism' of self-starvation, and monstered cannibalism of the Caribbean soucouyant (vampire) mythology in the text, produces a critique of contemporary British anxieties toward diasporic populations, which characterises white nationalism as a self-consuming, parasitic myth.

Bio: My undergraduate degree was MA (Hons) in English Literature at the University of Dundee. I completed my masters at the University of Glasgow in 2016, studying the *Modernities: Literature, Theory, Culture* MLitt. I am currently a PhD student at the University of Leeds where my research interest is in cross-cultural illness narratives, specifically focussing on the representation of 'unexplained' conditions and global health concerns in the contemporary Gothic.

Panel II – Medieval Cannibals
Room: WT0.02 & Chair: Dr. Marco Nievergelt

“The Medieval Roots of Anthropophagy Stereotypes and Metaphors”
Dr. Angelica Aurora Montanari

In the symbolic representation of the other, anthropophagy acts as a divide between barbarism and civilization, between humanity and bestiality. Cannibalism is therefore a widely exploited theme in the Middle Ages, both in literature and in political debate. On the one hand, the accusations of cannibalism played a fundamental role in the definition of "otherness"; on other hand the anthropophagy was reversed in a positive key, playing an important role in the identity building process of a community.

In the proposed work we will analyse the most common cannibalistic themes in medieval literature, such as "the cannibal king", "the eaten heart", the "family anthropophagy", the "anthropophagous warriors" as well as the recurrent use of metaphors of anthropophagy to describe domination and oppression. We will then link these literary themes with the documented practices in medieval Europe, from nutritional anthropophagy to ritual violence, and the use of the ingestion of human body parts in the therapeutic field. We will subsequently analyse the complex relationship between "res" and "narrata", that is, between practices and imaginary, to trace the archaic roots of cannibalistic stereotypes and metaphors still used today.

Bio: Angelica Aurora Montanari, Department of Cultural Heritage (University of Bologna)
After graduating in Medieval History, in 2011 Angelica obtained a doctorate in Western anthropology through a co-tutorship between the École des Hautes Études en Sciences Sociales in Paris and the University of Bologna. From 2007 to 2011 she participated in the activities of the Groupe d'Anthropologie Historique de l'Occident Médiéval and the Groupe Image of the École des Hautes Études en Sciences Sociales. In 2011 she performed a two-months teaching and research activity at the Universidade Federal Fluminense of Niteroi; from 2013 to 2015 and from 2017 onwards she researched at the Department of Cultural Heritage of the University of Bologna. Her interests focus on the history of the body in the Middle Ages, on rituals of violence, on medieval and renaissance literature. She collaborates in the “Heterotopías coréuticas project” of the University of Rovira i Virigili di Tarragona. She has been researching cannibalism in the Middle Ages for more than a decade, publishing numerous articles and two books on the subject: *Il fiero pasto. Antropofagia medievale* (Bologna, Il Mulino, 2015); *Cannibales. Histoire de l'anthropophagie au Moyen Âge* (Paris, Les Éditions Arkhê, 2018).

“The Satanic Cannibal: Alimentary Imagery in the Middle English *Vision of Tundale*”
Gabrielle Samra

The tri-headed Satan of Dante's fourteenth-century *Inferno*, who, “[i]n each of his three mouths ... crunch[s] a sinner ... keeping three sinners constantly in pain” (*Inf.* XXXIV.55-7), is one of the most well-known examples of infernal cannibalism in the medieval literary imagination.¹

¹ The question of whether or not Satan's consumption of human flesh truly equates to cannibalism is one which has troubled medieval scholars and modern academics alike. As a fallen angel, the Devil is inhuman and thus does not partake of the meat of his own kind; however, for the purposes of this presentation, the argument can be made that the Devil's actions nevertheless consist of a particular form of anthropophagous predation, a notion which will be further elaborated over the course of the paper.

While Dante's demonic depiction may have dominated the cultural sphere, the notion of the infernal cannibal was already present in a variety of earlier medieval visions of the afterlife, notably *The Vision of Tundale*. Texts like *Tundale's* are replete with images of transgressive eating which constitute an inversion and even perversion of the ritual and social significance of eating throughout the period. The satanic herein consists of a mirror to the sacred, according to which the Devil's cannibalism parodies the divinity of the Catholic doctrine of transubstantiation. Moreover, the text's focus on corporeal punishment and anthropophagous predation may further relate to medieval anxieties concerning bodily destruction and incorporation with reference to the Last Judgment. For having acted sinfully in life, these malefactors are condemned to be eternally consumed and thus unable to be returned to their physical shells at the end of days. As the definitive 'monster' of the medieval world, the combination of the satanic with the cannibalistic bespeaks the true horror with which the act of anthropophagy was viewed in the Middle Ages.

Bio: Gabrielle Samra is a research assistant from McGill University whose research interests include the evolution of the literary Satan and the history of cannibalism. Gabrielle has had the privilege of presenting her research at a number of academic conferences, and was recently awarded the SSHRC Joseph-Armand Bombardier CGS Scholarship.

“Enforcing Cannibalism and the Gender Fluid Hero: from the Old English Judith to *Game of Thrones*’ Arya Stark”
Roberta Marangi

‘I don’t get history. If I wanted to know what happened in Europe a long time ago, I’d watch *Game of Thrones*’ – Troy, Community 4x01

This line from the TV series *Community*, while meant ironically, perfectly encapsulates the tension within contemporary Medievalism. With enough elements that are inspired from real events and literary tropes, the success of *Game of Thrones* (and its series of novels *A Song of Ice and Fire*) hangs on the balance between the fantastic and the general expectation of what a Medieval power-struggle would look like. Particular attention has been dedicated to the women inhabiting this fantasy, medievalist world. While many of these women are still trapped in this equation between a quest for accuracy and audience's expectations of 'what was a woman' in the Middle Ages, there still are some characters whose analysis can bring forth new reading possibilities of the Medieval fictional heroine. In particular, violent acts of dismemberment and enforced cannibalism bring characters like Arya Stark and the Anglo-Saxon Judith closer together, towards images of stereotypical masculinity and anti-masculinity at the same time. In the case of Arya, her revenge against the men who had killed her family comes in the form of an imposed anthropophagism that echoes the Atreides' origin story and Ovid's *Metamorphoses* — down to her own capacity of metamorphosis, taking the faces of the men she kills. In the Old English poem *Judith*, the eponymous heroine famously beheads the assailing general Holofernes. One of this narrative's grisly detail is the placement of the severed head in a sack that previously contained food. This actually become a moment of consumption and of symbolic cannibalism, as this sack is actually described as a 'vessel' ('fætelse', l.127). The relationship that these two characters establish with dismemberment and cannibalism ends up highlighting how contemporary queer theories can bridge the distance between Medieval and Medievalist heroines. From both series and novels, Arya Stark's fluid identity and status of assassin can in fact be compared to the Anglo-Saxon portrayal of Judith. Both of them enter a liminal space in which their gender — constructed by performed actions — fluctuates between the feminine, the masculine, and the ambiguous, never fixing on one. The concept of Gender Fluidity becomes particularly apt for the

reading of these heroes, then, shedding new light on the development of the ways violence and gender are understood and conceptualised.

Bio: Roberta Marangi is a PhD student at the University of St Andrews, funded by the Ewan and Christine Brown Scholarship. She completed an MA in English Language and Literature at the University of Geneva in 2018. Her research interests include the dynamics of violence and gender in Medieval literature, with a specific focus on beheading.

Panel III – *Cannibalism: Psychological Interpretations of Negativity and Destruction*

Room: WT0.03 & Chair: Shayan Shaikh

Dr. Julian Boon and Dr. Lynsey Gozna

The nectars of negativity: Conceptualizing human destruction along the pathway to Cannibalistic acts.

The trajectories of individuals engaging in human destruction can be understood within the context of multi-disciplinary and multi-cultural interpretations. From a forensic psychological perspective, the most useful approach is grounded on personality theoretics in the context of benign and malign interests in acts which can be challenging to comprehend. The importance of identifying the conditions through which growth can occur is as much relevant to this consideration as is individuals who develop a taste for the nectars of negativity and how needs of power, control and dominance can be realised. This paper will advance a scientist-practitioner model in relation to the aetiology of both negativity and self-actualization in personality and personal development in humans. It will be argued that only with a full understanding of this model can professionals attempting to interpret, engage and manage people of a cannibalistic condition effectively. Distinct levels of psychological negativity / positivity and their roots and routes will be considered along with an articulation of the model's implications and utility in the context of multiple domains of professional interests. These include infant / child rearing, social work, police investigative strategies, psychological profiling, education, and socio-legal policy. The paper aims to demonstrate how anti-social behaviour, sadism, necrophilia and cannibalism are relatable on a continuum of destruction.

Identifying benign and malign cannibalistic motive: A typology of risk and need.

This paper builds on the foundations of the foregoing model of negativity and destruction in humans with the provision a typology of cannibalistic need. The typology has been developed with consideration of the different origins of cannibalism and the manner through which such acts occur, whether benign or malign in nature. The typology considers these acts within a matrix of complex human need, whether for survival and through necessity, ritualistic / cultural, art or journalism, war / genocide, power / dominance (sexual and non-sexual), sadistic control (sexual, non-sexual and financial), and psychopathically derived motives. It is argued that although the ultimate overt behaviour observed is the consumption of humans and human flesh, the individual or group needs met through such acts differ. The distinctions across groups and between the individuals involved is crucial to identify and interpret motivation and understanding. From historic acts of cannibalism through to the facilitation of it via technologies such as the internet, the malign focus of some of the examples emphasises the continued potential for harm and an incorporation of risk into the considerations of such behaviours. Case illustrations will be presented to emphasise the different forms and the contingent distinctions will incorporate considerations of motivation and understanding to those charged with professional interest.

The vicarious and literal consumption of identity: Interpreting Psychological Cannibalism.

This paper articulates the nature of a wider form of cannibalism which is principally *psychosexual* in nature – but could result in a heightened risk of reputational or physical harm. Moving away from the physical act of cannibalism, it is argued that a certain psychological disposition can result in the quest for the identity of another, that is, someone for whom the perpetrator wishes to become. The underlying aetiology of this psychological and corresponding behavioural presentation will be discussed in its various forms and include illustrations of cases. The challenges occur during the

process and realization of the perceived transition from the rejection of 'own self' and the search, identification and fixation processes in the development of the 'new self'. Cases have incorporated a focus on achieving a pseudo-celebrity, pseudo-intellect and / or pseudo gender and sexual identity changes. It will be argued that – this can be an extremely dangerous condition from a victim / investigative perspective. The pattern is that of adulation of an obsessional nature which in time subsumes the victim's identity, life-style and personal life. The consequences of this insidious process are painful – even lethal.

Bios: Julian Boon is a Registered and Chartered Forensic Psychologist and Honorary Senior Lecturer at the University of Leicester. His specialism is personality theory and research, and its applied potential to psychological profiling and the understanding of human behaviour. His particular interest is the aetiologies of negative and self-actualizing human personality patterns. In that regard he has been advising police forces both in the UK and abroad for more than twenty-five years and provided expert evidence in criminal and family / civil courts.

Lynsey Gozna has worked in the field of applied forensic psychology for over twenty years, variously in a teaching, research and practice capacity across a range of sensitive, secure and community settings. Her interests are focused on suspect and offender risk assessment (community and pre-release) and the interpretation of complex and challenging offender behaviour.

Panel IV – (De)Meatifying the “Other”
Room: WT0.04 & Chair: Theo Aiolfi

“Cannibalism and Anthropocentrism: Meeting the Other as Meat”
Desmond Bellamy

Where do we draw the line between edible and abject? My talk will examine manifestations of human cannibalism: is the concept simply a topos used to demonise the “other”, particularly by colonialists, or does it challenge our most profound cultural and moral assumptions?

Normative gustatory practices vary widely between cultures, but commodification of our proposed prey is standard. To eat a human, that person must first be turned into “meat”. The same applies to the animals we eat – sheep, pigs, cows, chickens and a small handful of other species – they must be commoditised, de-animalised, made unrecognisable as formerly living things – we must obscure what Carol Adams calls the “absent referent”. Cannibalism inserts another step – humans must be animalised before they can be de-animalised. I will discuss different iterations of cannibalism in a selection of fiction and non-fiction texts: survivalism (necessitated by catastrophe or dystopian social collapse), the primitive savage of colonial discourses, the inhuman psychopath and the opportunist. The processing of human prey, turning a human into meat, is shocking because of assumed, largely unexamined concepts of human singularity. My presentation seeks to challenge the humanist, Cartesian belief that humans are ontologically non-animal. Alterity and reification of the “other” are used to objectify both non-humans and, also, those humans who are excluded from subjectivity due to race, creed, politics, gender, sexuality, disability or age. Cannibalism is, at its most basic, about treating humans as objects: meat. It is on the cannibal’s plate that the abyss between human and “animal” is most challenged.

The abjection experienced by witnessing the objectification of humans can unconsciously aid in deconstructing the human/animal binary and de-objectifying the sentient “other”, and thus recognising the damage done to the environment, our fellow creatures and each other by the use of the rhetoric of animality.

Bio: Desmond Bellamy is a PhD candidate in the School of Culture and Communications at Melbourne University. His thesis is entitled “If you’re gonna dine with the cannibals: becoming meat, becoming-animal”. Half of this project is a critical thesis on the subject of cannibalism as a challenge to anthropocentrism, while the other half is a film script about an alternative present where children are tested at puberty and either declared human or recycled into the food chain. The PhD is due for completion in 2019.

Desmond has always been involved in animal rights causes and is a member and part time staffer for PETA (People for the Ethical Treatment of Animals). He also writes a blog about cannibal movies, which can be found at www.thecannibalguy.com.

“Cannibalizing Subjectivity and Violence: Rethinking the Cannibal in order to Theorize an Unthinkability of Sexual Violence”
Ana Abril and Cecilia Cienfuegos

In *Reviving Ophelia* (1994), Mary Pipher presents an idea that we find particularly suggestive for the starting of this proposal, which is: “Young men need to be socialized in such a way that rape is *as unthinkable* to them as cannibalism” (Pipher 1994, 214; emphasis added). From this statement, we

come to wonder what it is that defines this *unthinkability* of cannibalism, and to what extent this epistemic reflection can help to articulate a critical theory on sexual violence. First, we address sexual violence as a “scripted performance” (Marcus 1992, 391) that not just *expresses* but *produces* the gendered scheme of violence and domination. The grammar of sexual violence forces the victim into the realm of the objectified Other. The *intelligibility* of this form of violence, hence, remains dependent on its inclusion in the order of subject/object relation imposed by gender and sexual domination. Cannibalism, on the other hand, refers to the act of eating “your own kind”, which entails a radical re-conceptualization of the violent act: “the victim” is not an inferior object, but recognized as a different but equal subject. To theorize this interpretation of subjectivity and alterity, we follow the Brazilian movement of Antropofagia. According to this movement, the action of eating the Other responds to the goal of intensifying the vital power of the Self (Rolnik 1998). Considering these premises, the relation between Self and Other brought by cannibalism will be proposed as a vaccine against the objectification of the feminized Other that articulates sexual violence. We will thus follow and contest Pipher at the same time, proposing a critical epistemology of violence where, by the radical redefinition of subjectivity proposed through the figure of the cannibal, the mere grammar of sexual violence becomes unthinkable and unintelligible.

Bios: Ana Abril (Jaén, 1992) is a researcher in gender studies, philosophy and arts. Currently, she is a Master’s student in the Erasmus Mundus Master’s Degree in Women’s and Gender Studies in Europe (GEMMA). Ana’s research focuses on the concept of “cannibal feminism” which critically approaches the figurations of the cannibal and the Brazilian intellectual movement of Antropofagia. In March 2018, she presented the research “Teresinha Soares, Lygia Clark, Priscila Rezende. *Cannibal feminism* as dissident practice against the spectacularization of censorship”, together with Cristina Morales Saro, in the Brazil Week at Harvard University. Ana’s research areas are critical studies, decolonial, queer and feminist theory. Currently, she lives in Utrecht and collaborates in Brazilian art publications, such as Revista seLecT.

Cecilia Cienfuegos (Madrid, 1989) is an interdisciplinary researcher in gender studies, philosophy and literature. She is now finishing the Research Master in Gender Studies in Utrecht University, for which she received the La Caixa scholarship for postgraduate studies (2016-2018). Between 2013 and 2015 she was awarded with a researching grant by Carlos III University (Madrid) to study a master in Cultural Theory and Criticism of Culture in this university. She has been awarded with the *Elisa Pérez Vera Prize*, 2014, by the Center for Gender Studies of the Spanish National University of Distance Education (UNED), for the research “Dialogues of Justice. Recognition, gender and precariousness in contemporary debates on justice”, as well as with the *V Prize for Research in Gender Studies Ciudad de la Cerámica*, 2016, for the work “Subjects of Violence. A critical approach to sexual violence as a gendered discourse”.

She is currently working on her master thesis, which is focused on the development of a critical epistemology of sexual violence combining critical race theory, affect theory, and poststructuralist theories of power and the body.

“Living in Fear of Being Cannibalised: People with Albinism in Sub Saharan Africa”

Tafadzwa Rugoho

Cannibalism is a criminal offense in African countries. It is further treated as a taboo and monstrous act. Sub-Sahara has witnessed fascinating narrates of people with albinism being cannibalised. The killings of people with albinism has increased over the past years. People with albinism are viewed as belonging to a magical world capable of doing good or evil. They are discriminated by some and valued by others. If it was good, they were ritually raped and killed. Their body parts are believed to

be used in some magic or medicine. Sexual intercourse was believed to treat high blood pressure, diabetes, HIV/AIDS and cancer of the rapist. Albinos are closely linked to marine (maimed) spirits hence capable of bringing luck and riches. Fishermen believes that they will catch a lot of fish if they use flesh or skins people with albinism. The danger of being cannibalised does not only lie within the community but family also. Family members have been at the forefront of killing their members with albinism. Parents have been seen sacrificing and cannibalising their children with albinism. People with albinism are not only at danger of being cannibalised when they are still alive. Graves of people with albinism have been dug and their remains exhumed in the wee hours by strangers. This phenomenon had let other communities to seal graves of albinos with concrete. Tight security has to be provided at some graves of people with albinism. Academics have shown little interest to understand this phenomenon.

Bio: Tafadzwa Rugoho is a PhD Sociology candidate at Kwa Zulu Natal and a lecturer at Great Zimbabwe University in the Department of Development Studies. Tafadzwa holds an MSc Development, MSc Strategic Management and a BSc Sociology. He has authored a variety of book chapters and journal papers on disability issues as well as presenting papers at research conferences in this area over the past five years. Tafadzwa is coediting two books titled *Disability and Media – African perspectives* with Mike Kent and Philippa Mutswanga and *Marriage, Sexual Rights for People with Disabilities in Africa* with Christiane Peta and Gilliet Chigunwe. Both books will be published by Routledge 2019. He has worked for a variety of disability organisations for more than 15 years. Tafadzwa is disabled and he is a disability activist.

Email: zvirevo12@gmail.com

Panel V – *Survival Cannibalism, Conflict & Future Crises*

Room: WT0.01 & Chair: Julian Schmid

““Monkey Meat” and Metaphor in Shohei Ooka’s *Fires on the Plain*”

Hugh Davis

Shohei Ooka’s 1951 novel *Nobi* (in English translation *Fires on the Plain*) depicts the collapse of the Japanese army in the Philippines at the end of World War II. Loosely autobiographical—Ooka was drafted towards the end of the war and sent to the Philippines just before the American invasion, during which he was captured and sent to a POW camp—the novel follows a soldier named Private Tamura as he is separated from his unit and hides in the jungle for weeks during the chaotic Japanese retreat, eventually taking up with two other displaced soldiers who have learned to survive by eating “monkey meat.” *Fires on the Plain* operates on multiple levels, serving simultaneously as a critique of Japanese leadership, an attempt to come to terms with the horrors of war, from the perspectives of both victim and perpetrator, and as a psychological portrait of a man driven to desperation by starvation.

Central to Ooka’s analysis is cannibalism, particularly in the way the act destabilizes the categories through which individuals and societies define themselves through opposition to what they characterize as uncivilized and inhuman. Tamura sees evidence of cannibalism throughout the novel but remains in deep denial about his participation in it, even after he has developed a taste for “monkey meat.” Through his unreliable narrator, whose perceptions are at every turn lucid and obscure, Ooka is able to explore the dissolution of stable binaries such as the difference between human beings and animals, the Bergsonian distinction between man as subject and man as object, and the contrast between Eastern and West religious traditions and their reconciliation of the many and the one.

Bio: Hugh Davis is Associate Professor of English and Chair of Humanities at Piedmont College in Demorest, Georgia. He is the author of *The Making of James Agee* (2008) and editor of *The Works of James Agee, Volume 3: Let Us Now Praise Famous Men* (2015).

““Ethical” Foodways: Justifying Cannibalism in Contemporary Speculative Fiction”

Nora Castle

“Everything in this room is eatable. Even I’m eatable. But that is called cannibalism, my dear children, and is in fact frowned upon in most societies.” – *Charlie and the Chocolate Factory* (2005)

As Kirsten Guest explains in the introduction to *Eating Their Words*, cannibalism has often been used as a limiting factor in colonial discourse, providing a method of delineating the civilized “us” from the savage “them,” as well as an excuse for devastating native or marginalized populations. The practice of anthropophagy meant savagery, which in turn meant being closer to the animal than to the human. But what happens in a world where there are no non-human animals? How do we define the self? And, perhaps more pressingly, what do we eat?

Don LePan’s *Animals* and Joseph D’Lacey’s *MEAT* are both speculative fiction novels set after great extinctions, and each features a society that goes to great lengths to refashion cannibalism as an “ethical” foodway. In each novel, colonial discourse is flipped; the un-human Other is no longer the cannibal, but rather that which the cannibal eats. *MEAT* creates this Other by elevating a class of people to sacred status, requiring the consumption of their flesh for religious reasons. *Animals* adopts

an ableist agenda, restricting the definition of “human” to exclude the disabled, who become pets or meat.

This paper will examine the sociopolitical and economic framework mobilized in each novel to support a narrative of “ethical” cannibalism. It will interrogate the methods of social control used in these novels, looking specifically at the influence of faith, pop science, and the capitalistic drive in the creation and maintenance of foodways that in contemporary society would likely be considered unethical. It will conclude that, while the Eucharist-ad-absurdum society in *MEAT* is ultimately undermined by its use of faith as a method of social control, the society in *Animals* prevails due to its appeal to “scientific” experts. Finally, it will ask, what do these conclusions about societal control and the manipulation of “ethical” frameworks say about society’s current foodways?

Bio: I received my bachelors in English and in East Asian Languages and Civilizations from the University of Pennsylvania, and my masters in Modernities: Literature, Theory and Culture from the University of Glasgow. As a current PhD student at the University of Warwick, my research is focused on food and the environment in contemporary science fiction novels, with an emphasis on foodways post-climate change.

“Help Yourself: Autophagy as Response to Global Crises”

Dr. Roger Davis

While Maggie Kilgour wonders why, in *From Communion to Cannibalism* (1990), “there were so many cannibals running around in literature” (ix), this paper will take up a similar wonder about the presence of autophages, or self-cannibals, in literature and other sources. If much (but certainly not all) cannibal discourse concerns itself with European colonial history, I will argue that the autophage represents a shift in contemporary Western thinking about monstrosity and appetite, a shift away from the self-other binary of cannibalism to the self-self unity of autophagy. That is, as the figure of the cannibal proliferates when the colonial project explored, looted, and conquered apparently new worlds, the autophage emerges as humanity has mapped the globe, nearly exhausted or polluted natural resources, and precipitated a global environmental crisis. If the alimentary aspect of cannibalism is partly about the exploitation and destruction of the savage other, autophagy is a response to the looming absence of abundant resources, when the human appetite can no longer turn to the other but must turn to the self. This paper will present my year-long sabbatical research on autophagy by examining how the discourses of anthropology, economics, environmentalism, health sciences, literature, and visual and performance arts all draw upon images, language, or examples of self-consumption as a way to address, explicitly or implicitly, the contemporary crises associated with globalization and environmental catastrophe.

Bio: Dr. Roger Davis is the current Head of English at Red Deer College, Canada. His recent publications include an article on cannibalism and Richard Parker in the *University of Toronto Quarterly* (2018) and a forthcoming article on reproduction and female dystopian literature. He is currently working on a book-length project about autophagy. He has co-edited *Hosting the Monster* (2008) and *Re-Visiting Female Evil* (2017) and co-authored *Essay Writing for Canadian Students*.

Panel VI – *Cannibalism & Renaissance “Others”*

Room: WT0.02 & Chair: Dr. Marco Nievergelt

**“Criminal Conversion and Cannibalistic Contrition in an Early Modern Spanish Broadsheet
Ballad”**

Professor Stacey L. Parker Aronson

The apparently voluntary religious conversion of Christian slaves to Islam is a thread unifying several early modern Spanish broadsheet ballads, all of which share various structural elements. The protagonist is captured and enslaved by Ottoman Muslim Turks. The protagonist then receives an offer to marry and convert to Islam; at some point, the protagonist recognizes the error of his or her ways and seeks redemption. The texts all conclude with miraculous occurrences and divine intervention, as it is imperative that the criminal renegade repent and seek redemption. While the Christian perspective of these romances should provoke sympathy with the plight of Christian captives, instead, it vilifies them because of their conversion to Islam. At the end the renegade is either reintegrated into Christian society or suffers the consequences. In one particular broadsheet ballad from early modern Spain, early modern audiences witness practically every salacious element anathema to Catholic ideology and decent society to be simultaneously entertained and educated by way of a cautionary tale. The female renegade commits crimes that run the gamut from illicit sexual relations, to murder, to robbery, to religious conversion to Islam, to suicide, and to **vivisection and cannibalism**. Although she is a victim of rape committed at knifepoint and of kidnapping and enslavement by Muslim Ottoman Turkish pirates and voluntary conversion to Islam, surprisingly, it is her threatened act of cannibalism of other Christian slaves that finally allows her to achieve reintegration into Christian society.

Bio: Stacey L. Parker Aronson is a Professor of Spanish at the University of Minnesota, Morris. She earned her M.A. in Spanish at the University of Kansas and her Ph.D. in Hispanic and Luso-Brazilian Languages and Literature at the University of Minnesota. At the University of Minnesota, Morris, she teaches all levels of language and literature. She conducts and publishes research on 16th-17th century Spanish Peninsular literature, particularly literature by women; the literary representation of sexual violence; and, while she was on sabbatical recently, the theme of female criminality and deviance in early modern Spanish broadsheet ballads (*pliegos sueltos*). She has published in such journals as *Bulletin de los Comediantes*, *Cervantes*, *Hispanic Journal*, *Letras Femeninas*, *Letras Peninsulares*, *Revista Canadiense de Estudios Hispánicos*, and *Romance Notes*. Her most recent publication is “Women in Warfare: Spanish Christian Soldiers as Rapists in Early Modern Romances,” *Hispanic Studies Review* 2.2 (2017): 86-103.

**““But of her dainty flesh they did deuize/To make a common feast:” Consuming Female Flesh
in Edmund Spenser’s *The Faerie Queene*”**

Heather Bailey

Early modern English anti-clerical discourse constructed Catholics as a poisonous, diseased threat to England. Catholics were accused of encouraging cannibalistic practices through the Eucharist, and they were accused of spreading syphilis so that the Catholic threat was both a cannibalistic and syphilitic one. Syphilis, in particular, as scholars such as Colin Milburn, Peter Lowe, and Ana Foa argue, was used to brand the “other” as a threat since English medical writers of siphilographies located the origin of Syphilis in a foreign population. Edmund Spenser participates in, and responds to, these varied discourses of “othering.” In addition to its various anti-Catholic

motifs, *The Faerie Queene* also includes caricatures of the Irish to support its pro English colonial agenda, as scholars such as Andrew Hadfield and Sheila Cavanagh explore.

This essay argues that Spenser relies on both of these discourses—the anti-cleric which characterizes the papacy as a syphilitic threat, and the anti-Irish, to characterize the threat of Irish Catholicism as a syphilitic and cannibalistic pathogen that will ultimately penetrate and consume the English body politic. In the Amoret and Serena episodes in Book Four and Book Six of *The Faerie Queene*, the Salvage Man and Salvage Nation threaten to rape and then eat two female virgins, Amoret and Serena. I will show how Amoret and Serena's bodies represent the English body politic under attack by syphilitic cannibals. Cannibalism symbolizes the ultimate threat of syphilitic Irish Catholicism; the English "body" will be fragmented and consumed by the encroaching Irish Catholics. Amoret and Serena's bodies, then, are central to the intersection of colonial, medical, and gendered discourse in this episode. Spenser exploits the female body's unique position at the intersection of colonial and medical discourse in order to reaffirm his pro-Protestant and pro-colonial agenda. In this way, Spenser participates in the wider cultural move that constructed foreigners as both a socio-political and medical pathogen. The Salvage Man represents the socio-economic threat of Irish Catholicism through his embodiment of the cannibalistic, epidemiological threat of syphilis.

Bio: I completed my MA in Renaissance Literature 1500-1700 from the University of York and am currently a PhD candidate at Florida State University. My primary area of interest is in the influence of medicine on early modern poetry and drama. I have a publication titled "‘Eating the Flesh That She Herself Hath Bred’: The Female as Cannibal and Corpse Flesh in Early Modern English Drama" in the edited collection, *Of Man Eating Men* forthcoming from Brill Publishers. My dissertation focuses on literary depictions of the female as cannibal and the female body as corpse flesh in early modern poetry and drama

"Constructing Transgression: Cannibalism, Witchcraft and Womanhood in *Lo Stregozzo*"

Laura Scalabrella Spada

A compelling engraving known as *Lo Stregozzo*, (ca. 1520) attributed to Agostino Veneziano, displays the horrific procession of devilish figures and animals to the Sabbath. Perched on a monstrous skeletal creature is an old naked witch, squeezing a baby's head, ready to eat him. Her mouth is open, her tongue sticking out, clarifying beyond any doubt the grim fate of the child. The print includes several other references to cannibalism, such as dead bodies, bones, and human entrails. Even the hellish chariot, at the very centre of the image, is reminiscent of a fanged mouth, ready to snap and devour.

Cannibalism, a key feature of early modern constructions of witchcraft, was perceived as the most repulsive and unnatural act of violence and desecration. This accusation was employed as a powerful socio-political tool, ascribing unruly women a non-human, even demonic identity. However, cannibalism, as Montaigne argues discussing the indigenous people of Brazil, was also conceptualised as part of an infinite circular flow, since ritual ingestion of human bodies could regenerate and renew both power and status of members of the community.

These two contradictory views, I suggest, are reminiscent of both the potential of the female body for reproduction and the ambivalent sentiment (awe and marvel but also fear and resentment) associated to it by male authorities. The connection of witchcraft to cannibalism, I argue, hinged upon this predicament. Inverting established norms of social and biological order – eating babies,

rather than birthing them – produced slippages and disruptions, echoed in *Lo Stregozzo* by the unsteady, swirling motion of the frenzied parade.

In the proposed paper, I wish to analyse the discursive suggestions of this engraving through multiple approaches to cannibalism and its implications. Early modern gender politics and a cultural- historical analysis of the “witch craze” will play major roles. Through the lens of ingestion and incorporation, additionally, I aim to address emerging ideas of bodily integrity and permeability, as well as anxieties related to the rise of human dissection.

Bio: Laura Scalabrella Spada is currently completing her PhD dissertation at University College London in the department of History of Art. Her research revolves around early modern Italian and French prints, with a particular emphasis on the body and its processes, boundaries, and relations. Other research interests include intersections of gender and power in artistic practices, and conjunctions of alchemy, anatomy, and medical knowledge. She has published on natural philosophy, theories of corporeality, and issues of performance and animation in early modern prints.

Panel VII – (Post-)Feminist Cannibals & Friendly Zombies
Room: WT0.04 & Chair: Katja Laug

“‘What’s Cookin’, Good Lookin’?’: The Female Cannibal in the Kitchen”

Louise Flockhart

In this paper I will explore the figure of the female cannibal in contemporary novels and films. This figure emerged in the late 1990s and has become a dominant version of the cannibal in 21st century texts. This is due, I will argue, to the neoliberal, postfeminist media culture in which empowerment is more prevalent a concept than equality, consumption is viewed as a strategy for exercising power, and feminine subjectivities are under tension. By gendering the cannibal as female, these texts explore the fears, anxieties and desires of and about women in the postfeminist era.

I will discuss *301/302* (Park, 1995), *Dumplings* (Chan, 2004), *Meat Grinder* (Moeithaisong, 2009), *We Are What We Are* (Mickle, 2013), and *Season to Taste* (Natalie Young, 2014). These texts foreground the female cannibal as cook and thus explore a variety of positions on feminine domestic subjectivities within neoliberal, postfeminist culture. I will explore how consumption is mobilised as a strategy for power within these texts, particularly focusing on food horror and gothic tropes. This will allow me to discuss the contradictions of postfeminist empowerment and feminine subjectivities, and explore the monstrosity of the home and gender roles that still exist within a post-feminist patriarchy.

Bio: Louise Flockhart graduated from the University of Dundee with an MA (Hons) in English Literature in 2013, and an MLitt in Gender, Culture and Society in 2014. She is currently completing her PhD thesis on Female Cannibals in Contemporary Novels and Films at the University of Stirling. Her research interests include feminist perspectives of postfeminism, food studies and food horror, the Gothic and monster theory.

“Zombies and Feminism; or how *The Santa Clarita Diet* could be a Feminist Manifesto”

Roxanne Douglas

Much critical ink has been spilled over women’s position as a sex-class within the capitalist system; similarly, the zombie has been widely understood as a critical allegory for consumerism and the unsustainability of late capitalism. In this paper, I attempt – as a thought experiment – to read the figure of the zombie as a potentially feminist figure. As Fredrich Engels, and Shulamith Firestone, point out, women’s bodies are consumed by patriarchal culture through sexual and reproductive labour; famously, the ghoulish zombie of Romero movie-lore consumes all that is in its wake, seemingly without agency or conscious thought. In this paper, I take issue with Andrea Ruthven’s (2014) assertion that the presence of zombies in contemporary fiction can be read as post-feminist, where women maintain the patriarchal capitalist system through engagement with violence. Instead, I primarily look at Netflix’s *The Santa Clarita Diet*, among other contemporary texts, as a possible refiguring of the zombie as a vehicle for the feminist imagination. Specifically, the conscious agency of Drew Barrymore’s Sheila and her zombie status facilitates a reclamation of her body, sexuality, and career, (re)positioning the often ‘othered’ monster as a desiring and desirable agent. Moreover, I argue that her conscious (and sometimes conscientious) consumption of human flesh confuses the supposed logic of women’s position as conduits of life and death. Here, I attempt to reimagine the zombie as a figure that can be learnt from in feminist politics: by confusing women’s position in late capitalism and social hierarchies, there is the possibility of cannibalising current systems of meaning (while not wholly advantageously, but at least at the point of disruption of

order). Perhaps as an addition or addendum to Haraway's *Cyborg Manifesto* (1984) I ask: could there be such a thing as a feminist 'zombie manifesto'?

Bio: I am currently PhD candidate with the English and Comparative Literature Department at the University of Warwick. My research project, *Fear and Anger: A Wave of Arab Feminist Writing* focuses on Arab women's writing from the 1980s onward, in translation. My work focuses on the nuances of exchange between wider culture on feminist discourse, such as on spaces and method of protest, gender-based violence, and language and genre.

While my PhD project focuses on Arab women's writings, my research interests vary widely, including feminisms and international feminisms, postcolonial studies, embodiment studies, place and space theory, gender and queer theory, gothic literature, zombie fiction, and monstrosity.

“Pale Ass, Brain-Eating Bitches”: The Evolution of the Cannibalistic Zombie

Maria Quigley

George Romero's seminal film, *Night of the Living Dead* (1968), introduced American audiences to the terrifying figure of the undead zombie, lurching from the grave, driven only by an insatiable desire for human flesh. The zombie horrifies as it blurs the boundary between the human and the non-human. Drawing on tales of the Haitian zombi/zonbi, this uncanny creature is most obviously distinguished as Other by its animalistic drive to consume the living. Often interpreted as a metaphor for capitalism and consumption, the violent cannibalistic drive of the zombie horde has permeated multi-media platforms, including literature, television, film, and video games. The sustained popularity of this modern monster in contemporary culture has spread beyond the screen and page, infecting real world news. A violent attack in Miami in 2012, which culminated in a man eating the face of his victim, led to the media dubbing the perpetrator the "Miami Zombie". The figure of the modern zombie has become synonymous with monstrous cannibalism. However, a recent trend within the genre moves away from the representation of the zombie as a mindless flesh-eating antagonist, instead presenting us with a sympathetic zombie subject. TV shows such as *iZombie* (2015 – present) and *Santa Clarita Diet* (2017 – present) both feature a female zombie lead with a conscience. As these women struggle with their cannibalistic desires, the act of consuming human flesh is presented through a comedic lens, ultimately sanitising the taboo of cannibalism. This paper will analyse the link between monstrosity and cannibalism by examining the origins of the modern cannibalistic zombie, charting its spread through contemporary media, and exploring the recent evolution of the sympathetic zombie protagonist.

Bio: Maria Quigley is a PhD student in International Cultural Studies at NUI Galway. Her research explores the representation of the child in post-apocalyptic fiction, focusing on the aspect of gender. She holds a BA in English Literature and Linguistics from University College Dublin, and an MA in International Contemporary Literatures and Media from NUI Galway. Research interests include contemporary science fiction, horror, and gender and queer studies.

Panel VIII – *Performing Cannibalism, Consuming Media & Digital Anthropophagy*

Room: WT0.06 & Chair: Leonello Bazzuro

“Viennese Actionism between Art and Revolution: Critical *Actions* towards a Cannibalistic Society”

Nicola Viviani

This talk will introduce some aspects of *Viennese Actionism*, an art movement that emerged in Vienna during the sixties. It is renowned for its violent *Actions*, which consisted of live performances through which these artists strongly critiqued uptight Austrian society. The group, basing their performances on psychoanalytic theories, reworked some fundamental themes including cannibalism. In particular, my analysis focuses on the work of Hermann Nitsch, Rudolf Schwarzkogler, Günter Brus, Otto Muehl and Herbert Stumpfl, all of whom used the concept of cannibalism in different ways.

Hermann Nitsch is known for the re-interpretation of ancient liturgies and myths through the dramas played out by his *Orgies Mysteries Theatre*: some elements, such as sacrificing animals, drinking wine and eating bread in place of the body of Christ, recall violent and archaic practices. Rudolf Schwarzkogler realised performances in which he highlighted the relationship between domination and submission, some of which took form of surgeries. Günter Brus is known for controversial performances such as *Körperanalyse (Body Analysis)* and *Zerreissprobe (Tear Test)* in which he cut his skin with a razor and assimilated his excreta. Lastly, Otto Muehl and his long-term colleague Herbert Stumpfl are those who got visually closer to the idea of cannibalism we are used to, and also designed a way to avoid the strict rules and superstructures, establishing an artistic commune (*Aktionsanalytische Organisation, or AA-Kommune*) as a shelter for the artists who wanted to escape such a cannibalistic society.

Thus, through metaphors of cannibalism, this range of *Actions* represented a critical reaction towards an overpowering nation, which the Actionists considered as cannibalistic towards the people and their freedom.

Bio: Nicola Viviani was born in Verona, Italy, in 1985. After graduating in Classical Studies at ‘Scipione Maffei’ High School, he got BA in Cultural Heritage and MA in Art History at the University of Verona. He has researched and published on vanguard art movements such as Viennese Actionism, Fluxus, Lettrisme, Concrete and Visual Poetry, Gorgona, Zaj, Mail Art and Beat Generation. He is a PhD candidate in History of Art at the University of Warwick (UK), with a research project on Francesco Conz, a mysterious art publisher and collector who financed and supported some of the most renowned artists of his epoch.

“The Camera Devoured: Cinematic Cannibalism in Pedro Costa’s *Casa de Lava* (1995)”

Thomas Moran

Casa De Lava by Portuguese director, Pedro Costa, exemplifies the cannibalistic power of the cinematic medium. The film is an adaptation of Jacques Tourneur’s 1943 expressionistic horror classic, *I Walked with a Zombie*, which itself is an adaptation of Charlotte Brontë’s 1847 novel *Jane Eyre*. *Casa* is thus the product of a two-fold cannibalistic gesture: it draws its plot from a film which is already a cannibalistic rewriting of Brontë’s original text. Thus, like Jean Rhys’ 1966 novel, *Wide Sargasso Sea*, *Casa* can be understood as a postcolonial rewriting of *Jane Eyre* drawing on the repressed colonial violence of the original text in order to critique the cannibalistic practises of colonialism more generally. But what makes *Casa* so powerful is its engagement with the way in

which colonialism is encoded in visual regimes including cinema itself. The film is set primarily in the former Portuguese colony of Cape Verde and follows a young nurse named Mariana (Inês de Medeiros) who travels from Lisbon to the Cape with the body of a comatose immigrant worker, Leão (Isaach de Bankolé). Upon arrival she provokes the resentment of many of the villagers because of her identity as a white Portuguese woman who cannot speak Creole and whose attempts to help the sick man are interpreted as patronising and manipulative. Mariana operates as a stand-in for the figure of the filmmaker, torn between a desire to depict the poverty of the community and a fear of exploiting it for visual pleasure. Elaborating on Georges Bataille's theorisation of vision as a 'cannibal delicacy', I will argue that cinema's cannibalistic impulse operates in a complex way in *Casa*. It is both a force to be repressed and a power to be used to reinvent the cinematic medium. *Casa* frustrates straightforward visual consumption. Costa refuses to establish an easily navigable cinematic space or to provide a straightforward narrative drive. Eschewing subjective identification and spatial immersion, *Casa* restarts cinema on new grounds of disidentification and disunity, creating a cannibal cinema that does not consume those it portrays but feasts, instead, on the eyes of those who see it.

Bio: Thomas Moran is currently working towards his PHD at Monash University on the death of film and the aesthetics of digital cinema. He recently completed his Master's thesis at the University of Adelaide on the cinema of Chinese director Jia Zhangke.

““Who Ate Whom?” Cannibalism on Speed: from Digital Anthropophagy into Devouring Anthropocene”

Vanessa Ramos-Velasquez

“**Anthropophagy**”: *anthropos* = “human being” + *phagein* = “to eat”.

Epistemological definitions most disseminated offline and online:

1. Cannibalism, as the eating of human flesh by a human or humans,
2. Self-cannibalism, as the eating of one's own flesh,
3. Eucharist, the ceremonial eating of the body of Jesus as wine and bread.

I argue that these and any other forms of cannibalism – as *potential* and *latent* features of *any* human being – have transmuted into **new forms**:

– **Digital Anthropophagy**: starting with the release of the Internet to the public domain and further propelled by speedier broadband interconnectivity (ca. 2010)

1. All the aforementioned cannibalistic practices if done virtually, for example, with the aid of computers, social media, and other digital devices; or if executed offline but facilitated digitally,
2. A paradigm of input/output (*feeding* and *being fed*) models generated via the internet,
3. A multinatural practice of cultural digestion/consumption involving technological mediation.

– **Anthropocene** (viewed from the Amerindian experience): starting in the 1500/1600s with the European mapping and execution of extractivist activities (Brazilian territory as case study).

1. A grand finale buffet of access and excess to the initial forms of extractivism.
2. A highly material era calcified by the promise of the *immaterial* that never actually materialized, aided by the feverish culmination of human extractivist phenomena that feeds globalization, with the help of aforementioned Digital Anthropophagy.

3. “Age of (Hu)man”. Era when human manipulation of nature at micro and macro scales has resulted in wide-ranging levels of ontological disruption, thus a radical discontinuity in what is understood as “Nature”.

For this thesis, “Anthropophagy”, a unique Brazilian philosophy first described to the world as merely “cannibalism” during the colonization of Abya Yala (into America) serves to go beyond its metaphor to navigate visceral considerations about global cannibalistic forces (dehumanization) and the countering local transformative practices (hyperhumanization). In addition, how artistic Anthropophagic Movements handle the colonial tabu by *rewilding*, *reindigenizing* and *reinvigorating* a depleted world.

Bio: Vanessa Ramos-Velasquez is media artist and transdisciplinary researcher, also with practical experience in the creative industries. Currently a Ph.D. candidate at Bauhaus University Weimar, Germany. She earned her MA in New Media from the University of the Arts Berlin in collaboration with Humboldt University’s Department of Cultural History and Theory and its interdisciplinary laboratory: Cluster of Excellence Image-Knowledge-Gestaltung. Previously earned her BFA as a Fulbright scholar from Brazil to study Visual Communication at the University of Kansas in the United States. There, she established an interdisciplinary track that later became the Department of Expanded Media.

Her artistic practice delves into meta-narratives, intersecting structuralist image-making processes, design, society and technology. She extends generative videoart into interactive performative installations, where the public is invited to participate in order to co-create an experience.

In 2011 she received the Vilém Flusser Theory Award Distinction at transmediale, a Berlin-based festival drawing out new connections between art, culture, and technology. The award inspired her to further research media philosophy at the Vilém Flusser Archive at University of the Arts – Berlin (UdK).

Now as funded researcher at Bauhaus University Weimar/Bauhaus Research School, she develops her Artistic Research practice through Media Arts, traversing the themes of Anthropophagic strategies in the Anthropocene, Amerindian wisdom, decolonizing knowledge, the artificial division between nature & culture.

Artist Website: www.quietrevolution.me

Panel IX – *Laughing your Teeth Out: Humour & Cannibalism*

Room: WT0.01 & Chair: Théo Aiolfi

“I’d eat my mother, if she was a pork chop’: Carnavalesque Cannibalism in *The String of Pearls*”

Celine Frohn

The first story featuring Sweeney Todd, the murderous barber whose accomplice Mrs Lovett bakes his victims into pies, is the 1846 penny serial called *The String of Pearls* by James Malcolm Rymer. Subsequent adaptations and scholarly criticisms focus on the anthropophagic plot, usually reading it as a Marxist metaphor where the consumption of human flesh symbolizes the consumptions of goods and exploitation of the working class. These interpretations pass over the amalgam of stories and registers that permeate the text, especially the irreverent and humoristic tone. The humour is on the surface of the text, self-consciously parodying its own aims.

This paper will read *The String of Pearls* as a carnivalesque text, which opens up a parodic space that allows cannibalism be read comically. It looks at how anthropophagic consumption encapsulates a reversal of social hierarchies, which at the same time are contained by the domestic and detective plots of in the text, drawing from melodrama and other genres. The carnivalesque cannibalism of Rymer is contrasted with the broader societal cannibalist imagination, including that of Charles Dickens in *Oliver Twist*, where cannibalism is used to convey a clear moral message. The paper aims to uncover how cannibalism is made funny, and more importantly, why: what does it mean to laugh at the idea of eating one’s own mother?

Bio: Celine Frohn is a PhD student in English Literature at the University of Sheffield. She completed her MA in Cultural History at Utrecht University in the Netherlands. She is interested in nineteenth-century popular literature in culture-historical context. Her current research focuses on horror and humour in mid-century penny bloods.

“No Better Prank than a Face in the Pie: Unwitting Cannibalism as Tragic and Comic Punchlines”

Ryan Borochoviz

This paper addresses a trend in recent narrative media, wherein humour is derived from a character unwittingly partaking in cannibalism. We see it in as diverse stories as *Game of Thrones*, adult animated television programs like *South Park* and *Family Guy*, all the way to a comedic subplot concerning a chicken in *The Social Network*. Considering the taboo nature of cannibalism as a gustatory practice, the frequency with which it has been used as a punchline is ironically shocking and (somehow also) unsurprising. This tension rests in the comedy’s tenuous balance between being a lighthearted alternative to tragedy, as well as a genre rooted in the subversion of social mores. However, upon closer scrutiny, specific patterns between examples emerge to shed light on different ways in which the convention is deployed in varying contexts. Among its earliest extant appearances in the Western cultural imagination is the Greek myth of Atreus and Thyestes, dramatized by Seneca. Shakespeare’s reworking of the premise in *Titus Andronicus* represents a distinct shift from tragic to comic temper; despite the play as a whole being decidedly tragic, the climactic banquet is framed as the hero’s triumph, highlighting the cleverness of his deception. Building upon the core elements of comic and tragic theory, I identify two key features of its dramatic construction: set-up (*dramatic irony*) and punchline (*anagnorisis*), both of which are appended in differing measures depending on the circumstances. Whether the punchline is received as comic or tragic relies on the positionality of the *feeder* and *eater* toward the *audience*. My aim is not to provide an exhaustive survey

of instances in which this trope has appeared, but rather to draw from a small (albeit representative) body of examples across eras, media, and genres, to better understand the structural logic at play in its varying appearances.

Bio: Ryan Borochoviz is an MA Candidate in Theatre Theory and Dramaturgy at the University of Ottawa. His primary research interests include autobiographical literature and drama, Russian theatre history, and structuralist narratology. His current MA thesis concerns the autobiographical construction of Tolstoy's playwriting. He is also an emerging playwright and theatrical director, whose works have been produced in numerous Canadian cities, as well as the artistic director of the Toronto-based independent theatre company, Sad Ibsen Theatre.

Panel X – (Re)considering Titus Andronicus's Cannibal Genealogies

Room: WT0.02 & Chair: Sophie Shorland

“‘I’ll play the cook’: *Titus Andronicus* and the cannibalism of revenge”

Romola Nuttall

My paper explores the cannibalism performed in the final act of *Titus Andronicus* (1594) – when Tamora unwittingly consumes her sons, Chiron and Demetrius, perpetrators of sex crimes against Lavinia – and the relationship of this episode to similar moments in Senecan and academic drama. Many studies have explored *Titus* and its vengeful violence through the rape and mutilation of Lavinia, focussing on its hyperbolised reproduction of the Classical story of Philomel’s abduction by Tereus, as narrated in Ovid’s *Metamorphoses*, a source text frequently, and explicitly, referenced by William Shakespeare in *Titus*. Significantly less attention has been paid to the cannibalistic method of Titus’ vengeance for Lavinia and its relationship to dramatic texts which would have been familiar to George Peele, now recognised as co-author of *Titus*. The revenge-cannibalism Titus enforces is, in fact, a replication of the means by which Philomel is avenged by her sister, Progne. Progne, Tereus’ wife, devises a brutal scheme for revenge which involves killing her and Tereus’ son Itys, who is subsequently eaten by his father. *Titus* reproduces another incident of enforced child-cannibalism by a parent in revenge for a sex crime found in Jasper Heywood’s translation of Seneca’s *Thyestes* (1559). The influence of Senecan and academic drama on *Titus* is relatively overlooked, reflecting a general trend in criticism which favours Ovidian-poetic over private, dramatic sources. Through retracing the genealogy of cannibalism in *Titus*, this paper underlines the fundamental importance of Senecan and academic drama to work written by professional dramatists for the commercial stage.

Bio: Romola Nuttall is an Arts Council funded PhD student at King’s College London working on Shakespeare and different forms of patronage. Her thesis, *Courting the Commercial: Shakespeare and Patronage Reconsidered*, explores dramatic patronage in the late-Elizabethan period, when sources of support for Shakespeare’s writing achieved an unprecedented level of diversity. Romola teaches Early Modern Literary Culture at KCL and has also run workshops on *Macbeth* for GSCE students. She co-organised the London Shakespeare Centre and Shakespeare’s Globe inaugural graduate conference in February 2018 and is currently preparing a conference about the early modern Inns of Court for 2019.

“‘Such violent hands’: Political Cannibalism and the Implications of Authorship in the Folio

Text of *Titus Andronicus*”

William David Green

For many, *Titus Andronicus* exemplifies the extreme visual horror which characterises the subgenre of revenge tragedy popular during the English Renaissance. Long recognised as a collaboration of the early 1590s between William Shakespeare and George Peele, the play’s notorious denouement – in which a Gothic queen is tricked into feasting upon her slaughtered sons – has often been interpreted as a pointed satire upon the revenge genre itself. Yet the nature of the play has recently been somewhat complicated by the claim that an additional banquet scene, 3.2, only present in the 1623 Folio text, may be a later addition written by a third dramatist, possibly Thomas Middleton, and incorporated into the play sometime after 1611. This paper will consider the implications of this probability further. Suggesting that the scene was most likely added in early 1616, it will be argued – if Middleton is indeed to be considered the author of the new scene – that it is consequently possible to connect the play as a whole to Middleton’s own theatrical preoccupations of the 1610s, during

which time he made several allusions to the plight of Lady Arbella Stuart, a woman who, by marrying against King James I's will, ended her days imprisoned by her powerful enemy, starving to death in the Tower of London. In doing so, it will be argued that onstage explorations of cannibalism at the time, though clearly designed to shock, can also be observed to have had a strong political dimension. In this case, by simply adding a new scene to the text prior to its final publication, Middleton redirected the focus of *Titus* away from its own generic forebears, and onto the political establishment of the 1610s, where basic processes of consumption had been transformed into the stuff of nightmares by the oppressive monarch.

Bio: William David Green is a doctoral researcher currently studying for his PhD in Shakespeare Studies at the University of Birmingham's Shakespeare Institute in Stratford-upon-Avon. His current research project, generously funded through the Arts and Humanities Research Council's Midlands3Cities Doctoral Training Partnership, focuses on the current debate surrounding the possibility that the Jacobean dramatist Thomas Middleton may have been responsible for revising several of Shakespeare's plays in the years between the original playwright's death in 1616 and the publication of his 'First Folio' in 1623. His primary research interests include: the intersection between English theatre and the major socio-political events of the period 1576-1642; the textual transmission of theatrical scripts during the English Renaissance; and the present-day performance of the drama of Shakespeare and his contemporaries.

Panel XI – *Prehistorical and Classical Anthropophagy*

Room: WT0.03 & Chair: Nick Brown

“Skull Bowls, Brain-Eaters, and Some Other Bits: Cannibalism in Prehistoric and Protohistoric Europe”

Ian Gonzalez Alaña

Archaeological Research, and especially funerary and mortuary archaeology has been evolving these past few decades, focalizing less on “treasure” materials, and more on the human rests themselves. This new focus on research has been able to modernize the research techniques, bringing a new light to the funerary practices and rituals.

This new attention on mortuary rituals are bringing new results particularly on practices that are considered as deviant. One of those practices is cannibalism. Some sites from European Prehistory have been giving new examples that can be considered as cannibalistic practices. One clear example is Gough’s cave, in England, where archaeologists discovered three human skulls made into drinking bowls. New archaeological tools, as traceology, reveal that the ones who made those man-made bowls were extremely skilled. More interesting, they consumed the human parts that were edible. But Prehistory is not the only era that gives us examples of such human-eating practices. Some Greek and Latin authors (Herodotus, *Histories*, book 4, LXV), already wrote about cannibalistic practices in Protohistoric cultures. Archaeology can also bring some light in this debate, with cases such as encephalophagy, in some human remains, for example.

In this work, we will review archaeological remains from some European sites, from Prehistory to Protohistoric Europe, and discuss wherever those practices can be read as pure utility, maybe ritualized cannibalism, or even human sacrifice.

Bio: I am a PhD candidate from Montpellier, I graduated first in “Classes Préparatoires aux Grandes Ecoles”, (Montpellier). Then I completed my formation with a double Bachelor Degree in History and Archaeology, and then a Master Degree in Egyptology. After that first one, I completed a second Master Degree research project on deviant burials in Predynastic Egypt. This work made possible to begin a PhD on this same subject, but focusing on a wider area: the Mediterranean Protohistory.

“Itys’ Burial in Tereus’ Stomach: Poetical Transfiguration of an Act of Cannibalism”

Dr. Alessandra Abbattista and Dr. Giacomo Savani

The myth of Procne, Philomela and Tereus presents one of the most fearful and pitiable acts of cannibalism attested by ancient Greek literary texts. On the basis of the *hypothesis* (P. Oxy 3013) of Sophocles’ fragmentary tragedy *Tereus*, it would seem that Procne, with the collaboration of her sister Philomela, took revenge against her husband Tereus, by killing her own son Itys. After cooking him, Procne served Itys up to Tereus, who ate the monstrous meal without realising it. As a result, Zeus took pity and transformed them into birds: Procne became a nightingale, Philomela a swallow and Tereus a hoopoe.

Because of the fragmentary state of the Sophoclean *Tereus*, it is difficult to assess how the cannibalistic act planned by Procne and committed by Tereus was represented and perceived on the Attic stage. Previous classical scholars (Burnett, 1998; McHardy, 2005; Harrison, 2014) have argued that kin-killing, dismemberment and cannibalism were considered particularly fitting for the festival of Dionysus at which tragic plays were originally performed. Given the Dionysiac context of

tragedies staging intra-familial violence, like the *Tereus*, there remains to interpret the Sophoclean representation and the fifth-century Athenian audience's reaction to the death of Itys.

In this paper, we aim to re-evaluate fragment 581 R of Sophocles' *Tereus* in light of these broader patterns, revealing the poetic subtleties used by the playwright to transfigure the cannibalistic act perpetrated by Tereus at the end of the tragedy. The poetic invention of the double nature of the bird in which Tereus is transformed (hoopoe/hawk) can be read as an extremised form of the ritual mourning over the death of Itys: the consumption of the body becomes the most tragic expression of bereavement within the family.

Bios: **Alessandra Abbattista** wrote her PhD on animal metaphors and the depiction of female avengers in Attic tragedy at the University of Roehampton. Her main research interests are ancient Greek language, literature and drama.

Giacomo Savani holds a PhD in Roman Archaeology at the University of Leicester. His research interests lie in the field of Roman social and cultural history, Greek drama, and the reception of the Greco-Roman culture in Early Modern Europe.

Panel XII – Cannibalism & Fairy Tales
Room: WT0.04 & Chair: Julian Schmid

“The Better to Eat You With: The Anthropophagy Plots of Fairy Tales”

Silvia Storti

It is a widely forgotten detail that Charles Perrault’s *La belle au bois dormant* does not end once the sleeping princess is awakened. Instead, we find that as the sleep plot closes, the anthropophagy plot opens: Sleeping Beauty’s husband hides his “happily ever after” family from his Ogress mother, fearful of her appetite for human flesh. Generally speaking, cannibalism has always been popular in fairy tales— *Hansel and Gretel* and *Snow White*, for example, also feature narrow escapes from older women set on eating the main characters. The monstrosity of cannibalism is akin to overt sexuality in its offending nature, so that what Marina Warner calls ‘the spectre of being devoured’ can be found in *Bluebeard* as well as *Little Red Riding Hood*. Indeed, adaptations have dealt with anthropophagy in many ways, often metaphorical, but always showcasing the potential for subversion that fairy-tale narratives provide. The alignment of sexuality and otherness with cannibalism can be seen in retellings penned by authors such as Angela Carter, Naomi Novik, or Tanith Lee. The monstrous wicked women of fairy tales are endlessly set apart from the protagonists because their attempts at devouring their rivals mark them as distinctly Other. I look at the significance of the anthropophagy plots and what their persistence or disappearance from the story has meant for the reception of the tales and their characters. From Perrault’s Ogress queen mother to the sexually charged women of fairy-tale adaptations, I want to show how the anthropophagy plots of fairy tales have been used to talk about femininity and sexuality, monstrosity and alterity.

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Warner, Marina (2000), *From The Beast To The Blonde: On Fairy Tales And Their Tellers* (London: Vintage).

Bio: Silvia Storti is a doctoral researcher in the School of Arts, Culture, and Communication at Kingston University London. Her research looks at fairy-tale villains as figures of memetic transformation, focusing on what impact cultural changes have had on the perception of the villain and how literary and cinematic retellings have adapted to reflect those changes. Her thesis aims to be a socio-cultural analysis of villainy through the concept of the Other. Currently, she is working on the fairy tales of Bluebeard, Little Red Riding Hood, and Sleeping Beauty, in their various iterations and adaptations.

“Haun-Maun-Khaun: A Postcolonial Study of the Cannibals in Fairytale of the Colonial Bengal”¹

Dr. Rituparna Das

‘*Khoka ghumalo, para juralo, Borgi elo Deshe*’ (as the baby boy sleeps, the locality calms down and Borgi or the Marathi invaders come to the state). This, apparently benign lullaby of Bengal, traces back its

¹ The title has been taken from a chant often attributed to the cannibal demons of the fairytales, while they were preying on humans: ‘*Haun Maun Khaun/ Monishyir Gondho Paun*’ meaning ‘we are hungry and getting smells of human beings’.

history of Maratha invasions during 1750s and therefore has a deeper cultural significance than that of a mere lullaby. Thus the effect of the sociopolitical turmoil of a larger scape has always infiltrated through the day-to-day lives of the common people of India. Sometimes it is reflected in the folk songs of the village girls or in the limericks of the children's prattle and sometimes it is silently seeping into the bedtime stories told to the innocent babies, sleeping unaware of the anxiety and sufferings of the colonial existences encoded in these stories. My paper would argue that the 'Rakkhos' or the cannibal demons of the fairytales of Colonial Bengal is very much of a poignantly encoded figure of resistance to the Raj. 'Rakkhos', is derived from the Sanskrit term 'Raksasa' meaning man-eater demon. In these fairytales, 'Rakkhoses' appear in different beguiling forms (often in a shape of a beautiful queen or as a kind well-wisher) and secretly suck the essential life force of their human counterparts or totally devour them into nonexistence-an act quite reminiscent of that of the British East India company in India. In Indian memory, the Company came as a well-meaning friend to the Indian kings and Zaminders (as the attractive 'Rakkhos' queen often does in these fairytales) and devours their kingdoms and lands.

Although it is not possible to pinpoint exact times when these fairytales were created as they were coming down through generations as oral narratives; the mass revival of these fairytales as compiled and edited volumes occurred during the peak of the British Raj in India. My paper, by analysing the fairytales of *Folk-Tales of Bengal*, the collected edition by Reverend Lal Behari Dey,(1883) *Thakurmar Jhuli* (Grandmother's Bag Of Stories) a collection of Bengali fairytales by Dakshinaranjan Mitra Majumder (1907) and by cross referencing *Bengal Fairy Tales*, an edited volume by F. B. Bradley-Birt (a work by the British diplomat serving in India and it frequently alluded to Mitra Majumder's text) would render a Postcolonial reading to these texts and would show as to how the depictions of the cannibal demons in these fairytales have an emblematic significance akin to the expression of the anti-colonial resistance and the Postcolonial reaction to the contemporary sociocultural scenarios of the colonial India.

Bio: Presently working as an assistant professor (contractual) of English in Techno India University, India, have published couple of articles and papers on different aspects of cultural studies in various national and International journals, also a poet and short story writer, has published short stories and poems in magazines and literary journals. By the side of fulfilling the academic tasks, acting as the secretary of an Indian NGO dedicated to the welfare of under-privileged street children and women of West Bengal, also working as an animal activist and more than 50 strayed animals are sheltered by personal initiative.

Panel XIII – *Cannibalism & Intimacy*
Room: WT0.06 & Chair: Genevieve Smart

“‘We’ve both been his brides’: NBC’s *Hannibal*, Cannibalism and Psychological Violence in Platonic Relationships”

Dr. Shehzad Raj

NBC’s *Hannibal* alters the focus of Thomas Harris’ novels by making the intensity of intimacy between the two leading characters the focal point of the narrative. Dr. Hannibal Lecter’s cannibalism now becomes secondary to his affection for, and psychological abuse of, Special Agent Will Graham. Instead, we see cannibalism become a thematic mechanism for bonding, entrapment, and abuse of a loved one – evoking of the psychoanalytic works of Karl Abraham and Melanie Klein in their studies of attachment, ambivalence and psychic violence.

Creator Brian Fuller addresses the fluidity of sexuality and the transition of a platonic homosocial relationship between seemingly heterosexual characters to a romantic one. However, whether this relationship is overtly sexual is never addressed. This transition may have been influenced by the vocal fanbase, but one must also consider the audience. To the heteronormative and Occidental eye, such intensely intimate platonic relationships seem foreign and fill in an undefined area between the platonic and romantic.

In a series where the camera delights upon violence with surgical clarity, what is unspeakable is not the murderous or cannibal acts performed by either Hannibal or Will. What is unspeakable is the nature of their relationship. The unvoiced nature of this space in the Occident similarly has an unvoiced region of emotional and psychological abuse.

As strain upon his relationship with Will grows, we see Hannibal transfer these emotions and manipulative mechanisms onto his therapist, Dr. Du Maurier, who then occupies this unnamed space, but only for the duration of his separation from Will.

The focus of this paper is to use psychoanalysis to elaborate on the nature of Hannibal and Will’s relationship and the apprehension of intimacy in platonic male relationships – with focus on the cannibalism as projective identification and abuse to sate the abuser’s paranoid-schizoid fear of abandonment, loss and solitude.

Bio: Dr. Shehzad Raj completed his PhD research in the Dept. of Psychosocial and Psychoanalytic Studies at the University of Essex. His area of PhD research focuses on the ambivalence and penetration of boundaries in the worship of Dionysos, analysing the enacting of psychical conflicts in religious ritual and myth, with reference to societal structure.

Additional areas of interest include: Otherness and marginalisation, postcolonial studies, feminism and Queer theory, the Dionysiac, sacramental sacrifice and cannibalism, and the ecstatic experience.

“Eating Your Heart Out: Cannibalism and Intimacy in *Trouble Every Day*”

Betul Kat

In *Trouble Everyday* by Claire Denis, cannibalism is dealt with from different perspectives. Firstly, it is used as an uncanny disease that the protagonist is hopelessly infected with. The protagonist, Shane, takes his newly-wed wife to Paris in search for Dr. Leo whose wife is also infected and has to be locked down for her own safety. The wife, Coré and Shane were infected with cannibalism during

a scientific trip in Guyana and Shane tries his best to protect his innocent wife from his dangerous desire. Until this point the plot looks like yet another vampire story with a little taste of gore however Denis disappoints the audience who has such expectation.

Secondly, on a deeper level, cannibalism is used as an indication of the distress of relating to another person and protecting the intimacy and intensity of the emotions any such intimacy would bring. The film is abundant with scenes of devouring flesh with lust and hopelessness in the search for this intimacy. For example, at one scene Coré kisses the stripes of flesh while eating her victim.

In my paper I hope to examine the ethics of representing cannibalism from these totally different perspectives in one film. Cannibalism is used both as a generic theme and a dramatic allegory for an existential deliberation. I will use the postcolonial theory and refer to her earlier films and her sensibility in terms of representing the other. My second aim is to dwell upon the concept of cannibalism as an extreme quest to relate another person and search for permanent intimacy.

Bio: Betul Kat got her BA in Western Languages and Literatures from Boğaziçi University, Turkey. She is about to get her MA in American Studies from Eberhard Karls University of Tuebingen, Germany. She is particularly interested in queer theory and film studies.

Keynote Address
Westwood Lecture Theatre & Chair: Giulia Champion

**“White Cannibals, Enslaved Africans, and the pitfalls of the
British Colonial System in Jamaica at the time of Abolition”**
Professor Manuel Barcia

The Portuguese schooner *Arrogante* was captured in late November 1837 by the HMS *Snake*, off the coast of Cuba. At the time, the *Arrogante* had more than 330 Africans on board, who had been shipped in the Upper Guinea coast. Once the vessel arrived in Montego Bay, Jamaica, the British authorities apprenticed those who survived. Shortly after landing, however, the *Arrogante*'s sailors were accused of slaughtering an African man, cooking his flesh, and forcing the rest of the slaves on board to eat it. Furthermore, they were also accused of cooking and eating themselves the heart and liver of the same man. This article focuses not so much on the actual event, as on the follow up transatlantic process where knowledge was produced and contested, and where relative meanings and predetermined cultural notions associated with Europeans and Africans were probed and queried.

Bio: Manuel Barcia is Professor of Latin American History at the [University of Leeds](#). Barcia is a scholar on the field of Atlantic and Slavery Studies. He has published extensively on the subjects of [slave resistance](#), slave rebellion and on the transfers of [West African](#) warfare knowledge to the Americas, with an emphasis on nineteenth-century Brazil, and Cuba. His most recent book *West African Warfare in Bahia and Cuba: Soldier Slaves in the Atlantic World, 1807-1844* was published as part of the prestigious Oxford University Press' Past & Present book series. He is also an editor of *Atlantic Studies: Global Currents* (Routledge), a journal of Atlantic history and cultural studies. In 2014 he was awarded a [Philip Leverhulme Prize](#) in History, given every year to researchers whose work “has already attracted international recognition and whose future career is exceptionally promising”.

Panel XIV – *Cannibalism & Empire from Renaissance to Modernity*

Room: WT0.01 & Chair: Hugh Davis

“‘Ravenous, bloudye, and Man eating people’: The Cannibalistic Amerindian in the Early English Colonial Imagination”

Dr. Rachel Winchcombe

Images of cannibalistic Amerindians are commonplace in accounts of the early European encounter with the New World and have been well studied by scholars. From Christopher Columbus’s bloodthirsty Caribs to Jean de Léry’s description of the cannibalism of the Tupinamba of Brazil, European representations of man-eating indigenous Americans reflect the shock of discovery and the perceived clash of savagery and civilisation. Early English accounts of Amerindian cannibalism however, given their scarcity in comparison to those seen in Spanish and French travel literature, are less well-known. This paper will address the issue of English portrayals of Amerindian cannibalism, arguing that they were multi-faceted and performed a number of important political and cultural functions. By analysing English descriptions of native cannibalism from sixteenth-century English travel narratives and promotional texts, this paper will highlight how the image of the cannibalistic Amerindian could be used to legitimise English colonialism, justify the abandonment of particular colonial projects, critique the approach of other European colonising nations, and articulate fears that exploration in the Americas could lead to English degeneracy.

Bio: I am a lecturer in early modern history at the University of Manchester. I am a cultural historian of early modern England and America and my research interests include European cultural encounters with the New World, the development of English colonialism in America, and the role played by food, diet, and understandings of the body in colonial discourses. My doctoral research focused on early English encounters with the New World in the sixteenth century, analysing how English understandings of the new lands across the Atlantic impacted early English colonial decisions. Developing these interests further, my current research seeks to interrogate the connections between food, diet, and emotional well-being in the early American colonies.

“Devouring His Own Empire: George III as a Cannibal in John Almon’s *The Allies*”

Dr. Henna Karhapää

Graphic satirical prints were a powerful form of propaganda in eighteenth-century Britain. They persuaded their audience with easily recognizable visual tropes that rallied political opinion to a variety of causes. One of the most vocal and prominent political factions of the period were the Wilkites, the ardent followers of the radical politician and proto-populist John Wilkes, who dominated the output of political prints and broadsides from the mid-1760s until the beginning of the American Revolutionary War. This paper considers one such image put forth by a prominent Wilkite, publisher John Almon. Almon was a shameless self-publicist who courted libel charges by publishing scurrilous material in order to achieve profit and notoriety. In February 1780 Almon published *The Allies – Par Nobile Fratrum*, a print like no other preceding it, depicting George III partaking in a cannibalistic ritual with American natives. The print not only portrayed the King in a recognizable manner, but also printed his name, making the publication of the image a gamble for Almon, who had already been prosecuted for libel a decade before in a case that was closely followed by the public. *The Allies* represented a significant shift in the way George III was portrayed in political prints, from a passive observer of his government’s actions to an active participant in the perceived dismantling of his own empire. Moreover, the print was published roughly a year after James Cook

was killed in Hawaii, an incident still fresh in the public's imagination. Subsequent tales of cannibalistic feasts featuring natives in far flung corners of the empire were absorbed with morbid fascination, and Almon's print suggesting the King had "gone native" with his remote subjects further advocated the view that the monarch was abandoning the principles of polite society. Consequently, this paper will examine *The Allies* in the context of Britain's empire building project, perceptions of civility, and diminishing influence of the Wilkite faction that necessitated the print's startling depiction of George III.

Bio: I completed my PhD at the Art History Department of University of Glasgow in 2016. My thesis, *Graphic Satire and the Fall of the First British Empire: Political Prints from the Seven Years' War to the Treaty of Paris, c. 1756-1783*, looks at the evolution of visual language in political prints from emblematic imagery to caricatural depiction in the context of burgeoning British national identity and the nation's rapid imperial expansion. I am also the author of *Eighteenth-Century Ephemera*, a website dedicated to the study of visual and material culture during the long eighteenth century. I currently work in the cultural sector in Finland, as well as a freelance educator and researcher.

**"Misled by their Leaders: Cannibalism, Colonial Anxiety, and the Collapse of Empire in
Theodore Gericault's *The Raft of the Medusa*"
Margaret Freeman**

This paper examines the portrayal of cannibalism in Theodore Gericault's 1819 painting *The Raft of the Medusa*. Although cannibalism featured prominently in the real-life event that inspired the painting, in the subsequent media coverage of the event, and in Gericault's own fascination with the story, the painting *The Raft of the Medusa* effectively erases all signs of the cannibalism and violence perpetrated by the survivors of the shipwrecked *Medusa*. This paper analyzes the sources Gericault drew on in creating the painting – print media, other artworks, interviews with survivors, etc. – as well as Gericault's preparatory studies, and compares them to the final work. This paper argues that Gericault's "white-washing" of the real events that transpired on the raft of the *Medusa* was a conscious choice designed to subvert conventions of history painting, of the cannibal-of-as-villain trope, and of contemporary depictions of people of color. *The Raft of the Medusa* inverts a number of tropes that we are accustomed to seeing in both historical and contemporary works of art and media; that of the "starving Oriental" and of the black man as cannibal aggressor, to name just a few. In doing so, this paper argues that Gericault set out to blur the lines of "imperial binarism" by reversing the conventional means of depicting the colonizer versus the colonized.

Bio: Margaret Freeman is a second-year Master's candidate in the Religious Roots of Europe at the University of Copenhagen. She holds a Bachelor's degree in History of Art from Mills College and a certificate in Middle Eastern Studies from Ludwig Maximilian University of Munich. Her research interests and area of specialty include Orientalism in art and processes of cultural and artistic interaction and exchange between early Islamic dynasties and the West.

**"Cannibal Modernity: Colonizing Cannibalism in Modern China"
Dr. Tiffany Yun-Chu Tsai**

In his "Cannibalism and the Chinese Body Politics," Carlos Rojas presents a model of cross-cultural perception as grounded on an act of "'ingesting' social-cultural 'alterity'." Based on Rojas' analysis, I argue that Chinese modernity is built on a cannibalistic "cross-cultural" perception that views traditional classics as a backward, cannibalistic culture that must be removed and replaced. In constructing Chinese modernity, the modern elite cultural perspective in the 1910s and 1920s seems

to consume (in order to prevent being devoured) the cultural “other” of cannibalistic Chinese tradition. However, it is this cannibalistic process of cultural consumption and incorporation that reveals the cannibalistic nature of Chinese modernity.

Chinese modernization, therefore, is based on colonizing cannibalism (cannibalistic canons) through cannibalization of traditions in the 1910s and 1920s and colonizing its minority cultures in building the PRC. Chinese cannibal modernity simultaneously disputes and incorporates an identification through an act of consuming the non-self in fear of being consumed and in pursuit of modernization. On one hand, a new-born modern culture, impelled by the fear of being consumed by Western colonialist powers and the desire for advancing to a “civilized” culture, consumes and replaces cannibalistic canons of traditional culture, literature, and medicine by viewing them from a colonialist perspective. On the other hand, a dominant culture internally colonizes and consumes minority cultures in the PRC’s nation-building. A modern subject’s identity, therefore, is built on what I call “a consuming identity” that incorporates and rejects colonialism and cannibalism. However, in reproducing this consumption of the “uncivilized” non-self, as a result of the fear of being politically and culturally consumed, a modern subject is not able to recognize and confront the colonialist, cannibalistic self, and can therefore break the cycle of colonialism and cannibalism only when a modern subject is no longer one of a “consuming identity.”

Bio: Tiffany Yun-Chu Tsai is an Assistant Professor of Chinese and the Director of the Chinese Program in the Department of Modern Languages, Literatures and Cultures at The Citadel, The Military College of South Carolina. Her research interests include trauma studies, medical anthropology and globalization, and the history of food in China. Her research, “You Are Whom You Eat: Cannibalism in Contemporary Chinese Fiction and Film,” explores how the emergence of subjectivity is represented through the trope of cannibalism.

Panel XV – *Reconsidering Cannibalism in Travel Narratives*
Room: WT0.02 & Chair: Dr. Roger Davis

“Cannibalism through Jesuit Eyes: A Case Study of the “Brazilian Georgics””
Dr. Petra Šoštarić

The 18th century saw the swan song of didactic poetry. The genre flourished in various European languages, including Latin: not spoken as a maternal language for centuries, but still used, among other things, for poetic composition or as a vehicle for promoting new ideas. José Rodrigues de Melo was a Portuguese Jesuit who spent a significant part of his life in Brazil and used Latin to describe this occasionally horrifying experience in a four-book didactic poem *De rusticis Brasiliae rebus* („Brazilian Country Matters“). Primarily focused on agriculture and animal husbandry in this inhospitable land, he mentions several repulsive customs of the natives, including cannibalism. De Melo's description of Brazilian cannibals is neither the earliest nor the most extensive. Hans Staden, a German adventurer, had written a detailed account of his Brazilian captivity (and cannibalism in the Tupinambá tribe that took him) two centuries earlier. Staden's French contemporary Jean de Léry treated similar subjects in his memoir of the French expedition to Brazil in the 1550s. The first account of Brazilian cannibalism written in the Latin language was penned by another contemporary, José de Anchieta, a Jesuit like de Melo, and one of the founders of São Paulo. This paper aims to discuss the use of cannibalism in de Melo's agricultural didactic poem and to compare de Melo's account to those written by Hans Staden, José de Anchieta, and Jean de Léry which he might have used as sources.

Bio: Petra Šoštarić, born in 1983 in Brežice, Slovenia, received her doctoral degree at the University of Zagreb in 2015. Her thesis *Types of Homeric formulae in the Latin translation of the Iliad by Rajmund Kunić* discussed two 18th century translations of Homer into Latin by Jesuit poets. She was awarded a scholarship by the Austrian Academy of Sciences to spend the summer months of 2017 at the University of Innsbruck where she studied Neo-Latin didactic poetry written by Brazil-based Jesuits 18th century, namely the so-called “Brazilian Georgics.”

She is a member of following learned societies: Renaissance Society of America, Croatian Classicist Association, and Association internationale des études homériques. She is fluent in English, Modern Greek and Spanish.

“Civilised and Heroic Cannibalism in Popular Balladry”
Duncan Frost

Ballads have received little attention as documents for the history of ideas but are revealing when studying popular mentality. After the sixteenth century, ballads were created for a mass audience, many of whom were poor or illiterate, and who had little impact on the historical record. The need for mass appeal meant that popular taste influenced the presentation of different themes including cannibalism and, unlike more traditional single-authored sources, ballads provide a unique voice of a collective mentality. As ballads were significant sources of information and instruction for their audience, they illuminate contemporary perceptions of cannibalism. In eighteenth- to nineteenth-century ballads, cannibalism is often given a civilised ritual, or functions as a heroic, altruistic act. Ballads even taught their audience that, in certain circumstances, cannibalism was to be encouraged. This contrasts to the many sources attesting to cannibalism as a device for demarcating an uncivilised ‘other’ against which to form a civilised identity.

Ballads recounting survival cannibalism at sea emphasise the horrors endured: starving sailors driven by desperation to cannibalism. However, these ballads also reinforced the ritual around survival cannibalism, and made the breaking of the anthropophagic taboo morally acceptable. The custom of drawing lots to select the victim, prevalent in descriptions of shipwreck cannibalism, placed the act of cannibalism within a democratic, equitable ritual. These descriptions entered popular mentality and, through vicariously experiencing the events, sailors learnt the ritual which preceded anthropophagy.

In fictitious ballad narratives, cannibalism is presented as a test of virtue as one person offers their body as sustenance to preserve a starving friend. Thus, cannibalism is not a horrific departure from civilised attitudes, but a heroic self-sacrifice. This varies from the use of cannibalism in other sources to mark a sharp dichotomy between civilised and uncivilised behaviour.

Bio: I am a PhD student at the University of Kent, where I have been since 2013 (having completed my Undergraduate and Masters degrees there) and my main area of research is on intercultural encounters between Europe and the outside world. My Masters dissertation examined the misrepresentations, manipulations and misunderstandings of the early Jesuit mission to China, and for my PhD thesis, I am researching the representations of the outside world in popular culture and how this allows historians to understand popular mentality.

“‘Savages are but Shadows of Ourselves’: Central African Cannibals in Herbert Ward’s Travel Narratives (1880s - 1910)”
Prof. Sophie Dulucq

This paper aims to focus on the surprising representations of African cannibals in Herbert Ward’s book *A Voice from the Congo*, published in New York in 1910. At a time when stereotypes were everywhere in travel literature, in popular press, and even in the early writings of anthropologists, Ward’s publication is an exciting travel story written by a singular man and provides original accounts of encounters with Congolese “cannibals” in the 1880s.

The man would certainly deserve to be researched in depth. To my knowledge there are only a few scattered articles about him by art historians, and a hagiographical biography written by his wife in 1927. Ward, a British explorer who lately became a writer and a successful artist, travelled around the world from the age of fifteen and visited New Zealand, Australia, Borneo, and Central Africa. He was engaged as an officer in the Stanley Expedition of 1884-1889 to rescue Emin Pacha. In the spring of 1886, he was appointed commander of Bangala in the Independent State of Congo.

During his peregrinations in the Congo basin, he wrote numerous notes, took photographs and drew sketches of the “indigenous types” he met. What is clearly original in his writings is the empathy he develops toward Congolese populations, including those reputed to be anthropophagous: “They are naturally cruel, steal each other, slaughter each other and eat the bodies of their fellow human beings, but we must not forget that in committing such acts, they have no conscience of hurting. A Congo savage rarely does what he instinctively feels is wrong.” (p. 203).

Through Ward’s example, my oral presentation aims to show that since the end of the nineteenth century, and even in the context of European imperialism, there have been nuanced representations of “cannibals”, very far from the commonspread images of white men boiling in gigantic pots or of savages roasting arms and legs on open fires.

Bio: Professor at the University of Toulouse – Jean Jaurès since 2007, Sophie Dulucq has conducted research on the history of colonial Africa in the nineteenth and twentieth centuries (urban history, history of tourism and colonial historiography). In recent years, her interest focused on the issue of justice in the French colonies through the lens of the repression of ‘cannibalism’. She was director of Toulouse University Press (Presses universitaires du Midi) from 2008 to 2011 and deputy director of FRAMESPA, a research laboratory of social sciences, from 2013 to 2018.

“I shall not be consumed: A comparative study of Cannibalism in British and African authored travel narratives about Central Africa”

Kiranpreet Kaur

While studying colonial and postcolonial travel discourses, travel writing scholarship has established that the moral and cultural assessments drawn by travellers of their witnessed cultures are related to the traveller’s cultural and political ideologies (Agane). It has been also established that the repetition of these assessments allowed certain stereotypes, such as cannibalism, to appear as a recurring theme in the travel literature, particularly in certain regions such as Central Africa, and such stereotypes have become embedded in the identity of that culture for the entire world outside Africa (Estok).

However, this study is fundamentally one-sided due to the scarce availability of African authored travel narratives about Central Africa, and the apparent silence of contemporary African travellers on this issue. Therefore, the fear of being consumed (both literal and metaphorical) in British travel narratives have been widely studied but it still needs dedicated study from African viewpoints.

The paper proposes to respond to this imbalance by comparatively studying two contemporary female travellers: Maskarm Hailey and Ffyona Campbell. Campbell, a British travel writer, took the journey to the interior of Africa on foot; whereas, Hailey an Ethiopian backpacker, travelled fifteen African countries on public transport. Campbell’s journey confirms the stereotypes about Africa including cannibalism, whereas Hailey’s journey, despite being encouraged by Campbell’s work, breaks many major stereotypes of race and gender. This paper explores how Hailey responds to the fears of Campbell while travelling. What does fear of being consumed means to both? How are their objects of this fear different? This will be a detailed comparative study of the representations and treatment of the theme of cannibalism in the works of both writers.

Bio: Kiranpreet Kaur is a Ph.D student at Department of African Studies and Anthropology at the University of Birmingham. She is working on both British and African authored African Travel Writings under the supervision of Dr. Rebecca Jones and Dr. Kate Skinner from the Department of African Studies and Anthropology and Dr. Asha Rogers from Department of English. Her work focuses on African identity construction in colonial and postcolonial Anglophone and francophone African Travel narratives. She holds an M.Phil degree in English from the Guru Nanak Dev University, Amritsar, India.

Panel XVI – *Brazilian Antropofagia Here & There*
Room: WT0.04 & Chair: Giulia Champion

“The Ethnographic Effect; or, Some Thoughts on Antropofagia, its Past and Future”
Nelson Shuchmacher Endebo

The modernist program known as *Antropofagia* occupies an eminent place in 20th century Brazilian cultural history. In the work of Oswald the Andrade, the movement’s leading figure, the image of the anthropophagus has signified, among other things, an ideal of cultural renewal by judicious appropriation, of founding identity through various strategies of masticating difference. Historically, and understandably so, inspiration for this image has come more from early modern fantasies of incorporation than from thorough ethnographical data. *Antropofagia* has characterized itself as a reaction against a project of nation-building inspired in 19th century ideologies of linear development, while remaining altogether committed to an ideal of progressive socio-cultural improvement. In this paper I suggest that this ambivalence is rooted in an ambivalence present in modernism at large: while the new disciplines in the human and natural sciences, such as archaeology, geology, and ethnology, inspired a fixation on primitivism and archaism in the arts, a stalwart revision of chronologies and a reassessment of temporality, they were also born within imperial enterprises that adhered to the “forward-march” chronotope. However, the development of ethnographical theory and methodology over the last century, as seen in the work of authors such as Viveiros de Castro, Vilaça, Sahlin and Sanday, has enriched and altered our understanding of the function and meaning of anthropophagical practices in various human societies worldwide. The ethnographic effect, I suggest, finally allows for a first reassessment of *Antropofagia*’s meaning and history under the light of a different chronotope, one that belongs more properly to the world of actual anthropophagi.

Bio: I started my Ph.D. in the Department of Comparative Literature at Stanford University in 2017. Broadly speaking, I study the concept of relation, which lies at the core of my discipline; and metaphors and the role they play in the formation and reception of concepts.

My primary areas of research are the *literary* history of natural philosophy in the European Middle Ages and early modern period, especially astronomy and mechanics; and the contribution of the New World, especially of Brazil, to the history of ideas... or, better said, I am interested in what the history of ideas looks like seen through the eyes of that which has no *proper place* in it. Methodologically, my work draws inspiration from conceptual history, critical semantics, contemporary anthropology and second-order cybernetics.

“The Body of the Anthropophagic Subject as an Operative Tool to Disturb Normative Spaces”
Ana Abril

In “Anthropophagic Subjectivity” (1998), Suely Rolnik starts from the metaphorization of the cannibalistic practices that is made by Brazilian intellectual movement of Antropofagia to theorize about what she calls antropophagic subjectivity. The anthropophagic subjectivity is intended to provide a radical way in which individuals can develop their subjectivity and also relate with Other(s) in the contemporary world. The body being in a certain state is fundamental in the activation of this kind of subjectivity. This state consists in a predisposition and openness to behave, move or act in an inventive and changing way without worrying about judgments. The body of the anthropophagic subject has the capacity of “becoming Other” and guides its actions by a collective interest of freedom, without following any kind of normative rule.

The theorization of anthropophagic subjectivity is used in this paper as an operative concept that can be put into practice in order to disturb normative spaces. In her article “Phenomenology of Whiteness” (2007), Sara Ahmed rejects an operative solution to fight the normalized whiteness of the world. The reason is that the question of “what can white people do?” return to the center, prioritizing the place of the white subject and their agency (Ahmed 2007, 164). While Ahmed refers to the importance of staying in the critique, I want to reflect on the ways in which the disturbance of institutional spaces by non-normative bodies can also be important. I believe the insights of the anthropophagic subjectivity related with the body can bring relevant ways of reappropriating the discomfort and the “third-person consciousness” (Fanon in Ahmed 2007, 152) that a non-normative body experiences in a normative space. The potentialities of disturbing do not have to be turning points in the macro-political functioning of the world, but they can be valuable for the development of the subjectivity and the empowerment of the marginalized Other(s). Moreover, this empowerment is an important weapon in the current neoliberal capitalist world for individual and collective change.

Bio: Ana Abril (Jaén, 1992) is a researcher in gender studies, philosophy and arts. Currently, she is a Master’s student in the Erasmus Mundus Master’s Degree in Women’s and Gender Studies in Europe (GEMMA). Ana’s research focuses on the concept of “cannibal feminism” which critically approaches the figurations of the cannibal and the Brazilian intellectual movement of Antropofagia. In March 2018, she presented the research “Teresinha Soares, Lygia Clark, Priscila Rezende. *Cannibal feminism* as dissident practice against the spectacularization of censorship”, together with Cristina Morales Saro, in the Brazil Week at Harvard University. Ana’s research areas are critical studies, decolonial, queer and feminist theory. Currently, she lives in Utrecht and collaborates in Brazilian art publications, such as Revista seLecT.

“Augusto de Campos and Juan Luis Martínez: Anthropophagic Translation and Radical Appropriation” Leonello Bazzuro

In *Verso, Reverso, Controverso* (1978) and *Poesia de Recusa* (2006) Augusto de Campos develops a singular anthropophagic conception of literary translation that extends Oswald de Andrade’s Anthropophagic Law: “I only want what is not mine”. Provided by a creative and critical idea of translation, de Campos “swallows” and “digests” the pieces of European and North American Modernism (E. Pound, S. Mallarmé, E. Dickinson, G. Stein, among others) that are useful for his own political-aesthetical purposes, such as the construction of a national identity. Nonetheless, de Andrade and de Campos’s anthropophagic philosophy is far from being restricted to Brazil: it expands through all Latin American literature - as Silviano Santiago asserts (1978). In this sense, I propose a comparative reading of de Campos and Juan Luis Martínez (Chile, 1942-1993) with regards to the respective conceptions of de Campos’s Anthropophagic translation and Martínez’s radical appropriation. Martínez bases his work on a subversive exercise of appropriation (composed by de/re contextualization and assemblage of fragments) of European Avant Garde artworks and theories (among them A. Rimbaud, E. Pound, S. Mallarmé, L. Carroll, J. Tardieu, M. Duchamp). In addition to showing a comparison between de Campo’s translation of John Donne with Martínez’s appropriation of John Donne (as visual Sonnets), I will reflect on a highly provocative case: Martínez’s literal translation into Spanish of the French-written work of his European homonym (Juan Luis Martinez, a Swiss Catalan poet). I propose this case as one extreme instance of “anthropophagic translation” in which the original European author literally disappears (there is no attribution of his authorship) under the image of the Latin American author (whose image is self-incorporated to the text). In this sense, a “trans-creative” translation (de Campos) can be found that,

paradoxically, does not experiment in any meaningful way with the verbal language (since it is a literal translation but an inter-medial one) but it achieves an ontological transformation.

Bio: Leonello Bazzuro is a PhD student in Philosophy and Literature at the University of Warwick. He is currently writing his thesis about the philosophical poetics of Juan Luis Martinez, in relation with the aesthetics philosophy of Gilles Deleuze. He did his Masters in Philosophy (2013) at the University of Chile and at the Goethe Universität, where he studied with Dr. Axel Honneth. He has also studied Music Therapy at the University of Chile (2016) and did a BA in Hispanic Literature at the Catholic University of Chile. His areas of research are mainly oriented to 20th Century German & French Philosophy (Deleuze, Foucault, Honneth and Butler); Aesthetics Theory (Fischer-Lichte), Chilean Literature (Martinez, Bolaño); and Music Therapy Theory (Aigen, Lee, Schumacher).

“Americanizada: Carmen Miranda Anthropophagy on YouTube”
Ananda Lima

At the end of her career in the 1950s, Brazilian singer Carmen Miranda had achieved popular success, but her work was often seen as a caricature of little intellectual interest by critics. However, a decade later, the Tropicalist Movement of the late 1960s (Gil and Caetano et al.) adopted her as a cultural icon, rereading her work through the lens of the cultural Antropofagia in the Cannibalist Manifesto of Oswald de Andrade (1928). This talk follows the trajectory of Carmen Miranda’s song “Disseram que eu voltei Americanizada” (They said I came back Americanized) to guide us through manifestations of anthropophagic ideas in three different periods in Brazil. It will analyse a performance of the original song (recorded in 1940), touch on Caetano Veloso’s interpretation in the film “Demiurgo” (1970) and Anitta’s reference to the song in *Rock in Rio Lisbon* (2018), while focusing on a close reading of a version of the song by YouTube Cover Band Ordinarius (2012). We will discuss the cycle of Carmen Miranda’s feeding on North American Pan-Latin-American stereotypes which she in turn digested and fed back to American audiences. We will then examine the intentional celebration and consumption of her work as Brazilian by Caetano and later as the product of an American gaze by Ordinarius.

Bio: Ananda Lima is a Brazilian writer based in the United States. Her work has appeared or is upcoming in *The American Poetry Review*, *Colorado Review*, *Rattle*, *Jubilat*, *Hayden’s Ferry Review*, *The Collagist*, *New South* and elsewhere. She has an MA in Linguistics from UCLA and is pursuing an MFA in fiction from Rutgers University, Newark. She was selected for the AWP Writer to Writer program and has attended workshops at Bread Loaf, Tin House, the Community of Writers and Sewanee, where she currently serves as staff. Ananda has taught language and linguistics at Montclair State University and UCLA and currently teaches undergraduate creative writing at Rutgers-Newark.

Panel XVII – Women’s “Devouring” Bodies & Reproductive Anxieties

Room: WT0.06 & Chair: Roxanne Douglas

“You Are What You Eat: Cannibalistic Incorporative Identification in Freudian Accounts of Weaning and Mourning”

Genevieve Smart

Throughout Freud’s work, the metaphor of cannibalism frequently arises in descriptions of both weaning and mourning. Tracing both the lineage, and the implication, of the cannibalism metaphor in Freud’s work, this paper will ask to what extent these two psychic processes, often considered as distinct, might be seen as parallel, and even aligned.

Specifically focussing on how ‘cannibalistic’ mourning and weaning are portrayed as acts of incorporative identification, this paper will chart the development of the cannibalism metaphor in Freud’s work: from the “devouring affection” of the weaning infant’s womb nostalgia; to the cannibalistic identifications with the father in the Oedipus complex; to the melancholic’s “devouring” of the object they cannot accept they have lost; to the unassimilable “Ding” as the portion of our pre-subjective maternal fusion that we cannot metabolise.

Accordingly, this paper will trace the philosophical and ontological parallels which lie beneath Freud’s descriptions of cannibalistic weaning (the process of subjectification in which we detach from the mother) and mourning (the process in which we detach from a love-object). In weaning from the mother, and in mourning the other, Freud’s use of the cannibalism metaphor repeatedly illuminates the ambiguity of when one ‘species’ ends and another begins. The familiar versus the alien is rendered a fragile opposition. As such, I will be asking of both Freudian weaning and mourning: how, if possible, do we distinguish sameness from alterity, and when, exactly, do self and other, foetus and mother, truly ‘begin’ and ‘end’?

Bio: Genevieve Smart is a recent MA graduate from the University of Warwick, whose PhD, set to be started in 2020, will research the modernist philosophical, psychoanalytic and poetic responses to the nebulous and unknowable experience that is one’s birth. Genevieve has published variously since completing MA, including papers on the protolinguistic semiotics of the natural world, on the Trinitarian dialectics of child development, and (upcoming) on the significance of the Freudian-Lacanian concept of Das Ding for the trauma of birth. Motivated by a personal mission to deconstruct the boundaries of self and other, Genevieve’s research is part of a larger project of developing a poetic-psychoanalytic philosophy which works to critique the atomistic tendencies of our current society.

“Gross insucking vulva, sly ruthless greedy flesh’: The Cannibalistic fag hags of Christopher Isherwood’s *A Single Man*”

Eleri Anona Watson

In his 1964 novel *A Single Man*, Christopher Isherwood’s gay protagonist George visits his terminally ill ‘fag hag’ Doris in hospital. Recalling Doris’ affair with George’s recently deceased partner Jim, George furiously proclaims that Doris is a

[g]ross insucking vulva, sly ruthless greedy flesh [...] gaping wide in shameless demand [...] demanding that George shall step aside, bow down to the female prerogative [...]. I am Doris.

I am Woman. I am Bitch-Mother Nature. The Church and the Law and the State exist to support me. I claim by biological rights. I demand Jim.

Such bitter depictions of cannibalistic femininity are littered throughout Isherwood's novel. Yet, as this paper will contend, from the female 'co-cannibals' of Philip Wylie's bestselling anti-Mom treatise *Generation of Vipers* (1943) to the consuming, breeding females of environmental writings (such as Raymond F. Dasmann's *Destruction of California* (1964)), such imagery is replete in this period.

However, employing insights from queer theory and ecocriticism, this paper will go further. I will argue that *A Single Man*'s cannibalistic women emerge from a specifically queer context, that of the friendship between gay man and straight woman. Echoing Wylie's 'Momism', the cannibalistic women of *A Single Man* are the product of the centrality of women in state-sanctioned post-war proliferation of the nuclear family. The female thus becomes an agent of heteronormativity, threatening to swallow-up George's surrounding environment and repeatedly attempting to vampirically 'convert' gay men through seduction, ingestion or drugging. I will employ theories of queer precarity and psychoanalytic perspectives to assert that their horrific depiction speaks to Isherwood's broader fears and concerns regarding the im/possibility of symmetrical cross-gender, cross-sexuality relationships in this period.

Bio: Eleri Anona Watson is a doctoral student in the Faculty of English at the University of Oxford, supervised by Prof Lloyd Pratt and Ms Jeri Johnson. Her doctoral thesis 'Fag Hags: allies, breeders and idols' explores the role of women's (both straight and queer-identifying) friendships with gay men in twentieth and twenty-first century American literature, film, art and pop culture. Alongside her studies, Eleri lectures as part of the Women's Studies MSt programme and is a tutor in English literature and literary theory at Regent's Park College, the Queen's College and the Faculty of English, University of Oxford. Eleri has previously held a Visiting Fellowship at the University of Southern California. Eleri is currently a Junior Teaching Fellow at the Ashmolean Museum, Oxford, and the co-convener of the Oxford Queer Studies Research Network.

"Cannibalism and Werewolves: An Eco-Feminist Analysis of Justine Larbalestier's *Liar*"
Leah Henderson

This paper will argue that Justine Larbalestier's novel, *Liar* (2009), constructs lycanthropic anthropophagy as a metaphor of the social stigma experienced by a teenaged girl who does not comply with feminine stereotypes. Larbalestier's novel draws comparisons to feminist fictions of female lycanthropy from the latter twentieth century, such as Angela Carter and Tanith Lee which discuss female repression. This literature is considered eco-feminist because these authors posit a deep connection, both spiritually and socio-politically, between womanliness and nature. In light of this comparison, this paper asserts that Larbalestier's novel is a contemporaneous extension of this genre, a demonstration as to how these eco-feminist concerns are still relevant in the present moment. Like these authors, Larbalestier parallels lycanthropic anthropophagy with sexuality and the menstrual cycle, and also with female masculinity.

The main character, Micah, is a misfit teenager suffering from growing pains, simultaneously trying to adapt to her womanly body as well as her werewolf form. Attending a high school with a reputation for being "progressive", Micah's perspective reveals that the school has archaic attitudes about female and male stereotypes, and that she is subject to constant taunts and social persecution for her unfemininity. Larbalestier's emphasis on the schools' modernised methods of teaching, reveal that while there are some great progresses made by contemporary society, the strict rigours of gender stereotypes still presently remain. A setting which sets the tone

for Larbalestier's eco-feminist criticisms, as Micah's natural lycanthropy is juxtaposed with the urbanised setting of high school. While Micah blames this non-conformity on her werewolf form, she not only feels like a social pariah, but a dangerous, human-eating wolf, to which each masculine action becomes a threat to lose control and be found out. Where giving into her anthropophagic hunger would mean her physical exile from school and home, it parallels the social exile Micah experiences for her non-conforming identity.

Bio: Leah Henderson is a PhD candidate at Griffith University in Brisbane, Australia. As an English literature major, her interests include fantasy literature, popular culture, serialisation, comparative studies, gender theory, and adaptation.

“‘A kiss is the beginning of cannibalism’: Julia Ducournau’s *Raw* as Bataillean Horror”

Ursula de Leeuw

This paper will examine Julia Ducournau's cannibalistic, coming-of-age horror film *Raw* (2016) in dialogue with Georges Bataille's theory of transgression. Bataille famously stated “a kiss is the beginning of cannibalism” - a sentiment taken literally by *Raw*'s protagonist Justine as she explores her sexuality, while simultaneously acquiring a taste for human flesh. Bataille defines the world according to two social realms; the profane and the sacred. From these demarcations arise organised economies of taboo and transgression as a means to regulation, productivity, and civil functioning. As a coming-of-age narrative, *Raw* depicts Justine's move through the taboo-making faculties of these economies. This results in an eruptive excess of desire incarnate in the erotic, cannibalistic act. With great force the seal of repression is broken, in turn disrupting the synonymy of Human/Reason through Justine's transgression of the *inhuman* taboo of cannibalism. Furthermore, Justine's exploration of sex and intoxication emerge simultaneously with her cannibalistic urges. This is what Eroticism is to Bataille; the duality of horror and desire, eros and death that makes human sexuality and consciousness unique in its desire to be infinitely undone. While this application of Bataille runs true, I also wish to investigate how *Raw* may update these theories for a contemporary economy of transgression. As consumption and expenditure accelerate and expand, so do the limits of organised transgression. Is a truly unbound, limitless transgression even possible? I argue that in *Raw*, Justine ultimately returns to the organised cycle of transgression and normalisation on which civil functioning so heavily relies.

Bio: Ursula de Leeuw is a Melbourne-based writer currently undertaking her Masters in Art Theory at Monash University. De Leeuw operates at the intersection of art history, philosophy, and literary theory with a focus on speculative futures and the Gothic.

Delegate List

Alessandra Abbattista	University of Roehampton	alessandra.abbattista@hotmail.it
Ana Abril	University of Utrecht	anaavalosabril@gmail.com
Théo Aiolfi	University of Warwick	t.aiolfi@warwick.ac.uk
Stacey Parker Aronson	University of Minnesota Morris	aronsosp@morris.umn.edu
Heather Bailey	Florida State University	hbi4c@my.fsu.edu
Manuel Barcia	University of Leeds	m.barcia@leeds.ac.uk
Leonello Bazzuro	University of Warwick	leobazzuro@gmail.com
Desmond Bellamy	University of Melbourne.	cannibalstudies@gmail.com
Julian Boon	University of Leicester	boo@le.ac.uk
Ryan Borochovit	University of Ottawa	rboro033@uottawa.ca
Nick Brown	University of Warwick	Nicholas.brown@warwick.ac.uk
Nicolas Cambon	Université Jean Jaurès Toulouse	cambonnicolas7@gmail.com
Matteo Carpiello	University of Warwick	M.Carpiello@warwick.ac.uk
Nora Castle	University of Warwick	Nora.Castle@warwick.ac.uk
Giulia Champion	University of Warwick	G.Champion@warwick.ac.uk
Bo Tandrup Christensen	University of Warwick	B.Christensen@warwick.ac.uk
Amelia Chu	Oxford University	amelia.chu@keble.ox.ac.uk
Cecilia Cienfuegos	University of Utrecht	ceciliacienfuegos90@gmail.com
Rosie Clemo	University of Warwick	rosie.clemo@warwick.ac.uk
Lucia Collischonn	University of Warwick	lucia.collischonn@warwick.ac.uk
Rituparna Das	Techno India University	ritu.seasonflower@gmail.com
Hugh Davis	Piedmont College	hdavis@piedmont.edu
Roger Davis	Red Deer College	roger.davis@rdc.ab.ca
Matthew Denny	University of Warwick	M.Denny@warwick.ac.uk
Roxanne Douglas	University of Warwick	r.n.douglas@warwick.ac.uk
Sophie Dulucq	Université de Toulouse	dulucq@univ-tlse2.fr
Cansoy Elmaz	University of Warwick	C.Elmaz@warwick.ac.uk
Amy Fitzgibbon	University of Warwick	A.Fitzgibbon.1@warwick.ac.uk
Louise Flockhart	University of Stirling	l.e.flockhart@stir.ac.uk

Margaret Freeman	University of Copenhagen	maggiehfreeman@gmail.com
Celine Frohn	University of Sheffield	caifrohn1@sheffield.ac.uk
Duncan Frost	University of Kent	dlff3@kent.ac.uk
Samiah Ghounaim	University of Warwick	S.Ghounaim@warwick.ac.uk
Ian Gonzalez Alaña	Université Paul Valéry Montpellier	Gonzalez.ian@gmail.com
William Green	University of Birmingham	WDG374@bham.ac.uk
Amulya Gyawali	University of Warwick	Amul.Gyawali@warwick.ac.uk
Susannah Heffernan	University of Warwick	S.Heffernan-Smith.2@warwick.ac.uk
Leah Henderson	Griffith University	leah.henderson2@griffithuni.edu.au
Alexander Henry	University of Leeds	enabhe@leeds.ac.uk
Sky Herington	University of Warwick	Sky.Herington@warwick.ac.uk
Chloe Highton	University of Warwick	C.Highton@warwick.ac.uk
Esthie Hugo	University of Warwick	Esthie.Hugo@warwick.ac.uk
Henna Karhapää	Independent Scholar	henna.karhapaa@outlook.com
Betul Kat	University of Tübingen	btl.kat@gmail.com
Kiranpreet Kaur	University of Birmingham	kpk629@student.bham.ac.uk
Manon Labrande	University of Vienna	manon.labrande@univie.ac.at
Atchara Langley	University of Warwick	Atchara.Langley@warwick.ac.uk
Katja Laug	University of Warwick	K.Laug@warwick.ac.uk
Ursula de Leeuw	Monash University	ursula.deleeuw@monash.edu
Ananda Lima	Rutgers University	Ananda.lima@gmail.com
Angus Love	University of Warwick	A.Love.1@warwick.ac.uk
Roberta Marangi	University of St Andrews	rm316@st-andrews.ac.uk
Sarah Mayo	University College London	semayo@uga.edu
Angelica Aurora Montanari	Università di Bologna	angelica.montanari2@unibo.it
Thomas Moran	Monash University	moran.francis.thomas@gmail.com
Leiyun Ni	University of Warwick	Leiyun.Ni@warwick.ac.uk
Marco Nievergelt	University of Warwick	m.nievergelt@warwick.ac.uk
Romola Nuttall	King's College London	romola.nuttall@kcl.ac.uk
Caryn Petersen	University of Warwick	Caryn.Petersen@warwick.ac.uk
Harry Pitt Scott	University of Warwick	Harry.Pitt-Scott@warwick.ac.uk

Robert Potter	Warwick Business School	DBA16RP@mail.wbs.ac.uk
Cheryl Powell	University of Warwick	Cheryl.powell@btinternet.com
Maria Quigley	NUI Galway	m.quigley5@nuigalway.ie
Shehzad Raj	University of Essex	shehzad.raj@hotmail.co.uk
Vanessa Ramos-Velasquez	Bauhaus-Universität Weimar	vanessa.maia.ramos-velasquez@uni-weimer.de
Tafadzwa Rugoho	Kwa Zulu Natal and Great Zimbabwe University	zvirevoi2@gmail.com
Gabrielle Samra	McGill University	gabrielle.samra@mail.mcgill.ca
Giacomo Savani	University of Leicester	Giacomo.savani@gmail.com
Laura Scalabrella Spada	University College London	laura.spada.13@ucl.ac.uk
Carla Scarano D'Antonio	University of Reading	scaranocarla62@gmail.com
Madeleine Scherer	University of Warwick	M.M.C.Scherer@warwick.ac.uk
Julian Schmid	University of Warwick	j.schmid@warwick.ac.uk
Shayan Shaikh	University of Warwick	s.shaikh.3@warwick.ac.uk
Jungju Shin	University of Warwick	J.Shin.2@warwick.ac.uk
Sophie Shorland	University of Warwick	s.shorland@warwick.ac.uk
Nelson Shuchmacher Endebo	Stanford University	nse@stanford.edu
Genevieve Smart	University of Warwick	g.smart.1@warwick.ac.uk
Petra Šoštarić	University of Zagreb	petrasostaric2011@gmail.com
Silvia Storti	Kingston University	silvia.storti@kingston.ac.uk
Hannah Straw	University of Warwick	Hannah-Marie.Straw@warwick.ac.uk
Luana Tavano Garcia	University of Warwick	L.Tavano-Garcia@warwick.ac.uk
Alex Thompson	Independent	alex.wf.thompson@gmail.com
Devin Tupper	University of Warwick	devin.tupper@warwick.ac.uk
Wan Yanan	University of Warwick	Y.Wan.1@warwick.ac.uk
Tiffany Yun-Chu Tsai	The Citadel, South Carolina	ytsai@citadel.edu
Nicola Viviani	University of Warwick	Nicola.Viviani@warwick.ac.uk
Eleri Anona Watson	University of Oxford	eleri.watson@queens.ox.ac.uk
Rachel Winchcombe	University of Manchester	rachel.winchcombe@manchester.ac.uk