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Keynote Addresses

Prof. Patrick Lonergan

University of Galway

Ireland



From History to Hope - Crisis and Resilience in Contemporary Irish Writing

An important feature of contemporary Irish writing is its preoccupation with environmental crises such as biodiversity loss, climate change, and energy insecurity. Rather than seeing those threats as a cause of despair, however, many Irish authors have instead sought to promote feelings of resilience and hope in their readers - often by turning to Irish history in order to show how previous generations navigated and survived major environmental catastrophes such as the Great Famine of the 1840s. This paper discusses this feature of Irish writing in an international context, and draws on recent examples from fiction, poetry, and drama.

Prof. Patrick Lonergan is the Professor of Drama and Theatre Studies at the School of English, Media and Creative Arts, University of Galway in Ireland. He is a member of the Royal Irish Academy, an Executive Committee member of the International Federation for Theatre Research, and Chair of the Board of Directors of the Galway International Arts Festival. He has edited or written many books on theatre and Irish literature, including Theatre

and Globalisation: *Irish Drama in the Celtic Tiger Era* (winner of the 2008 Theatre Book Prize), *The Theatre and Films of Martin McDonagh* (Methuen Drama, 2012), *Theatre and Social Media* (2015, revised edition 2024), *Irish Drama and Theatre Since 1950* (Bloomsbury, 2019), and *Theatre Revivals for the Anthropocene* (Cambridge, 2023). His new book, *Druid Theatre: 50 Years*, is published by Lilliput Press. He has lectured widely on Irish writing internationally, including in Princeton, Florence, Florianapolis (Brazil), Wroclaw, and Tokyo. He was the 2019 Burns Visiting Fellow for Irish Studies at Boston College. His research interests focus on Irish literature and drama, theatre histories, theatre ecologies and the Anthropocene, climate change, and Shakespearean performance.

Prof. Khalid Amine

Abdelmalek Essaadi University

Morocco



**Dancing over the Slashes: Double Critique, Interweaving, and the Decolonial Future of
Global Humanities**

Theatres and literary landscapes are never stable; they are always "zones of awkward engagement" that are made when friction happens. In the context of the Global North/Global South divide—terms denoting socio-economic and historical patterns of marginalisation rather than mere geography—the scholar's task is to practice "epistemological disciplinary disobedience" to illuminate the experience of "dwelling in the border." This keynote suggests that Moroccan decolonial thinker Abdelkébir Khatibi's "**Double Critique**" is an important way to decolonise the humanities today. This "pensée-autre" (other thinking) enables a transition from the postcolonial subject's preoccupation with the "Other/West" to an introspective examination of self-colonisation, facilitating a departure from the dogmatism of polarisation and the "Manichaeism" characterizing dominant and peripheral scholarly communities. I use the phrase "dancing over the slashes" to mean the hyphens that connect and disconnect identity, language, and power at the same time. I argue for the retrieval of repressed histories of entanglement to challenge the Eurocentric "Capital History 1" that has long been the silent

referent in world performance histories. The speech looks at the Moroccan *Al-Halqa* as an independent theatricality of the open space and the '*Aita*' tradition as a performative act of resistance to make these theoretical moves more real. Through the work of artists like Amin Nassour, we see how the revival of indigenous traditions is a radical "interweaving" that challenges the "colonial matrix of power". These practices act as an "Insurgent Archive of the Body", fighting against the "Cognitive Empire" by putting orality, collective memory, and the "Magic Circle" of spectators first. The core of this intervention is the reclamation of decolonial "AestheSis"—a process of "delinking" from Eurocentric aesthetics to restore "sensing" as an independent epistemic act. The performance changes passive watching into active "witnessing" (Shahada) by making the body the centre of "sentipensar" (sensing-thinking). In the end, this keynote is meant to encourage strong South-South dialogue by looking at how shared "zones of contact and friction" in the Global South can lead to a truly plural global humanities, where knowledge is created through mutual understanding and the healing of the colonial wound.

Khalid Amine is Senior Professor of Performance Studies, Faculty of Letters and Humanities at Abdelmalek Essaadi University, Tétouan, Morocco. He has been Research Fellow at the International Research Center "Interweaving Performance Cultures" at Freie Universität Berlin, and Member of the Advisory Board (2010-2020). He is the winner of the 2007 Helsinki Prize of the International Federation for Theatre Research (IFTR). He was Friedrich Hölderlin Guest Professor at Goethe-University, Frankfurt/M., Germany (2017/18). Since 2007, he has been Founding President of the International Centre for Performance Studies (ICPS) in Tangier, and convener of its annual international conferences. He was member of IFTR Ex-Com (2011–2018), head of Jury at the Arab Theatre Festival (6th Edition, Sharjah 2014), and Literary Advisor at the Saudi Theatre and Performing Arts Commission (2020/2024). Among his published books are: *Beyond Brecht* (1996), *Moroccan Theatre between East and West* (2000), *Fields of Silence in Moroccan Theatre* (2004), *Dramatic Art*

and the Myth of Origins (2007), *Dancing on the Hyphen: Essays on Arab Theatre* (2019), *Margins of Performance Studies* (2023), *Power/Knowledge in Arab Theatre: Decolonial Revisions* (2025), *Restituting the Destituted: Mignolo and Khatibi* (2026)... Amine is co-author with Distinguished Professor Marvin Carlson of *The Theatres of Morocco, Algeria and Tunisia: Performance Traditions of the Maghreb* (2012). He is also the co-editor of *Performing Transformations* (2012), *The Art of Dialogue: East-West* (2014), *Intermediality, Performance and the Public Sphere* (2014), *Memory and Theatre* (2015), *Across Borders and Thresholds: Performing in Zones of Contact and Friction* (2020). Amine is the editor of *Arab Journal of Performance Studies* [AJPS], the co-editor of the Arabic edition *TDR: The Drama Review* (Arabic), NYU/MIT Press (2022 – Present), and a contributing editor of the international *Journal New Theatre Quarterly* [NTQ] (2021-2023).

Prof. Christina Morin

University of Limerick

Ireland



Reading Irish Gothic in the Colonial Southern Hemisphere

This lecture turns attention to the evidence of readership and marketability of Irish-authored gothic novels published by London's Minerva Press, c. 1790-1820, in the British-controlled southern hemisphere, with a focus on the movements of the works across colonial India and Australia. In particular, it explores the availability of works such as Roche's *The Children of the Abbey*, *The Castle Chapel* (1825), and *Contrast* (1828), Alicia Le Fanu's *Tales of a Tourist* (1823), and Henrietta Rouvière Mosse's *A Bride and No Wife* (1817) to Anglophone readers and audiences in India and Australia using various archival sources that help us to reconstruct the reading communities of the long nineteenth century. In doing so, it argues for Irish Minerva novels' clear, if now overlooked, significance to the Anglophone literary cultures of the colonised southern hemisphere in the long nineteenth century. It concludes with a case study comparative reading of Roche's *Contrast* and the putative 'first' Anglophone Australian novel by Limerick-born Anna Maria Bunn, *The Guardian* (1838).

Christina Morin is Professor in English and Assistant Dean of Research in the Faculty of Arts, Humanities and Social Sciences at the University of Limerick. Her publications include

Irish Gothic: An Edinburgh Companion(2023; co-edited with Jarlath Killeen), *The Gothic Novel in Ireland, c. 1760-1829* (2018), *Traveling Irishness in the Long Nineteenth Century* (2017; co-edited with Marguèrite Corporaal), *Irish Gothics: Genres, Forms, Modes, and Traditions* (2014; co-edited with Niall Gillespie), and *Charles Robert Maturin and the Haunting of Irish Romantic Fiction* (2011). She is the chair of the International Association for the Study of Irish Literatures (IASIL), literature editor of the journal *Eighteenth-Century Ireland*, and founding co-editor of Bloomsbury's Global Perspectives in Irish Literary Studies series.

Cónal Creedon

Novelist, Playwright, and Documentary Film Maker

Ireland



The DNA of Storytelling

Cónal Creedon – In his own entertaining, engaging and erudite way – will explore the origins of storytelling.

Ever since the dawn of history, humans have gathered at their fire-pits to entertain and be entertained. The Art of storytelling is universal and fundamental to every culture across the planet.

Inspired by the lifetime research of evolutionary geneticist Dr. Eske Willerslev – who has spent his career discovering the earliest traces of DNA – Cónal Creedon – attempts to peel back the layers of human consciousness. With special reference to the Irish experience, Cónal places our understanding of mortality and immortality under the microscope in his quest to discover the earliest DNA of storytelling.

Cónal Creedon is an acclaimed Irish novelist, playwright, documentary filmmaker, and spoken-word artist whose work is deeply rooted in the social and cultural life of Cork City. Widely recognised for his vivid portrayal of urban Irish experience, Creedon draws inspiration

from what he calls the “Spaghetti Bowl of Streets” in downtown Cork, where his family has lived for generations. His writing combines literary depth, humour, and social observation, earning both national and international recognition.

In 2024/25, Creedon became the first Irish artist to receive the prestigious Leonardo da Vinci World Award of Arts from the World Cultural Council. He also delivered the 70th Anniversary Beatty Lecture at McGill University in 2024, joining a distinguished list of previous speakers that includes world leaders and Nobel laureates. In 2025, he was honoured with an MA in Literature UCC – National University of Ireland and received both the Princess Grace Irish Library Residency Award and the Ireland Funds Monaco Bursary Award.

Creedon is the author of several celebrated works, including *Begotten Not Made*, *Pancho and Lefty Ride Again*, *Passion Play*, and *Spaghetti Bowl*. His books and plays have received numerous awards in Ireland and the United States, while his works have been translated into several languages and staged internationally, including in China, Europe, and America.

Alongside his literary career, Creedon has produced award-winning radio drama and documentaries broadcast by RTÉ, BBC, and international media organisations. His contribution to Irish arts and culture has established him as one of the most distinctive contemporary voices in Irish literature.

Conference Abstracts

Recalling the Homeland in Mary Pat Kelly's *Galway Bay*

Aamena Zain

Capital University (formerly Helwan University)

(Egypt)

The homeland notion is a cornerstone of diaspora. The attitude towards the homeland is claimed to be idealised by diaspora theorists. Each diaspora has its own unique circumstances, diverse experiences and memories; consequently, each diaspora is different from the other. Diaspora characteristics cannot all apply typically to all diasporas. Although these characteristics create a common umbrella for diasporas, not all of them can fit in as a framework for each diaspora. To understand each diaspora on its own, we should put it within its own historical context. Because there are different contexts of diaspora, there are different attitudes towards the homeland, which is a cornerstone of diaspora theory. This attitude differs based on what this diaspora experienced and witnessed inside their homeland; how their life was before they left it, how and where they lived there, and why they left it. This paper aims to prove that each diaspora is different from the other, and consequently, the attitude towards the homeland is different. In her novel *Galway Bay*, the Irish American writer Mary Pat Kelly reveals this critical attitude.

Keywords: Diaspora, Mary Pat Kelly, Homeland, Galway Bay, Irish American Diaspora

Aamena Zain is a teaching assistant at the English Department, the Faculty of Arts, Capital University. She has an M.A. in Irish literature, where she tackled the myth of nationalism in Roddy Doyle's trilogy entitled the Last Roundup. She is currently working on her Ph.D., continuing her research in Irish literature, particularly on the Irish diaspora in America. This paper is part of her Ph.D. work.

Buried Alive: Aleppo under Siege in Faysal Khartash's *Roundabout of Death* (2021)

Abeer Mohammed Raafat Khalaf

Assiut University

(Egypt)

Following the Arab Spring in 2011, Syria has been ravaged by a civil war dividing the country into two opponents, Assad's regime with Russia's support on one side and different opposition forces on the other side. During warfare, the target of the powerful is not just to kill the enemy but to destroy their sense of presence and attachment to a place. In other words, the goal is to wipe out everything which is known as urbicide, the violence against the city. *Roundabout of Death* (2021), a novel written by Faysal Khartash in 2017 and translated in 2021 by Max Weiss, narrates the journey of Jumaa Abd al- Jaleel, the novel's protagonist, who is forced to face a horrifying series of struggles every single day amid sniper bullets, bombing, and checkpoints. In addition, Khartash depicts the unspeakable mass destruction that has taken place in Aleppo, one of the world's greatest historical cities and a witness to different cultures. Thus, this research paper seeks to achieve two aims: first, it provides an understanding of urbicide, a term coined by the science fiction writer Michael Moorcock in 1963, by tracing the savage attack on Aleppo. Second, the concept of collapse awareness, a term employed in psychological fields, is used to analyse the characters' response to the catastrophic consequences of war. The paper argues that urbicide results in social and psychological repercussions for Syrians since their identity and collective memory have been in danger of erasure. Moreover, the novel's ending, as the title suggests, sends a clear message: we are living in an appalling and atrocious world. For about 13 years, Syrians have been trapped in a vicious cycle facing death every minute.

Keywords: Urbicide, Collapse Awareness, Syrian Civil War, Aleppo, Arab Spring

Abeer Mohammed Raafat Khalaf is an associate professor of English literature in the Department of English at Assiut University. A dedicated alumna of the same institution, she earned her Bachelor of Arts in 2004, followed by her master's degree in 2009 and her Ph.D. in 2013. Her scholarly work focuses on the complexities of English and American literature, contributing to the academic excellence of her department through both research and instruction.

**Breaking the Colonial Chuckle: Decolonisation in Short Story Translation between
English and Arabic
Amal Abdelghani
The British University in Egypt
(Egypt)**

The research aims to operationalise the theoretical framework of decolonial translation theories by providing an empirical and practical approach to short story translation between English and Arabic through translanguaging. Decolonisation challenges traditional Global North Eurocentric translation theories by integrating the voices of marginalised Global South source cultures, multilingualism, and hybridity rather than assimilation into literary translation practice. Such a significant counter-shift from the traditional focus on equivalence, fluency, and domestication in translated texts was originally initiated by the postcolonial tradition. Postcolonial theories hailed literary translations of marginalised colonised nations since the 1990s as a form of political resistance against British domination of power and knowledge through prioritising foreignization rather than domestication as a translation strategy. With the advent of the new millennium, a recent burgeoning decolonial tradition has emerged, extending postcolonial tenets of cultural resistance to broader Global South contexts. Despite its

transformative notions regarding literary translation, decolonial translation studies tend to be largely theoretical and conceptual, lacking sufficient empirical, evidence-based investigation of actual literary texts and practical translation techniques — a critical research gap that the current study aspires to address. The research adopts a qualitative methodology based on the comparative textual analysis of the Arabic translation of Joyce's Irish short story *Araby* against the original text in order to examine translanguaging as an experimental translation strategy. The proposed translation strategy offers a new perspective for addressing cultural and linguistic gaps by making full use of the entire semiotic and linguistic reservoir of both languages and cultures. The transformative power of such a strategy lies in the hybrid third linguistic space it creates, which challenges the traditional translation dichotomies of literal versus free strategies and foreignization versus domestication in literary short story translation. Therefore, the current research explores the potential effectiveness of translanguaging as a practical decolonial strategy, code-stitching the linguistic, cultural, and aesthetic force of *Araby* rather than code-switching it into a non-poetic, plain Arabic target text. Hence, effective interaction between the Global North and the Global South can be truly established by promoting creative artistic expression, cultural authenticity, knowledge sharing, and resistance to dominant language norms in short story translation.

Keywords: Decolonisation, Translanguaging, Irish Short Story Translation

Amal Abdelghani is an Assistant Professor of Linguistics and Translation, currently teaching English for academic purposes at the Faculty of Physiotherapy, The British University in Egypt. She previously worked in the Department of English Language and Literature at the faculty of Arts and Humanities, where she taught translation, interpretation, academic writing, and English for Academic Purposes modules, and supervised undergraduate graduation projects. She has a PhD from the Faculty of Al Alsun, Ain Shams University. Her research

interests include translation quality assessment, literary translation, interdisciplinary translation research, cross-cultural studies, and decolonisation in translation.

Digital Visibility and Cultural Inequality: How Global Platforms Shape Representation of Global South Knowledge in Academic and Media Spaces

Amel Khireddine

M'hamed Bougara University of Boumerdes

(Algeria)

This paper explores how digital platforms participate in the production of cultural inequality by shaping what kinds of Global South knowledge become visible, circulated, and legitimised within global academic and media ecosystems. Moving beyond the assumption that digital spaces simply facilitate global exchange, the present study argues that visibility itself has become a structured form of power that influences how cultural knowledge is recognised or marginalised. Grounded in cultural studies and postcolonial theory, the paper examines the relationship between platform infrastructures and the unequal representation of knowledge produced in Global South contexts. It focuses on how ranking systems, indexing practices, and recommendation logics in digital environments contribute to the selective amplification of certain cultural narratives while rendering others less accessible or peripheral. The study adopts a qualitative comparative design. The corpus includes: (1) academic visibility patterns of Global South scholarship in major indexing platforms (such as citation databases and open-access repositories); (2) digital circulation of cultural and literary content originating from North African and broader Global South contexts across major online platforms; and (3) selected cases of how similar themes are differently represented when produced or mediated in Global North academic or media outlets. The analysis combines critical discourse interpretation with digital cultural analysis, focusing on patterns of framing, prominence, and

accessibility. Rather than treating content as equal in a neutral digital space, the paper investigates the hierarchies embedded in technical infrastructures that govern discoverability and attention. Findings indicate that Global South knowledge is not excluded outright but is often structurally deprioritised through mechanisms of visibility management, including search ranking bias, citation asymmetry, and platform-centred validation systems. This produces a form of cultural asymmetry where recognition depends not only on intellectual production but on alignment with dominant digital infrastructures. The paper argues that these dynamics require a rethinking of cultural circulation in the digital age, where visibility functions as a gatekeeping mechanism. It concludes by proposing a cultural studies framework that foregrounds visibility as a site of epistemic power, calling for more equitable models of digital knowledge recognition.

Keywords: **Digital Visibility, Cultural Inequality, Global South Knowledge, Cultural Studies, Platform Power, Postcolonial Discourse**

Amel Khireddine is a scholar in cultural studies with a background in English studies and humanities research. Her work engages broadly with questions of culture, discourse, and knowledge production in contemporary global contexts. She is particularly interested in how cultural meanings are shaped through institutional, social, and digital environments, with attention to issues of inequality, representation, and intellectual exchange between different regions of the world. She has participated in academic conferences and contributes to interdisciplinary discussions across cultural studies, literature, and related fields. She is currently involved in teaching and academic work in higher education, focusing on humanities and cultural analysis.

Metatheatricality in Post-Secular Belief: Mystery Plays Adaptations Between Cairo and Oxford

Amgad Hanna

Ain Shams University

(Egypt)

In contradistinction to the traditional approach to medieval mystery plays as monolingual artifacts from the European Global North, they [KS1.1] this ancient dramatic genre continues to inspire an array of modern amateur adaptations. In a juxtaposition of sociocultural milieux, this comparative paper conducts a cross-cultural study of the metatheatricality of two contemporary amateur mystery play adaptations: *Oxford Medieval Mystery Plays* (2025), which juxtaposes medieval mystery cycles, particularly *Chester*, and *Fa Enfatahat A''ayonahoma* (Then Their Eyes Were Opened) (2022), an amateur Egyptian lent play which typologically depicts Old Testament prophets as symbols of Christ. Harnessing the “Interweaving Performance Cultures” paradigm and the theories of Polychronic Temporality and Post-Secular Performance, the paper transcends the conventional post-colonial dichotomies, probing how both adaptations utilize the same metatheatrical strategies, namely direct audience address, the labour of amateur actors, and multilingualism, to accomplish various social objectives. Instead of claiming that these mechanisms are sheer contemporary aesthetic choices, the paper scrutinises their potential theological function. Analysing how the English and Egyptian performances attempt to collapse linear time through multilingualism and the use of local amateur actors, the paper investigates how biblical antiquity and the present are combined to create a single reality on stage. Lastly, the goal of this comparative study is to ascertain how breaking the theatrical illusion would enable both the cosmopolitan, largely secular audience of the Global North and the Coptic Egyptian community of the Global South to actively (inter)connect with and interpret sacred history for the contemporary world.

Keywords: **Mystery Plays, Metatheatricality, Interweaving Performance Culture, Polychronic Temporality, Post-secular Theatre.**

Amgad Hanna is an assistant lecturer of English literature at the Faculty of Al-Alsun, Ain Shams University. He obtained his M.A. from Al-Alsun in 2022. He is also a Fulbright Alumnus 2024-2025; he taught Arabic language and culture at the University of Pennsylvania, USA. Amgad is also a certified Facilitating Career Development (FCD) trainer and Career Services Provider (CSP) by the NCDA, USA.

Fractured Recognition: Faces, Frames, and the Ethics of Becoming in the 2025

Cinematic Frankenstein

Amira Al-Basiony

NOVA University Lisbon, hosted by The Knowledge Hub Universities

(Egypt)

This paper reads the 2025 cinematic adaptation of *Frankenstein* as a meditation on identity formation across Global North (GN) and Global South (GS) divides, understood not as geography but as unequal regimes of recognition, visibility, and ethical responsibility. The film does not ask who the monster is, but how a subject comes into being when recognition is persistently withheld. Through its visual grammar, averted gazes, fragmented framing, and interrupted encounters. The adaptation renders identity as something that flickers into existence only to be denied. Drawing on Ethics of Global Asymmetries in Literary Studies (EGALS), the analysis situates the Creature as a life produced by dominant epistemologies of progress and mastery, then abandoned once it exceeds their moral imagination. Cinematically, this asymmetry is mapped through space: Victor Frankenstein occupies illuminated interiors of knowledge and control, while the Creature is displaced into margins, thresholds, and uninhabitable zones where humanity is visible but never confirmed. The Creature's struggle is,

at its core, a struggle for recognition. Following Georg Wilhelm Friedrich Hegel, identity emerges not from autonomy but from reciprocal acknowledgment (Hegel 111-19). The film stages the collapse of this encounter through a refusal of shared frames and unanswered faces. This refusal culminates in abjection, as theorized by Julia Kristeva, whereby the Creature's body is expelled to secure the boundaries of the human (Kristeva 4). Finally, through Emmanuel Levinas, Victor's failure to respond to the Creature's face emerges as the film's central ethical rupture (Levinas 198-201). The adaptation ultimately reframes monstrosity as the trace left behind when recognition, responsibility, and ethical imagination fail.

Keywords: Identity Formation, Global North/Global South, (GN/GS), Recognition and Misrecognition, Abjection and the Human, Ethics of the Other, Cinematic Adaptation

Amira Al-Basiony is an English lecturer and interdisciplinary researcher whose work sits at the intersection of literature, cinema, critical theory, and pedagogy. Her teaching philosophy is grounded in experiential, student-centred learning, integrating literary analysis with film, performance, cultural fieldwork, and reflective practice. Across her courses, she emphasises critical and creative thinking, communication skills, and ethical awareness, while remaining attentive to students' mental health and affective learning experiences. She regularly designs project-based activities, debates, role plays, and cultural engagements that connect textual analysis to real-world contexts and professional practice.

**Translating Back the Colonial Gaze: Domestication, Resistance, and Ideological
Negotiation in Hassan Zakri's Arabic Translation of *Walter Harris***

Anas Hana

Ibnou Zohr University

(Morocco)

The study conducts a contrastive analysis of Hassan Zakri's translation of Walter B. Harris' travelogue, *The Land of an African Sultan: Travels in Morocco 1887, 1888, and 1889*, from English into Arabic, to identify the textual instances where the translation represents a site of ideological confrontation. Harris's travelogue, produced within the broader context of British imperial expansion into North Africa, encodes orientalist assumptions and colonial attitudes toward Moroccan society, governance, and culture. These encoded assumptions make it a productive site for examining how a target-culture translator navigates ideologically loaded source material. Drawing on Venuti's concepts of domestication and foreignization and postcolonial translation theory, the article analyses how Zakri's translation negotiates between reproducing and resisting the colonial discourse of the source text. In this reversed translational flow — from a hegemonic source culture to a historically marginalized target culture — domestication and foreignization take on inverted political valences, with domestication functioning as a potential strategy of cultural resistance rather than ideological capitulation. The findings reveal selective translator intervention through paratextual framing and textual strategies of omission, addition, and substitution, reframing the colonial representation of the source text for the target readership. These interventions are neither random nor merely stylistic; they reflect a coherent, if implicit, ideological orientation toward the source text's colonial assumptions. The study contributes to a broader understanding of translation as a postcolonial act, where a culture's engagement with the colonial archive that contributed to its

colonial construction becomes itself a form of translating back — reclaiming, reframing, and contesting the terms of its colonial representation.

Keywords: **Colonial Discourse, Postcolonial Translation, Travelogue, Domestication**

Anas Hana is a Ph.D. candidate in translation studies at the Faculty of Letters and Human Sciences, Ibnou Zohr University, Agadir, Morocco. His dissertation examines the Arabic translation of Walter B. Harris' nineteenth-century Moroccan travelogues, with a particular focus on how colonial discourse is negotiated, resisted, and reframed in Hassan Zakri's translations. Drawing on postcolonial translation theory, Venuti's domestication and foreignization framework, and Genette's paratext theory, his research positions translation as a site of ideological confrontation and cultural reappropriation within the broader context of Morocco's colonial and postcolonial history. His research interests lie at the intersection of translation studies, postcolonial theory, and discourse analysis, with a sustained focus on the Arabic translation scene in Morocco, the politics of representing the other in colonial travel writing, and the role of translation in contesting and reclaiming colonial archives.

Ecolinguistic Voices from the Global South: Identity, Ecology, and Resistance in

Shafak's *The Island of Missing Trees*

Asmaa Ahmed Hassan

The British University in Egypt

(Egypt)

This study explores how contemporary fiction from the Global South employs language to represent ecological crisis, identity, and socio-political conflict through an ecolinguistics lens. Focusing on *The Island of Missing Trees* (2021) by Elif Shafak, the paper investigates how narratives rooted in Cyprus challenge dominant Eurocentric understandings of

environment, displacement, and belonging. Drawing on Appraisal Theory (Martin & White, 2005) and Identity Theory (Benwell & Stokoe, 2006), the study explores how linguistic choices construct attitudes toward nature, memory, war, and cultural identity. It argues that this novel positions ecological discourse not as separate from politics, but as deeply intertwined with histories of violence, and colonial division. By foregrounding marginalised voices and alternative ecological imaginaries, the paper contributes to current debates in ecolinguistics and Global Humanities, demonstrating how literature from the Global South can reshape dominant narratives and promote more inclusive understandings of language, identity, and environmental justice.

Keywords: Ecolinguistics, Eco-fiction, Appraisal Theory, Identity Theory

Asmaa Ahmed Hassan is an assistant lecturer at the British University in Egypt. She holds an M.A. in cognitive linguistics and is currently pursuing a Ph.D. in ecolinguistics. Her academic interests include discourse analysis, ecolinguistics, cognitive linguistics, sociolinguistics and the relationship between language, identity, and society.

Internal Colonies and Diasporic Counter-Narratives: The Poetics of Medbh McGuckian and Suheir Hammad between the Global North and Global South

Asmaa Etman

Ministry of Higher Education

(Egypt)

Drawing on Anibal Quijano's concept of coloniality and Walter Mignolo's decolonial project, this paper argues that colonial power does not end with formal independence but persists through the control of knowledge, being, and temporality. The paper compares the poetics of Medbh McGuckian (Northern Ireland) and Suheir Hammad (Palestinian-American)

to argue that their thematic content disrupts the geographic mapping of the Global North/South divide. While the South is typically seen as the sole bearer of colonial history, McGuckian and Hammad reveal through their poetry that the colonial wound also fractures the Global North – internally, in Ireland as an internal colony of the United Kingdom, and corporeally, in Palestinian exiles living in the global North of America. Through comparative close reading of the poetry of McGuckian and Hammad, the paper proceeds through three thematic axes. First, fractured temporality (control of temporality): Coloniality imposes a false linear time of progress and development. McGuckian collapses past, present, and future through shifting verb tenses, enacting the haunting aftermath of formal colonialism where trauma never closes. Hammad writes in a relentless present tense, enacting ongoing neocolonial violence as perpetual emergency with no end in sight. Second, the colonized body as a site of inscription (control of being): Coloniality writes itself on the body as racialized, gendered, and disposable. McGuckian encrypts violence within domestic interiority. Hammad places violence directly on the public body. Third, the right to opacity as decolonial refusal (control of knowledge): Decoloniality requires epistemic disobedience – refusing the colonizer’s demand for legibility. McGuckian refuses the state’s demand for confession. In her poems, pronouns oscillate without clear antecedent, withdrawing a stable speaking subject from the surveilling state. Hammad refuses the neocolonial demand for translation. Words like “nakba” and “sumud” sit untranslated, without italics, without gloss, interrupting English as the master language. The paper concludes that any decolonial poetics adequate to the present emergency and colonial realities must attend to both hidden colonies within the metropole and occupied territories beyond it. Read together, McGuckian and Hammad demonstrate that the Global North and South are not separate spheres, but violently entangled spaces produced by a single, ongoing colonial modernity.

Keywords: **Coloniality, Decolonial Poetics, Internal Colonies, Fractured Temporality, Palestinian-American Poetry, Northern Irish Poetry**

Asmaa Ahmed Youssef Etman is an associate professor of English literature at the Higher Institute of Languages in Egypt and holds a concurrent teaching position at the University of Management and Technology in Virginia, USA, where she teaches poetry, criticism, humanities, and world history. Actively engaged in international conferences, she has published several articles and book chapters. Notable publications include “The Unity of Knowledge: A Transdisciplinary Approach in Al-Jahiz’s *Kitāb Al-Hayawān* (The Animal Book)” in the *Review of Middle East Studies* (Cambridge University Press, 2026) and “Feminism & National Identity in Suad al-Sabah’s Poetry” in *Memory, Voice, and Identity* (2021). Her scholarship also appears in two volumes of the *Fundamentals in Medieval and Early Modern Culture* series (Walter de Gruyter, 2021- 2025).

From Shelley to Saadawi: Monstrosity, Violence, and Social Justice in Global South

Asmaa Mansour

Badr University in Cairo

(Egypt)

This paper offers a comparative reading of Mary Shelley’s *Frankenstein* (1818) and Ahmed Saadawi’s *Frankenstein in Baghdad* (2013) to examine how monstrosity is reconfigured across Global North and Global South literary traditions. While Shelley’s novel reflects Enlightenment anxieties surrounding scientific ambition and individual capacities, Saadawi’s text relocates the monster within the aftermath of the U.S. invasion of Iraq, where it emerges not from singular transgression but from collective, historical, and ongoing violence. The stitched corpse “Whatsitsname,” composed of dismembered victims of bombings,

becomes a material archive of fragmentation —embodying the disintegration of bodies, identities, and knowledge production in “post -war” Iraq. Rather than functioning solely as an object of horror, the monster in Saadawi’s novel exposes the cyclical logic of violence, wherein acts of justice reproduce further injustice, and distinctions between the coloniser and the colonised collapse. In this sense, the novel shifts the analytical focus from the monster to its makers. The creator of the monster in Saadawi’s text is not a known scientist like Victor Frankenstein but rather the invisible hand of the aftermath of colonialism and imperialism. In this paper, I argue that Frankenstein in Baghdad not only rewrites a canonical Gothic Western text but also positions the Global South as a critical site from which to interrogate violence, social justice, ultimately challenging dominant narratives and offering an alternative transnational, “post-colonial” understanding of monstrosity.

Keywords: Postcolonialism, Monstrosity, Global South

Asmaa Mansour is an Assistant Professor at Badr University in Cairo, College of Languages and Translation. She received her Ph.D. in English from The University of Texas at San Antonio in May 2021, where she also received two certificates of concentration in Composition and Rhetoric and Teaching English as a Second Language. She has taught a variety of graduate and undergraduate classes, including Home and the World: Arab American Diasporic Experiences, Feminist Theory of Literature, Muslim Women across the Globe, Technical Writing, and Literary Criticism and Analysis. Her teaching and research seek to advance gender, racial, and social justice and contribute meaningfully to the larger project of decoloniality. Dr. Mansour has received several research and teaching awards, including the American Emerging Voices Grant and a Fulbright Teaching Assistantship. Her research interests include Latinx/Chicanx studies, Global South feminisms, postcolonial Arabic literature in translation, border studies, immigrant narratives, Islamic studies, and African diasporic literature. Her current book project examines autobiographical writings by Egyptian

women from the 1950s to the present and breaks new ground in theorizing Arab women's autobiography as a genre.

Writing War Otherwise: Arab Women's War Poetry, Trauma, and Global South

Perspectives

Aya ElBably

The British University in Egypt

(Egypt)

This paper examines how Iraqi-American poet Dunya Mikhail (1965) and Sudanese-American poet Emtithal "Emi" Mahmoud (1993) offer nuanced representations of war trauma in Iraq and Sudan through their poetry. Situating the two poets within Global South contexts and diasporic literary production, the study explores how they critically engage with key late twentieth- and early twenty-first-century wars, including the Iran–Iraq War, the Gulf War, the Iraq War, and the War in Darfur. Drawing on trauma theory, particularly the works of Cathy Caruth, Shoshana Felman, and Geoffrey Hartman, as a theoretical framework for analysis, the paper shows how Mikhail & Mahmoud mobilise poetry to re-narrate trauma through both personal and collective memory. Nevertheless, the paper adopts a decolonial approach, as articulated by thinkers such as Aníbal Quijano and Walter D. Mignolo, to destabilize the hegemonic Eurocentric ideological glorification of war. While contesting dominant Global North narratives that universalise war and trauma while obscuring historically and culturally specific experiences, this paper explains how Mikhail's & Mahmoud's poetry exhibit experiences of violence, displacement, and survival in the global South and how their poetry highlights the devastating human consequences of war on the lived realities of Arab women. Hence, the analysis focuses on the poets' representation of women's acts of survival as sites of resistance and agency. Furthermore, the paper examines how the poets' diasporic positionality

enables them to negotiate tensions between Global North literary spaces and Global South histories, producing poetic forms that resist marginalisation. Ultimately, this study contributes to the scholarship on war literature by centring Arab women's voices and traumatic experiences from the Global South contexts and examines how diaspora poetry challenges Eurocentric frameworks of trauma and representation. By foregrounding alternative epistemologies of war trauma and memory, the paper aims to fill the gap in decolonial trauma studies to reconfigure more plural and inclusive literary paradigms within the Global Humanities.

Keywords: **Arab Women's War Writing, Decolonial Theory**

Aya ElBably is a lecturer of English at the British University in Egypt. She is a dedicated English literature scholar and university lecturer with almost 20 years of academic teaching experience. Dr. ElBably obtained her Ph.D. in English literature from Cairo University. She has published her research in both national and international journals and presented at various prestigious conferences. Her research interests lie in postcolonial studies, feminist poetics, and diasporic narratives.

Framing the Fraud: Image Schema as a Tool of Deception in Selected American and Egyptian Con Artist Movies

Aya Shawkat

Ain Shams University

(Egypt)

Being a communicative and a cognitive phenomenon, deception is utilised, conceptualised, and represented cinematically through various strategies that change across different cultures. Accordingly, in view of cross-cultural cognitive linguistics, this paper examines the different ways deception is conceptualised in cinematic representations from the Global North and the Global South. Specifically, it analyses selected scenes from two films,

the American film *Now You See Me* and the Egyptian film *Keda Reda* through the lens of Buller and Burgoon's (1996) Interpersonal Deception Theory (IDT) as well as Lakoff and Johnson's (1980) and Johnson's (1987) Image Schema cognitive linguistic model. Employed together, the two frameworks shift the analysis from the mere identification of deceptive behaviour to the analysis of the conceptual structures that render such behaviour culturally comprehensible. Using a mixed qualitative-quantitative method, findings reveal that deception in *Now You See Me*, the Global North, is predominantly conceptualised through the NEAR-FAR image schema, where the con artist manipulates spatial and cognitive proximity to obscure truth and knowledge. The deceived sense of distance from the truth allows the con artists to shift the attention away from them. In contrast, *Keda Reda*, the Global South, resorts to OBJECT-based schemas, characterised by COMPULSION and ITERATION, where the act of deception is materialised and reinforced to sustain belief in the false narrative. Thus, the study highlights how cultural and cognitive mappings shape cinematic representations of deceit across global contexts.

Keywords: Deception (IDT), Image Schema, Cognitive Linguistics

Aya Shawkat is an instructor at the German University in Cairo (GUC) and a Ph.D. candidate in the English Department at the Faculty of Al Alsun, Ain Shams University. Her research focuses on cognitive linguistics, specifically investigating Interpersonal Deception Theory (IDT) through the lens of image schema theory. Her current work features a comparative analysis between English and Arabic, examining how cognitive structures and strategic information manipulation manifest across different linguistic and cultural contexts. Beyond her primary research, she is interested in educational psychology and academic discourse.

**Analysing Metapragmatic Awareness Indicators in the Resignations by Theresa
May's Second Ministry Members over Brexit**

Basma Sarhan

The British University in Egypt

(Egypt)

This study examines selected official resignation letters from Theresa May's second ministry tendered over the course of the second half of 2019 to explore how linguistic authority and political opposition are constructed within the heart of Global North institutional power. While Brexit is often viewed as a regional decision leading to challenges on the international level, this analysis treats these letters as contested sites of knowledge production, where the official language of the state is challenged by internal opposition from some members of the UK's elected government. The research uncovers how members of May's second ministry negotiate their persona and authority against a dominant governmental narrative. Adopting a quantitative-qualitative approach, the study employs Verschueren's (2000) Metapragmatic Awareness framework including speech acts, first person referentials, discourse markers, adverbs, hedges, explicit intertextual links, quoted and/or reported speech, and evidentials. This step is further complemented by the identification of the functions using Bublitz and Hübler's taxonomy of Metapragmatic functions (2007). The analysis indicates the predominance of assertive speech acts to underscore the conflictual and opposing stances, the use of first person self referentials to establish a persona exhibiting a confident image and indexing their authority, and the use of adverbs to inherently expound the negative evaluation of the Withdrawal Agreement Draft. The use of evidentials and hedges assisted the resigning members to attenuate their full allegiance admitting the existence of their reader's ability to form their own judgements. The study concludes that the metapragmatic functions attained by the members' resignations are particularly evaluative, conflictual, interpersonal, means-related, and

instrumentalised offering a window into how marginalized perspectives within a dominant power centre use language to contest the socioeconomic and historical trajectories of their nation.

Keywords: Brexit Resignations, Opposition Discourse, Metapragmatic Awareness.

Basma Sarhan is the Department of English coordinator at the Nursing Faculty of The British University in Egypt, in addition to her role as the module leader of advanced writing English modules in the same faculty. She received her B.A. degree with Honours from the Department of English Language and Literature, Faculty of Education, Ain Shams University, an Advanced TEFL Diploma from Cambridge Training College in Britain, an M.A. in Applied Linguistics from Alexandria University, and a Ph.D. in Applied Linguistics from Suez University. Dr Sarhan's academic interests include discourse analysis, sociolinguistics, pragmatics, language acquisition, curriculum design, and educational leadership.

The Vertigo of Diaspora: Remnants of Shattered Female Identity in Suad Aldarra's *I*

***Don't Want to Talk about Home* (2022)**

Chahinez Ezzine

Algiers 2 University

(Algeria)

The present paper scrutinises the complex construction of a troubled identity in Suad Aldarra's memoir *I Don't Want to Talk about Home*, as she picks her way through a bleak life across the global south and the global north. Based on both Islamic and secular feminisms, the study provides a theoretical footing on which the holistic analysis stands. Through the protagonist, Suad, the reader is introduced to a panoply of elusive topics covering a wide selection of sensitive themes. These include war, migration, identity, diaspora, and the tension

between tradition and modernity. The paper seeks to examine how Arab Irish writers craft their narratives of empowerment through representing the status of Muslim-secular subject. The study probes into the delicate experience of a female diasporic character in her pursuit of reclaiming agency within the rubrics of conservatism. Furthermore, it turns its attention to investigate the convergence and divergence between Islamic and secular feminist discourses. Moving across Syria, Saudi Arabia, Egypt, and Ireland, Suad problematises the liberal position of a female subject against social and patriarchal structures. She goes as far as to create a space in which a postfeminist paradigm is reconfigured. Under such a delicate cultural context, a hybrid identity emanates from within 'gender troubles', an elastic one that is able to stretch and resume its normal shape after distortion. The study argues that Suad, as a female diasporic figure, is caught in a whirl of heterogeneous belonging, making her transnational identity an intricate web of inevitable inner forces.

Keywords: Diaspora, Female, Hybridity, Identity, Islam, Secular

Chahinez Ezzine is an associate professor at the English Department, Faculty of Foreign Languages, University of Algiers 2. Her research interests span postcolonial issues, gender discourse, neo-orientalism, and trauma studies, with a particular focus on the MENA region. She lectures on literature, research methodology, and literary theory and criticism at both undergraduate (B.A.) and graduate (M.A.) levels. Alongside her academic career, Dr. Ezzine merges her creativity into the world of graphic design and branding, bringing together scholarly insight and artistic vision.

**Phonological Convergences and Divergences between Akan and English Phonemes:
Pedagogical Implications in Second Language Acquisition in the Global North**

Charlotte Tetebea Asiamah

Kwame Nkrumah University of Science and Technology (KNUST)

(Ghana)

In Ghana, the English language functions as both lingua franca and the official language of instruction. Learners therefore acquire English alongside native languages whose phonemic systems often contrast with the English language, creating challenges in second language acquisition. This paper investigates the intersection of phonology, pedagogy, and linguistic power through a comparative analysis of the segmental phonemes of Akan and English. Anchored in Osgood's Transfer Surface theory and Lado's Contrastive Analysis Hypothesis, and employing a mixed method approach within an exploratory sequential design, the study examines Grade one to Six learners in a rural community school at the Ashanti Mampong Municipality in Ghana. The analysis highlights how Akan-speaking learners navigate English phonological structures, particularly those absent from the Akan inventory, and how these challenges manifest in error patterns and pedagogical implications. By situating these findings within the Global North – Global South debates, the paper contributes to decolonial perspectives in linguistics, challenging Eurocentric norms of phonological theory and language pedagogy. It foregrounds Akan as a legitimate site of phonological knowledge production and argues for pedagogical models that respect the local linguistic identities while equipping learners to engage with English as a global lingua franca. Importantly, the study calls for more plural epistemologies in second language acquisition that balance local linguistic realities with global communicative demands.

Keywords: Phonology, Segmental Phonology, Akan-English Comparison, Second Language Acquisition

Charlotte Tetebea Asiamah is an emerging Ghanaian scholar, educator, and researcher whose work sits at the intersection of language, literacy, and indigenous knowledge systems. She is currently pursuing a Master of Philosophy in Language and Literacy Education at the Kwame Nkrumah University of Science and Technology (KNUST). Charlotte is a senior teacher at KNUST Basic School, where she teaches Akan language and culture. Previously, she worked as a teaching assistant at KNUST, mentoring undergraduate students and supporting academic research. She also gained media experience as a production assistant with TV3 and Onua FM in Accra. In August 2025, Charlotte was selected as a recipient of the prestigious *CODESRIA African Fellowships for Research into Indigenous and Alternative Knowledges*.

‘An ‘Irish’ Reference Bible? Towards a Stemma of the Short Recension of

Pauca Problemata de Enigmatibus ex Tomis Canonicis

Darcy Ireland

University of Galwaykamel

(Ireland)

Pauca Problemata de Enigmatibus ex Tomis Canonicis, colloquially known in previous scholarship as *Das Bibelwerk* or the *Irish Reference Bible*, is an eighth-century Latin compilatory text of an exegetical nature thought to have been created in an Irish centre on continental Europe during the onset of the Carolingian period. It is extant in two recensions, including the standard text and a shorter dialogue-format version, across thirteen manuscript witnesses, the majority of which are either partial or fragmentary. It consults various patristic figures as well as a handful of more obscure sources to discuss various topics across the biblical canon to varying degrees of depth and interest. However, no full critical edition of either recension of the text has yet been produced, despite the desire in previous scholarship for this to be done. Certain sections have been published, such as Genesis and the Song of Songs. Yet,

these efforts were made without the completion of a *stemma codicum* of either recension of the text. For the Short Recension, for instance, there are six extant manuscript witnesses, one of which is complete, a second being nearly complete, and two more being substantial, leaving two other witnesses that are either partial or consisting of a collection of excerpts. This paper will discuss some aspects of the process leading to a stemma for the Short Recension of *Pauca Problesmata*. This stemma will, in turn, provide the requisite basis to produce a critical edition for this recension of this text that represents an important example of Irish exegetical reception and thought during the Carolingian period.

Keywords: **Theology, Manuscripts, Hiberno-Latin, Exegesis, Carolingian, Philology**

Darcy Ireland is a Ph.D. researcher in Classics at the University of Galway with the financial support of the Hardiman Scholarship. His dissertation project is a source analysis of the late eighth-century Hiberno-Latin exegetical compilatory text, *Pauca Problesmata de Enigmatibus ex Tomis Canonicis*, colloquially known as the *Irish Reference Bible*, under the supervision of Jacopo Bisagni. He previously earned an M.A. in Theology and Medieval History at Providence College, a postgraduate degree in Celtic Civilisation at University College Cork, and an undergraduate degree in Geography at the University of Oregon.

From Orality to Ghostliness: Self-Translating the Haunted Self in African Literature

David Achodo

University of Tennessee

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In this study, I examine the challenges faced by Francophone African literary authors, such as Olympe Bhêly-Quénum, in self-translating the haunted, oral “self” into colonial languages. Like most African literary writers, Olympe Bhêly-Quénum enriches his works with African elements that describe his sociocultural background. These elements are woven throughout his texts as narrative spectrality conveyed by lexical and discursive structures of African orality, tone, songs, etc., which risk being flattened in translation. Throughout his *Le Chant du Lac*, Olympe Bhêly-Quénum uses para texts to self-translate certain hauntings into French while claiming that others remain untranslatable. The current study is set out within the framework of the “Pre-Writing Phase” of translation in African literature to demonstrate how the unspoken indigenous nuances of African languages are (un)translatable. The para texts of Olympe Bhêly-Quénum’s *Le Chant du Lac* and their self-translations serve as the primary data for the present study. I analyse the African ghostly elements and the effects of their translation by mapping their fate across the translation chain. I argue that the translation of the African text should aim at producing decolonial, rather than colonial, effects on its readership. By revisiting Jacques Derrida’s theory of Hauntology, I conclude the study by proposing a new orientation strategy for (re)presenting African spectrality across cultures.

Keywords: Translation, Haunting, Africa, Literature, Text, decolonial

David Achodo is a Ph.D. candidate and Graduate Teaching Associate in French at the University of Tennessee. A French, English, German, Fon, and Yoruba speaker, Mr. Achodo’s research embraces translation studies, second language acquisition, language and culture, and artificial intelligence. Mr. Achodo is the primary organiser and founding member of the World

Languages and Cultures Graduate Student Association, University of Tennessee, who did excellent work spearheading the formation of this association. As a poet, Mr. Achodo is known for his thought-provoking, metaphysical poetry that invokes self-discovery and exploration of the unknown forces of life regulating all existence.

Functional Study of the Arabic Translation of Samuel Taylor Coleridge's *The Rime of the Ancient Mariner*: Artificial Intelligence Versus Human

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(Egypt)

This paper investigates the Arabic translation of Samuel Taylor Coleridge's "The Rime of the Ancient Mariner" by an AI translation application QuillBot and another one by Abdul Wahab Elmessiri as an example of human literary translation. In his translation, Elmessiri tried to preserve the aesthetics of poetic language. The cultural knowledge of Elmessiri is reflected in the accuracy of choice of words and expressions in his human translation. On the other hand, the QuillBot translation is accurate, fast, and concise, but it does not reflect the essence and the intended meaning of the literary text as much as the human translation does. This study compares and contrasts the two Arabic translations of *The Rime of the Ancient Marine*, namely, the AI and human translations using the framework of functional translation theory, first known as Skopos theory. "Skopos" is a Greek word meaning "purpose" or "function". In functional translation theory, the main concern is the function of the source and target texts. The approach of Skopos theory being applied in this study is Nord's 2005 approach that adds loyalty to the purpose of the source and target texts. Findings of the study show how artificial intelligence translation lacks cultural sensitivity and a deep understanding of the source text and hence does

not achieve the function of literary translation appropriately. Human intelligence, in contrast, shows profound understanding of the source text and transfers cultural nuances and poetic aesthetics in the target text, achieving the purpose of literary translation properly.

Keywords: The Rime of the Ancient Mariner, AI literary translation, Skopos theory

Dina Ahmed Abdel Aziz Ramadan is an associate professor of linguistics and translation at the Department of English Language and Literature, Faculty of Women, Ain Shams University. In 2009, she got her M.A. in linguistics, entitled “A Phonosyntactic Analysis of Neoclassical and Romantic Poems.” In 2012, she got her Ph.D. in linguistics, entitled “Phonology and Morphosyntax of English and Arabic Sign Language: A Contrastive Study.” In 2012, she received a grant from the Binational Fulbright Commission in Egypt to teach and study in the United States of America (2012/2013). She translated several books, among which is Zygmunt Bauman’s *Modernity and the Holocaust*, and also supervised the translation of Arran Stibbe’s *Ecolinguistics: Language, Ecology, and The Stories We Live by* (2021), which won first place at the Young Translators Competition “Translate..Innovate” (2022).

**Leaving the GN, Living the GS: Big Data Emigrants and Cultural Identity Re-
production in *Hello Munich* and *Berlin 3asema Soriya***

Dina Oleimy

Nile University

(Egypt)

Big data emigrants is a term this paper coins to refer to emigrants who take new media as an arena where hybrid identity is being contested. Negotiating the hybrid identity that the experience of emigration imposes manifests, in its core, a desire to re-affirm one's true identity. The identity this paper investigates is cultural identity which entails exploring how new patterns of interconnectedness and communication between individuals lead to generating new pathways for knowledge production. In other words, the focus this paper dedicates is examining how the knowledge (or discourse) digitally produced contributes to confirming one's identity. For the purpose of this paper, the definition of cultural identity adopted is that identity formulation is based on "a complex interplay of intentional and unintentional communicative behaviours in [individuals'] heterogenous...multicultural world" (Conti, 2024, p. 3). *Hello Munich* and *Berlin 3asema Soriya* (Berlin is a Srian Capital) are two pages created by Syrians who experience living in Germany as refugees and whose move to the digital world, through their pages, manifests a liminal return to true identity. To understand how cultural identity is re-produced, the analytical reading this paper presents works on two levels: the first traces how the move from the (real) North to the (virtual) South occurs through a production of discourse that visually and textually re-affirms the creator's identity, whereas the second discovers the dialogic nature of the interconnectedness between the "cultural collectives" and their role in maintaining the knowledge produced and in enhancing communication between individual users.

Keywords: **Big Data Emigrants, Cultural Identity, Knowledge Production, Cultural Collectives, Diaspora, Transnationalism**

Dina Oleimy is currently a lecturer of research writing at Nile University and program director/instructor at the School of Continuing Education, AUC, Egypt. Dr. Oleimy is also a fellow at the Temporal Communities 2020 Cluster of Excellence at Freie Universität Berlin. Dr. Oleimy's research focus includes, but is not limited to, examining the manifestations of diverse cultural phenomena and their interconnectedness with notions of posthumanism, agency, (digital) discourses, identity, multimodality, digital humour, and knowledge production. Dr. Oleimy's most recent publication is "Laughtivistic Webcomics: The Virtual Carnival of Liminal Spaces" (2025).

Checkpoint Lives: Storytelling and Autotheoretical Feminist Life Writing in Suad

Amiry's *Sharon and My Mother-in-Law*

Doaa A. Omran

University of New Mexico

(United States of America)

The Palestinian Nakba of 1948 inaugurated an ongoing condition of displacement, fragmentation, and everyday precarity that continues to shape Palestinian lives across generations. In *Sharon and My Mother-in-Law*, Suad Amiry narrates her lived experience as a Palestinian woman navigating checkpoints, permits, and militarised borders within her own homeland during the post-Nakba period. Centred on Amiry's efforts to rescue her mother-in-law from the imminent demolition of her home, the memoir reveals how political catastrophe is lived, embodied, and narrated through the intimate spaces of family, movement, and memory. This paper reads Amiry's memoir as a form of feminist life writing that operates at the intersection of autobiography, theory, and historical testimony. Drawing on Adrienne Rich's

concept of biomythography and Lauren Fournier's formulation of autotheory, I argue that *Sharon and My Mother-in-Law* functions as a performative life-history narrative in which personal storytelling becomes a method for theorizing trauma, gendered survival, and spatial confinement. Through everyday anecdotes, humour, and embodied narration, Amiry transforms borders and checkpoints into narrative sites where agency, memory, and resistance are continually negotiated. By reading biomythography and autotheory together in the context of Palestinian women's life writing, this paper foregrounds the ethical and methodological significance of storytelling as both survival and political intervention. Amiry's memoir not only bears witness to post-Nakba trauma but also reframes life writing as a feminist auto-ethnographic practice that narrates catastrophe from within, challenging dominant historical and geopolitical narratives and contributing to broader conversations on trauma, memory, and the ethics of narrating lived experience.

Keywords: Palestinian Life Writing, Autoethnography, Feminist Narrative-Biomythography, Occupation Narratives

Doaa Omran is a Lecturer in the Department of English at the University of New Mexico, where she teaches courses in world literature, literature and psychology, comparative literature, and climate fiction. Her research focuses on contemporary world literatures, Arab and Middle Eastern women's writing, postcolonial studies, trauma studies, feminist narrative theory, and life writing. She is particularly interested in how storytelling and autobiographical forms illuminate questions of identity, displacement, gender, and historical violence across global contexts. She is the co-editor of *Memory, Voice, Identity: Muslim Women Writers from across the Middle East* (Routledge, 2021) and *Muslim Women's Writing from across South and Southeast Asia* (Routledge, 2022). Her scholarship has appeared in edited collections and journals on gender, narrative ethics, comparative literature, and transnational literary studies. She has also published on medieval and contemporary women's writing, reflecting a

comparative approach across historical periods and cultures. Dr. Omran currently serves as Chair of the CLCS Medieval Forum and Co-Chair of the Contingent Labor Committee at the Modern Language Association (MLA). Her current projects examine life writing, feminist autobiography, and ethical representation in Global South contexts, with special attention to Arab women's memoirs, trauma narratives, and storytelling as resistance. A Fulbright alumna, she remains committed to international scholarly collaboration and to expanding conversations about world literature beyond Eurocentric frameworks.

**CDA: A Global North–South Analysis of the Linguistic and Ideological Constructs in
the Knesset's 1977 Speeches by Al-Sadat and Begin**

Farida Alsadek

The British University in Egypt

(Egypt)

This paper examines how political discourse operates as a site of ideological negotiation between Global North and Global South perspectives through a critical discourse analysis of the 1977 Knesset speeches delivered by Anwar Al-Sadat and Menachem Begin. Drawing on Teun A. van Dijk's socio-cognitive model, the study investigates how linguistic choices both reflect and construct asymmetries of power, identity, and historical narrative within a highly charged moment of diplomatic engagement. Adopting a qualitative approach, the analysis examines Sadat's speech in its original Arabic form to preserve its rhetorical and cultural specificity, alongside an English transcript of Begin's speech verified across multiple sources for accuracy. At the microstructural level, the study focuses on pronoun usage, lexical selection, and figurative language, revealing how each speaker constructs collective identities and positions audiences within broader ideological frameworks. At the macrostructural level, it identifies dominant themes that reflect competing yet intersecting worldviews: Al-Sadat's

discourse foregrounds moral responsibility, shared humanity, and justice, particularly in relation to Palestinian rights, while Begin emphasises historical suffering, national sovereignty, and religious-historical legitimacy. Framed within Global North/Global South debates, the analysis highlights how Al-Sadat's discourse articulates a Global South perspective that challenges dominant geopolitical narratives, while Begin's rhetoric aligns with more established structures of political authority and historical validation. The findings demonstrate how political language functions not merely as a tool of persuasion but as a mechanism for negotiating epistemic authority and contesting entrenched power relations. By situating critical discourse analysis within a transnational and decolonial framework, this study contributes to ongoing discussions on how linguistic practices shape, reinforce, and at times resist dominant narratives in global political communication. It ultimately underscores the role of discourse in mediating encounters between political actors with differing historical and ideological positions, and in reconfiguring the boundaries of representation in moments of historical significance.

Keywords: Global North and South, Political Discourse, Ideology, Power

Farida Alsadek is a graduate of The British University in Egypt and a teaching assistant in the Department of English Language and Literature. Her research interests focus on Critical Discourse Analysis, with particular emphasis on political discourse, the construction of ideology through language, and interdisciplinary approaches to linguistics.

Finding the North in the South: Colonialism and Unresolved Trauma in Tayeb

Salih's Novel *Season of Migration to the North*

Fouz Ahmad Mahany Abdullah

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(Egypt)

This paper explores the idea of finding the North in the South as explained in the Sudanese novelist, Tayeb Salih's novel *Season of Migration to the North*. The novel highlights the conflict between the North and the South. It explores that the North is not only a geographical destination, but its meaning extends beyond its physical boundaries to encompass other psychological, historical, and cultural dimensions. The novel examines the internal conflict of the characters who are split between the North and the South. Drawing on Frantz Fanon's concept of internalised colonialism and Cathy Caruth's theory of trauma, this paper indicates how the differences between the North and the South are not limited to spatial aspects.

Keywords: North, South, Frantz Fanon, Internalised Colonialism, Cathy Caruth, Trauma

Fouz Ahmad Mahany Abdullah is a lecturer in English literature (literary criticism). She obtained her Ph.D. in 2021.

**Terricide and Land Back: Land as Contested Terrain in John B. Keane's *The Field* and
Darwish Al-Asyouti's *The Stranger***

Gaber Abdelghaffar Abdelrahman Hasaneen

Assiut University

(Egypt)

This paper is a comparative study of John B. Keane's *The Field* and Derwish Al-Asyouti's *The Stranger*. Drawing on Fanon's insight that land holds paramount value for the colonised and examining concepts of terricide and Land Back, it argues that both plays dramatise the psychic and social costs of colonial dispossession. While originally ecological, the term terricide is presented here as cultural and psychological. In *The Field*, Bull McCabe's declaration "It's my land... I made it what it is" reveals an internalised possessiveness; his violence toward outsiders exemplifies Fanon's notion that colonial aggression turns inward. *The Stranger* similarly foregrounds land as an existential necessity, but dispossession is enacted through fear. The villagers declare that Gharib "plants fear inside us" to undermine communal agency by severing the community's agency without formal expropriation, which is a form of psychological terricide. Fanon observes the colonised remain ever-guarded; fear sustains Gharib's control, culminating in violence. Under Land Back frameworks, the texts diverge. McCabe's possessiveness in *The Field* replicates colonial domination, whereas the villagers' final confrontation with the outsider in *The Stranger* signals collective reclamation of land and identity. The two plays also diverge when read in terms of Fredric Jameson's national allegory. *The Stranger* lends itself more clearly to a national allegorical reading. However, both works reveal how colonial logics persist in making land a contested terrain of identity, suggesting that reclaiming land is inseparable from restoring selfhood and freedom.

Keywords: Land, Terricide, Possessiveness, Identity, National Allegory

Gaber Abdelghaffar Abdelrahman Hasaneen is a lecturer of English and comparative literature in the Department of English, Assiut University, Egypt. He has extensive teaching experience (26 years) across various areas of language, literature, and translation. He has worked in Egypt, the USA, and Saudi Arabia.

Orality and Fanfiction in *Harry Potter*

Ghada Alakhdar and Nardeen El-Atrouzy

October 6 University and Ain Shams University

(Egypt)

Fanfiction blends features of orality with social media and through a selection of Harry Potter fanfic texts, we explore how far fanfic reveals rich textual properties that complexify our sense of traditional orality. Walter Ong proposed "secondary orality" to study Computer-Mediated Communication in comparison to literacy. Accordingly, Fanfiction based on Harry Potter offers a dynamic storytelling that is different from the original textbook. It demonstrates how readers from the 'Global South' both challenge and reproduce 'Global North' cultural dominance, using participatory storytelling to negotiate thematic preoccupations: identity, power, and representation in a globalised digital space. The study questions whether fanfics resist Western dominance, or mostly reproduce it, are 'Global South' perspectives visible—or marginalised—even in fan spaces, and does fan fiction create a more equal 'global' storytelling space, or not?

Keywords: Fanfiction, Secondary Orality, Storytelling

Ghada Alakhdar is an Associate Professor in Cyber Culture Studies. Her research interests cover social media, cyber text analysis, commemoration of cultures and feminism. She is currently the Department Chair at October 6 University and has long volunteered to

support English Language Teachers nationwide through the Nile TESOL, AUC. She is interested in executive coaching and AI tools to create smoother educational experiences.

Nardeen El-Atrouzy is a passionate lover of children's literature, and this is why she decided to go into the field from an early age. She got her M.A. degree from The American University in Cairo in 2001 and later her Ph.D. from Ain Shams University in Comparative World Drama in 2008. Among her interesting publications are *A Happier Nana*, a psycho-drama picture book showing children how to overcome the loss of a dear one, published in 2022 and *The Adventures of Loza and Mizo in Egypt*, 2024, a series of seven journeys of two siblings presenting the cultural, linguistic, and social codes of Egypt. Dr. El-Atrouzy teaches children's literature and drama at Ain Shams University. She began building a physical and virtual community of children's literature in Egypt and wishes to keep expanding this community.

Finding the Global North in the South: Power and Resistance in *The Trial of Dedan Kimathi* (1977) by Ngugi wa Thiong'o and Micere Githae Mugo and *Interrogation* (1981) by Farid Kamil
Hagar Eltarabishy
Ain Shams University
(Egypt)

What happens when the Global North is not a place, but a structure of power reproduced within the Global South? This paper examines how structures associated with the Global North operate within the Global South by analysing Farid Kamil's *Interrogation* (1981) and Ngũgĩ wa Thiong'o and Micere Githae Mugo's *The Trial of Dedan Kimathi* (1977). By exploring power dynamics in Egypt in the late 1950s and in colonial Kenya, the study reveals parallels in the representation of power inequality, local collaborators, and anti-colonial

resistance. Despite their different geopolitical and historical contexts, both plays dramatise systems of domination that reproduce power hierarchies within postcolonial societies. Drawing on the Global North/Global South framework, the paper investigates how legal institutions and political authority function as mechanisms of control that silence resistance and reinforce inequality. Through a comparative analysis, the paper explores the representation of biased legal systems, the suppression of resistance, and the role of capitalist aspirations in sustaining unequal power relations. It argues that the plays expose how colonial and neo-colonial structures persist internally within the Global South, where local elites and institutional authorities replicate patterns traditionally associated with the Global North.

Keywords: Global North, Global South, Egypt, Kenya

Hagar Eltarabishy is currently a lecturer at the Faculty of Al-Alsun (Languages) in Ain Shams University, Cairo, Egypt. She has earned her B.A. in English in 2007, her M.A. in Contemporary American Drama in 2013, and her Ph.D. in 2018 which focuses on a comparative study on hyphenated ethnic writers. She earned Fulbright fellowship in USA to College of William and Mary, Williamsburg, VA, in 2011, and was awarded a teaching fellowship to Northern Michigan University, Marquette, MI, in 2014. Her interests are racial and gender studies, theatre, and contemporary drama.

South-South Translation: An Exemplary Career

Hala Halim

New York University

(United States of America)

Reflecting on questions of ideology, positionality and gender, this presentation traces an exemplary cultural actor working with the legacy of the Bandung Conference of 1955, the interpreter and translator, Nehad Salem (1933-2023). Salem worked for several years in the Afro-Asian movement and translated for *Lotus*, the trilingual quarterly which was published by the Afro-Asian Writers Association (AAWA). Benefitting from an oral history I conducted with her and a substantial amount of archival research, the presentation reads closely the poetics and politics in Salem's published translations. The translated texts are to be discussed in relation to Salem's activism in several Third Worldist movements and moments which included involvement in the resistance in the Suez Canal during the Tripartite Aggression against Egypt in 1956, a spell teaching in Algeria soon after decolonisation, via the Afro-Asian movement, and from there to a career as interpreter in UNESCO and the UN.

Keywords: Translation, Afro-Asian Movement, Bandung, Lotus

Hala Halim is an associate professor of comparative literature and Middle Eastern studies at New York University. Her book, *Alexandrian Cosmopolitanism: An Archive* received an honourable mention for the Harry Levin Prize for First Book from the American Comparative Literature Association. Her translation of a novel by Mohamed El-Bisatie, *Clamor of the Lake*, won an Egyptian State Incentive Award. Her current book manuscript centres on the Afro-Asian movement and its journal, *Lotus*.

**The Mechanics of Conflict: A Comparative Image-Schematic Analysis of War Reporting
in Global North and South Media**

Hala Hammad

The British University in Egypt

(Egypt)

This paper explores how the divergent geopolitical positions of the Global North and Global South influence the cognitive framing of armed conflict through the use of image schemas. While war is a physical reality, its representation in global media is structured by pre-conceptual, embodied patterns that dictate how audiences perceive causality, agency, and moral outcomes. Using the framework of Cognitive Linguistics, this study analyses a comparative corpus of news reports from major Northern outlets (e.g., BBC, The New York Times) and Southern outlets (e.g., Al Jazeera, South China Morning Post) regarding the Russia-Ukraine and Israel-Palestine conflicts. The analysis focuses on the interplay between the FORCE and PATH schemas. Preliminary findings suggest that Global North media frequently employs the BLOCKAGE sub-schema, framing war as a disruption or “clog” in the international order that necessitates external force to restore the status quo. In contrast, Global South reporting often utilises the PATH schema, conceptualising conflict as a trajectory toward a “Goal” of liberation or a BALANCE schema intended to rectify historical and colonial inequities. Furthermore, the study examines the PART-WHOLE schema, noting a tendency in Northern discourse to focus on the “Whole” (tactical maps and geopolitical stability), whereas Southern discourse emphasises the “Parts” (individual human trauma and embodied experience). By uncovering these schematic variations, this research demonstrates that the North-South divide is not merely a matter of political bias but is rooted in fundamental cognitive structures that shape the very language of global crisis and security. By deconstructing these pre-conceptual frameworks, this study provides journalists, diplomats, and international policymakers with the critical linguistic

tools necessary to identify and mitigate ‘schematic bias,’ thereby fostering more multi-perspective global dialogues that honour both Northern and Southern realities.

Keywords: **Image Schemas, Force Dynamics, Media Literacy**

Hala Shaker Hammad is a lecturer at The British University in Egypt, Faculty of Arts and Humanities, English Language and Literature Department, with a strong background and expertise in applied linguistics and teaching English as a second language. Her research focuses on analysing media, politics, and gender discourses as well as teaching and learning advanced applications.

Climate Crisis as Narrative Emergency: An Ecocritical Analysis of *The Water Knife* and *Odds Against Tomorrow*

Hanaa Shalaby

**International Higher Institute for Languages and Simultaneous Interpretation
(Egypt)**

This study employs ecocritical analysis to examine how contemporary climate fiction portrays the intensifying climate crisis through human lived experience. Focusing on Paolo Bacigalupi’s *The Water Knife* and Nathaniel Rich’s *Odds Against Tomorrow*, the research uses ecocriticism as an analytical framework to examine the intersections among literature, environmental degradation, and socio-political power amid ecological uncertainty. Rather than treating climate change as a distant or abstract threat, both novels portray it as an urgent and systemic force reshaping everyday life. The analysis centres on recurring themes, including water scarcity, urban breakdown, climate-driven inequality, and institutional collapse. Through these narratives, climate fiction operates as an early warning system, transforming scientific predictions into tangible human crises that expose the fragility of modern infrastructure and

the limits of neoliberal governance. Situating these texts within contemporary climate discourse, the study argues that climate fiction plays a vital role in fostering ecological awareness and ethical reflection. *The Water Knife* foregrounds environmental violence and the commodification of natural resources, while *Odds Against Tomorrow* interrogates risk culture, predictive capitalism, and the psychology of denial. Together, the novels demonstrate how storytelling can bridge the gap between climate science and public understanding, affirming ecocriticism as a crucial methodological approach for interpreting climate-crisis literature in the Anthropocene.

Keywords: Ecocritical Analysis, Climate Change, Denial, Anthropocene

Hanaa Shalaby is a dedicated and passionate lecturer of English literature with over seven years of experience in teaching and curriculum development. Currently based in Egypt and working at Masar University in the UAE, as well as at the Police Academy and Faculty of Languages and Translation at October 6 University, she brings an innovative approach to her teaching. She specialises in developing English language curricula compatible with modern technology, particularly in the age of artificial intelligence.

**Translating Classical Texts Across the Global Divide: Cultural Mediation in
Contemporary Retranslation Practices**

Heba Fawzy El-Masry

Tanta University

(Egypt)

Translating classical Arabic literature into English is inherently difficult due to deep linguistic, aesthetic, and cultural divides that often exoticise the source texts. As one of the most famous classical Arabic texts, *The Mu‘allaqāt* offers a site for examining how classical literature is translated and mediated across global cultural divides. Since 1782, *The Mu‘allaqāt* have been translated into English over twenty times for aesthetic, political, and pedagogical purposes. Most translations emphasise the poems’ local character, often reinforcing the sharp differences between Arab and Anglophone cultures, with the notable exception of Wilfrid Scawen Blunt’s 1903 version, which highlighted cross-cultural affinities within an anti-colonial framework. A significant shift occurs in the 2020 translation published by the King Abdulaziz Centre for World Culture (Ithra), in collaboration with Saudi Aramco and *Al-Qafilah* magazine, titled *The Mu‘allaqāt for Millennials*. Moving beyond generational concerns, this project explicitly engages globalisation and aims to promote intercultural communication, repositioning the text as globally accessible. This retranslation reshapes both form and content and reframes a deeply local poetic corpus within universalised themes and values. Its collaborative production between Arabic-speaking and Anglophone scholars further emphasises its transnational orientation. This study examines the 2020 retranslation of *The Mu‘allaqāt* as a mediating practice between the Global North and Global South, transforming a culturally specific canon into a global literary product. The analysis draws on Pierre Bourdieu’s concept of “field” to explore the dynamics of cultural production, circulation, and symbolic power.

Keywords: **Bourdieu, Cultural Mediation, Global North and Global South, The Mu‘allaqāt, Retranslation.**

Heba Fawzy is an associate professor of translation studies in the Department of English Language and Literature, Faculty of Arts, Tanta University. She obtained her M.A. from Tanta University, Egypt, in 2010, and her Ph.D. from the University of Warwick, UK, in 2018. She has published several research articles and book reviews in Egyptian and international academic journals. Her recent work includes a review of Esperança Bielsa’s *A Translational Sociology: Interdisciplinary Perspectives on Politics and Society*, published in *Translation in Society* (John Benjamins, November 2025), and a book chapter entitled “A Sociological Understanding of Intralingual Translations of the Concept of Disability on Twitter in Egypt,” included in *Disability in the Arab World* (Leuven University Press, December 2025).

Acromegaly and Contaminated Mother Nature in Hoda Barakat's *Hind, or the Most Beautiful Woman in the World*

Hend Gamal El-Din

Suez Canal University

(Egypt)

The paper presents an analytical reading of the novel, *Hind, or the Most Beautiful Woman in the World* (2024), by the Lebanese writer Hoda Barakat with ecofeminist/ecopsychological concerns. The novel was written in Arabic and was published in 2024 under the title *Hind Aw Ajmal Imra’a Fi Al-Alam*; it won The Sheikh Zayed Book Award (SZBA) in 2025. In her novel, Barakat presents the interrelatedness between an acromegalic Lebanese woman named Hanadi and the post-war Lebanese landscape. Through Barakat’s realistic and humanistic attempt to deconstruct the ghoulish fallacy featuring giants as savages

associated with destructive wild nature, Barakat assures the connection between a marginalised acromegalic woman's and a post-war environment's sufferings with deformation and contamination as a representation of the eco-holistic concept. The paper also explores Hanadi's experience with her mother's nature besides her Mother Nature as a manifestation of the human/non-human correlation in Barakat's novel.

Keywords: Acromegaly, Ghoul, Hoda Barakat, Ecofeminism, Ecopsychology

Hend Samy Mohamed Gamal El-Din is a lecturer of English literature at the Faculty of Al Alsun at Suez Canal University. She obtained her Ph.D. and M.A. in English Literature with First-Class Honours. She worked at Badr University in Cairo, Arab Open University, and the Arab Academy for Science, Technology, and Maritime Transport.

The Carnavalesque and the Egyptian Moulid

Hind Ashraf Hosny

University of South Carolina

(United States of America)

The Moulid is a deeply interwoven aspect of Egyptian heritage where holy figures are venerated. The biggest and most accepted Islamic Moulid is that of the Prophet Muhammed (PBUH). Yet, Moulids are carried out by Muslims and Christians, respectively. These celebrations usually take place around the shrines of these religious figures with various cities holding their own respective Moulids. The Moulid contains unique features of social subversion that can be examined through a global cultural studies approach. This paper is a part of a bigger project that examines media and literary texts depicting Moulids. I examine the Egyptian Moulid through the lens of Bakhtin's Carnavalesque, highlighting the modes of subversion and suspension. In 1929, Mikhail Bakhtin introduced the concept of the

Carnavalesque in his book, *Problems of Dostoevsky's Poetics*, and developed it further in *Rabelais and His World* (1965). Bakhtin examines the medieval carnival celebration with its features of social subversion and suspension of social and moral rules. Some of the authors who describe the Moulids extensively are Samuli Schielke and J. W. McPherson, through their experiences in Egypt. Western writers' sociological descriptions of specific Egyptian traditions add to this global cultural study as the voices of the Global North and South mingle. Temporary suspension of rules is a prominent feature of Moulids, which can be seen in its acceptance and embrace of marginalised, outcast, groups of society. This is depicted in the short documentary film, *Sufi Ecstasy: A Journey Through Spiritual Egypt* (2020) by Yasmin Kamal, one of the editors of *The Square* (2014). In this short film, Kamal showcases glimpses of social suspension as in their acceptance of Eman, a cross-dressing woman and lover of the Moulid. In this paper, I will attempt to provide an account of the religious, historical, and cultural context of Moulids. I will highlight the elements of Carnavalesque, while indicating the aspects particular to Egyptian Moulids. Finally, I will examine this short documentary as part of the texts depicting Moulids.

Keywords: Moulid, Carnavalesque, Suspension, Sufism, Egypt

Hind Ashraf Hosny is a Ph.D. student at the University of South Carolina's Comparative Literature programme, where she is a teaching assistant. She also studied filmmaking at the Jesuit Film School in Alexandria. She was a Fulbright Arabic teaching assistant at Kenyon College, Ohio. Her current research interests include modern Arabic literature, film studies, and women and gender studies.

Graphic Death-Worlds: Cairo After the Flood

Hoda Elhadary

The British University in Egypt

(Egypt)

In Ganzeer's serialised graphic novel *The Solar Grid* (2016-2025), Cairo is submerged under water, the city is administered into drowning. The paper examines how *The Solar Grid* constructs post-flood Cairo as a death-world: a space where entire populations of the city are rendered disposable in conditions so extreme that life becomes barely liveable. Cairo becomes a 'zone of non-being' not through acts of war but through capitalist subjugation and calculated management of means of life: water, energy, and atmospheric survival. Thus, drawing on Achille Mbembe's conceptualisation of necropolitics and Rob Nixon's concept of slow violence, the paper aims to explore what Ganzeer's *The Solar Grid* reveals about the mechanisms of Global North sovereignty over Global South life. The flood- in this reading- is not an environmental catastrophe but a continuation and intensification of colonial patterns of exploitation and dispossession that recycle and operate through renewed modes of colonialism; something the visual grammar of the narrative refuses to naturalise, let alone accept. The analysis offers a sustained reading and interpretation by attending to Ganzeer's formal choices, such as the news sticker paratexts and the treatment of Cairo's urban geography as an archive of colonial modernity. Where mainstream cli-fi tends to frame the Global South as a victim of impersonal natural forces, Ganzeer insists on pointing at perpetrators by naming the structures, corporations, and geopolitical actors that turn Cairo into a concrete case of the ongoing necropolitical logics. The paper, then, situates Ganzeer's work within an emerging tradition of Global South speculative comics.

Keywords: Necropolitics, Slow Violence, Graphic narratives, Global South

Hoda Elhadary is a lecturer in English literature at the British University in Egypt, where she currently serves as alumni coordinator and employability and careers coordinator in the Faculty of Arts and Humanities. She previously served as programme director of the English Language and Literature programme. She leads international collaboration initiatives, including securing Erasmus+ KA171 funding for staff and student mobility, and was a research group leader on World Literature and Postcolonial Studies at the Institute for World Literature, Harvard University. Dr. Elhadary is the founder of and editor in *The Journal of Literary Insights and English Linguistics* (JLIEL) and serves as a peer reviewer for many journals among which is Springer Nature journals. Her research interests include cultural studies, comparative literature, postcolonial studies, and the literature of refugees and minorities.

Localising Bias: Cognitive Metaphors and Epistemic Framing in AI Representations of Syrian Refugees Across Global North and South Contexts

Isabella Chiari and Zekeriya Ridvan

Sapienza University of Rome

(Italy)

The metaphors through which forced displacement is narrated, refugees as waves, borders as barriers, host countries as burdened, do not merely describe reality; they construct it, shaping public affect, political possibility, and humanitarian response. This paper investigates how large language models (LLMs) frame Syrian refugee discourse across three linguistic contexts - English, Turkish, and Arabic - and examines whether AI-generated representations reproduce, neutralise, or reconfigure the metaphorical and epistemic hierarchies that structure Global North and Global South media discourse. Drawing on Conceptual Metaphor Theory (Lakoff & Johnson, 1980) and Critical Discourse Analysis (van Dijk, 2000; Fairclough, 1995), the study employs a controlled prompt-based methodology: a

deliberately open-ended prompt, designed to elicit evaluative and metaphorical language without priming specific frames, was administered in English, Turkish, and Arabic, with and without explicit source restrictions, across seven LLMs, including both dominant Western models (ChatGPT, Claude, Gemini, Perplexity) and non-Western or Global South-positioned alternatives (DeepSeek, Thaura, Jais). The resulting 42 outputs were analysed using a multi-level coding grid targeting lexical choices, dominant metaphorical frames (WATER/FLOOD, BURDEN, THREAT, JOURNEY, HUMAN/VICTIM), narrative perspective, agentivity, and temporal anchoring of the crisis. The AI outputs are read in dialogue with existing scholarship on Syrian refugee representation in the mainstream media outlets of the three macro-areas under examination, the Anglophone Global North, the Arab Global South (including pan-Arab, Syrian, and neighbouring countries), and Türkiye, whose liminal positioning between Global North and Global South makes it a theoretically privileged site of inquiry. Preliminary findings reveal structurally significant patterns in how LLMs frame displacement. Some of these patterns appear to operate regardless of prompt language, pointing to potential asymmetries between Western and non-Western models in their metaphorical repertoires, perspectival anchoring, and epistemic orientations. The analysis aims to contribute to emerging debates on AI, bias, and linguistic representation by positioning LLMs not merely as tools but as epistemic actors that may consolidate, rather than diversify, the global narrative hierarchies through which migration is understood, calling for a decolonial approach to AI language systems attentive to the politics of metaphor and the asymmetries of representation.

Keywords: Metaphor, Epistemology, LLMs, Refugees, Displacement, Discourse

Isabella Chiari has interest in research that combines linguistic analysis with civic and social impact, with particular attention to the Mediterranean region and the MENA area. Her work focuses on the language of migration, including migration lexicon, metaphorical framing, and the linguistic strategies used to represent and manipulate narratives in contexts of crisis,

conflict, and emergency, and on the intersection between computational linguistics, corpus linguistics, and critical discourse analysis and applied linguistics. Her current research examines language manipulations, cognitive metaphors, and educational justice in the context of emergency and conflict as well as AI-generated discourse on forced displacement, investigating how large language models reproduce or reconfigure epistemic hierarchies across global linguistic contexts.

Zekeriya Rıdvan is a Turkish-Syrian researcher and practitioner specializing in migration, refugee education, and non-formal learning in contexts of displacement. He graduated in English Language and Literature from the University of Aleppo and currently serves as the legal representative of Amal İnsani Yardım Derneği, a Turkish organization working on education, psychosocial support, youth empowerment, and community-based initiatives for refugee and vulnerable communities. His work focuses on the social, linguistic, and educational dimensions of the Syrian refugee experience in Türkiye, including integration, identity, access to education, and public discourse on migration. He has coordinated and contributed to numerous projects on non-formal education for Syrian refugees across different age groups, with a particular emphasis on developing Arabic language teaching programs for learners affected by interrupted education and displacement. Zekeriya Ridvan has participated in several conferences, workshops, and international initiatives addressing refugee education, migration narratives, and the interpretation of information dynamics related to the Syrian crisis. He has also co-authored academic contributions with Isabella Chiari on themes related to Syrian refugees in Türkiye, language, identity, and educational practices in displacement contexts. His research interests include migration discourse, language and identity, Arabic literacy in multilingual environments, and the representation of refugees across media and institutional narratives.

**The Islamophobic Discourse in Yussef El Guindi's *Back of the Throat* (2006) and
Richard Bean's *England People Very Nice* (2009)**

Khaled Sirwah

Kafrelsheikh University

(Egypt)

Drawing on the Runnymede Trust report on Islamophobia and the eight perceptions it claims, the current paper traces the Islamophobic discourse in the Egyptian-American playwright Yussef El Guindi's *Back of the Throat* (2006) and the British playwright Richard Bean's *England People Very Nice* (2009). It shows how the two playwrights, though of different nationalities, religions, and ideologies, have hinged on the 9/11 attacks for tackling highly similar—if not identical—issues in their plays. The two plays have discussed immigration, the playwright's personal experience, the stuff found in Muslims' flats, the burqa/niqab as an argumentative issue, verbal and physical violence, the American/British duality, women as willing tools to attack migrants, etc. This paper has reached four findings. First, both playwrights have appealed to intertextuality to highlight the attacks directed against Muslims. Second, hyperreality has been relied on to exaggerate several misconceptions about Islam. Third, irony has been deceitfully utilised to show Islam as a fearsome religion. Fourth, each playwright has delineated the Islamophobic discourse from his own different perspective: while the Egyptian-American (Muslim) playwright approves of multiculturalism and attacks the Islamophobic discourse through his play, the British (non-Muslim) playwright satirises multiculturalism and approves of the Islamophobic discourse by attacking immigrants on fabricated evidence.

Keywords: Yusuf ElGuindi, Richard Bean, Islamophobia, 9/11

Khaled Saad Sirwah is a professor of English literature in the Faculty of Arts at Kafrelsheikh University and member of The Egyptian Writers' Union. He has got his Ph.D. (in

Contemporary British Drama) from Cairo University. He has published several books on language and literature, such as *A Study of Tom Stoppard's Theatre: Irreconcilable Opposites* (Germany 2009) and *Shakespeare's 'Hamlet': Classicism Revisited* (Germany 2010), in addition to eleven papers on British and American theatres. He has been teaching courses such as Drama & Shakespeare, Contemporary Drama, Comparative Literature, and Translation. His most recent play, *Donia en-Nas (People's World)*, is under publication.

Decolonising Narrative Authority in African Postcolonial Literature

Lassana Kanté

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African literature has emerged within a historical context shaped by colonial domination and epistemic control. The colonial discourse has imposed external narrative authority by re-centring African voices, experiences, and epistemologies. Chinua Achebe and Ngugi wa Thiong'o played important roles in challenging colonial representations and defining storytelling traditions. This presentation is grounded in postcolonial theory, especially the works of Edward Said on representation and Gayatri Chakravorty Spivak on subaltern voice. These frameworks interrogate the way narrative control shaped culture, politics, and power. This paper examines the way African literature participates in the process of decolonising narrative authority by contesting colonial knowledge systems. The study adopts a qualitative textual analysis to examine selected African literary texts to identify narrative strategies that challenge colonial authority. Attention is given to voice, perspective, language choice, and the incorporation of traditions. African writers strategically reconstruct narrative authority by privileging indigenous knowledge systems.

Keywords: African literature, Decolonisation, Narrative authority, Postcolonial

Lassana Kanté is a Ph.D. student in Anglophone and Comparative Studies at Université Cheikh Anta Diop of Dakar (Faculté des Lettres et Sciences Humaines, Département d'Anglais), specialising in African and postcolonial studies. His research explores the intersections of power, memory, and identity. Kanté's research interests are anti-colonial and decolonial thoughts, questions of power, gender and sexuality, society, and novel studies. Mr. Kanté has written several works on African literature and social/human sciences.

**From Knowledge Transfer to Knowledge Migration: Rethinking the Circulation of
Ancient Cosmology Between “East” and “West”**

Lautaro Roig Lanzillotta

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(Netherlands)

This project reconsiders the notion of the “transfer of knowledge from East to West” by critically redefining its key concepts. In conventional accounts, these ideas are shaped by genealogical models of transmission and Eurocentric interpretations of history, both of which are increasingly questioned. The concept of “transfer” is typically understood in linear terms, as movement between two fixed points, implying the largely unchanged passage of knowledge. Similarly, “ancient knowledge” is often treated as a unified and stable body, framed as the recovery of a lost heritage and implicitly associated with a European lineage rooted in Greece. Finally, the opposition between “East” and “West” oversimplifies historical complexity by equating the former with the Arab world and the latter with Europe, reproducing categories that demand critical scrutiny. In response, this project proposes replacing the notion of “transfer” with that of the “migration of knowledge,” drawing on the Latin “migrare” (to change place).

This perspective shifts the focus from linear transmission to the changing contexts in which knowledge is produced and reworked. Knowledge is not a fixed entity moving intact from origin to destination; rather, it is continuously transformed through processes of reinterpretation and adaptation across different settings. From this standpoint, so-called ancient knowledge cannot be regarded as stable or monolithic. Even in antiquity, it underwent significant transformations, adapting to shifting historical contexts—from the classical to the Hellenistic period, and from there into the Roman world. By the time this knowledge reached the Arab-Islamic world, it had already been reshaped multiple times, enabling further reinterpretation. Knowledge evolves alongside changes in its sites of production and the needs of the societies that engage with it. Accordingly, the Arab-Islamic world should not be seen as a passive intermediary between ancient and medieval Europe, but as an active and creative participant that reworked and expanded inherited knowledge. This perspective calls for a fundamental reassessment of the notion of a simple “transfer from East to West,” as well as of the categories “East” and “West” themselves, which obscure the complex realities of intellectual history.

Keywords: Knowledge Migration, Ancient cosmology, East-West

Lautaro Roig Lanzillotta is a full professor of New Testament and Early Christian studies at the University of Groningen and director of the Erasmus Mundus International Master “Religious Diversity in a Globalized World”. He studied classics (Complutense, Madrid); Byzantine and Modern Greek literature (Aristoteles University, Thessaloniki), and theology (University of Groningen, Netherlands). He holds a Ph.D. in Classics (1997, Univ. Complutense) and a Ph.D. in Theology (2004, Univ. Groningen). He is the editor-in-chief of three major projects: *Gnosis: Journal of Gnostic Studies*, the *Nag Hammadi Bibliography Online*, and Brill’s *Plutarch Studies*. His most recent books are *Gnostic Countercultures* (Leiden: Brill, 2016; 2020) and *Sharing and Hiding Religious Knowledge in Early Judaism, Christianity, and Islam* (De Gruyter, 2018).

Anglo-Irish Literature as a Site of Imperial Negotiation

Leyla Gojayeva

Azerbaijan University of languages

(Azerbaijan)

This study examines the relationship between Anglo-Irish literature and the structures of empire, focusing on how literary texts produced in Ireland under British rule negotiate questions of identity, language, and cultural authority. It argues that Anglo-Irish writing occupies a uniquely ambivalent position within colonial discourse: simultaneously shaped by imperial institutions and capable of articulating forms of critique, subversion, and cultural reinvention. Rather than treating Anglo-Irish literature as either strictly colonial or nationalist, the study conceptualises it as a hybrid field in which imperial power is both reproduced and destabilised through aesthetic practice. Through close attention to key writers, the study traces how empire is represented not only as a political structure but also as a linguistic and epistemological system embedded in everyday life. Special emphasis is placed on modernist transformations of literary form, particularly in the work of James Joyce, whose narrative experimentation disrupts the authority of standardised English and reconfigures Dublin as a symbolic site of colonial modernity. The analysis also situates Anglo-Irish literature within broader postcolonial frameworks, drawing on theories of cultural hybridity and linguistic displacement to show how imperial legacies persist in literary form even after political sovereignty. The study demonstrates that Anglo-Irish literature is central to understanding the cultural operations of empire, revealing how colonial power is negotiated through narrative structure, language choice, and aesthetic innovation. Anglo-Irish literature occupies a distinctive position within comparative literary studies because it emerges from a space of colonial proximity rather than distant subjugation. Produced in Ireland under British rule, it develops within the linguistic, educational, and institutional frameworks of empire while

simultaneously contesting them. As a result, Anglo-Irish writing is best understood not as a closed national tradition, but as a comparative field that constantly interacts with English literature, postcolonial literatures, and global modernisms. This article explores Anglo-Irish literature through a comparative lens, focusing on how it negotiates empire, language, and literary form across different historical moments. One of the key features of Anglo-Irish literature is linguistic hybridity. Writers often use English while incorporating Irish cultural references, oral traditions, and mythological structures. This produces a “double consciousness” in literary expression.

Keywords: Narrative Form, Colonialism, Comparative Literature, Cultural Hybridity, Literature and Identity, Empire

Leyla Elshad Gojayeveva studied at the Faculty of Philology and Journalism at Baku Slavic University (bachelor’s degree) and graduated with a specialisation in English Language Teaching. In 2014–2016, she completed her master’s degree in Literary Studies at Azerbaijan University of Languages. In 2018–2023, she obtained the Doctor of Philosophy (Ph.D.) in Philology in the specialty of World Literature (USA studies). Since 2017, she has been working at Azerbaijan University of Languages. In 2024, she was elected as a part-time senior lecturer at the Department of Foreign Literature and currently continues her academic activity at the Department of “Literature of the Relevant Foreign Country”. She has presented papers at numerous local and international conferences, symposiums, and forums, and has published articles in reputable academic journals.

Linking the Liminal: Meta-modernism and the Global North-South Divide in

Mahmoud Darwish's "Who Am I, Without Exile?"

Maha Munib

The British University in Egypt

(Egypt)

Despite meta modernism's Eurocentric origins, it marks a shift from modernism's binary oppositions, or postmodernism's celebration of plurality. It signifies a unique state of "oscillation" or "in-betweenness" particularly akin to a cultural scene that critiques the large modernist-postmodernist canon and places meta modernism as the natural development in the cycle that started with modernism. Thus, Mahmoud Darwish's "Who Am I, Without Exile?" could be read as a liminal statement recognizing a human condition that negates a simple postcolonial reading of reality through the clear-cut divisions of the Global North and the Global South. Moreover, Timotheus Vermeulen & Robin van den Akker (2010) point out a state of cultural nomadism or creolisation as the meta modernist artist's pursuit of a human condition that recognises a state of the art where the boundaries between local and global are liminal. This paper offers a close reading of Mahmoud Darwish's "Who Am I, Without Exile?". It is a poetic link carrying the divide between the Global North and the Global South into another dimension, creating a state of "New Sincerity" as Vermeulen & Akker describe it (2010). Darwish's liminality, "I am neither there, nor here" is a forced one through violent settler occupation. It is not the same liminality as white Western artists who choose it as an aesthetic convenience. The paper delves into Darwish's displacement experience, his strong Palestinian identity to confirm the oscillation between two worlds. He cannot settle for either of the two worlds alone. Furthermore, the study investigates the new human experience Darwish attempts to define through the meta-modernist realisation of the possibility of transcending simple clear-cut divides and looking into the "between" as a space for a new human state that recognises

the global divide yet does not settle for either of the oppositions. It is neither the stereotypical displaced victimisation of the Palestinian nor a complete acceptance of the Global North's ontology.

Keywords: **Metamodernism, Liminality, New Sincerity, Mahmoud Darwish, Postcolonial**

Maha Munib is an assistant professor at The British University in Egypt. She holds a Ph.D. in English and Comparative Literature. Her research interests include modern and postmodern theory, comparative poetics, and the relationship between philosophy and literary form. She has published multiple works on poetry, modernist and postmodernist aesthetics, and cross-cultural literary criticism. Building on this foundation, her current research examines meta-modernist frameworks in relation to postcolonial and Global South literatures, with a particular focus on how forced exile and occupation complicate Western-centric models of cultural oscillation.

Finding identity in stones in *A Mask, the Colour of the Sky* by Bassem Khandaqji

Mahmoud Khalifa

Hurghada University

(Egypt)

A Mask, the Colour of the Sky (2024) is a novel by Bassem Khandaqji, a Palestinian writer from Nablus, Palestine. The novel won the Arab Booker in 2024. It is the story of the double identity of the hero who tries to reclaim territory and story. The novel is a terri-stoty where territory and story are one and the same. The Zionist narrative has changed the land and the story and to get the land back, the story and the territory must be moulded into one terristory where territory and narrative are united. The Zionist narrative is challenged, and the claim to

both the story and the land is established. While postcolonial studies focused on the narrative, indigenous studies focus on land as the main ground on which any battle for land back is fought. Palestinian *Sumud* is one example of keeping identity and sticking to one's land. Nur the main character finds the ID and mask of an Israeli archaeologist and impersonates him to gain access to archaeological sites, and from there, his quest for reclaiming the land and writing the story are placed together. Archaeology and identity become one territory. The novel's quest is framed by a counter-narrative to *The Da Vinci Code* by Dan Brown, where Khandaqji tries to reverse the narrative to reclaim the story of Mary Magdeline as a Palestinian and at the same time Zionist and western narratives about Palestine.

Keywords: Terri-stoty, Double Identity, *Sumud*, Land Back, Palestinian Literature

Mahmoud Khalifa Lecturer at the Department of English, Faculty of Al Alsun, Hurghada University.

From City to Fragment: Urbicide and Narrative Breakdown in Contemporary Texts from Gaza

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The British University in Egypt

(Egypt)

This paper analyses the relationship between spatial destruction and narrative form through the concept of urbicide in contemporary texts from Gaza. It also examines how the erasure of urban space leads to fragmentation of literary expression. In other words, when the city is systematically reduced to ruins, the conditions that sustain a coherent narrative, such as spatial continuity and temporal progression, are fundamentally disrupted. This paper specifically focuses on Gaza, after it has been systemically targeted and bombed by Israel, as a location where spatial destruction extends into narrative collapse, in three recent texts: *Forest*

of Noise: Poems by Mosab Abu Toha (2024), *The Eyes of Gaza: A Diary of Resilience* (2025) by Plestia AlAqad, and *Every Moment Is a Life: Gaza in the Time of Genocide* (2026) by Susan Abulhawa, while drawing on Martin Coward’s insights on urbicide as well as Cathy Caruth’s writings on trauma and narrative to highlight how extreme violence disrupts the possibility of coherent narration. The selected texts –a diary, a poetry collection, and short prose– reveal a shift from structured narratives to fragmented modes of expression, mainly characterised by fragmentation, which emerges as a necessary form of documentation and resistance in the context of urbicide. Hence, contemporary texts from Gaza function as a living, fragmented record constantly reshaped by the continuous destruction of urban space.

Keywords: Urbicide, Fragmentation, Gaza, Trauma and Narrative

Mai El Gebali is a lecturer and module leader at The British University in Egypt. She holds a Ph.D. in English Literature from Ain Shams University, Faculty of Women for Arts, Science and Education. She also earned a Master of Arts in English Literature from Faculty of Arts, Cairo University. Dr. El Gebali has been actively involved in teaching various modules, including English for Academic Purposes, Academic Writing, Business English, and Technical Writing at The British University in Egypt. Her academic responsibilities encompass curriculum development, assessment design, student support, and e-learning management. Among her publications is a paper entitled “Post-traumatic stress disorder (PTSD) in Zoulfa Katouh’s *as Long as the Lemon Trees Grow*” as well as a book titled *Southern Ontario Gothic in Selected Novels by Margaret Atwood* published by LAMBERT Academic Publishing.

The Blurred Lines Between the Self and the Other: Orientalism and Occidentalism in

Radwa Ashour's *Granada*

Malak Hosny

The British University in Egypt

(Egypt)

In Orientalism, Edward Said explains how the Orient is perceived by the Occident as inferior, uncivilised, and barbaric. In *Occidentalism: The West in the Eyes of Its Enemies*, Ian Buruma and Avishai Margalit explain that, likewise, “Occidentalism ... simply turns the Orientalist view upside down. [It] diminish[es] an entire society or a civilization to a mass of soulless, decadent, money-grubbing, rootless, faithless, unfeeling parasites.” While usually geographically separated, certain historical moments, usually colonial moments, force a juxtaposition between those from the Orient and the Occident. Such a juxtaposition takes Orientalism and Occidentalism from mere perceptions in the human imaginary to a manifested real-life relationship and as Said explains, “Orientalism can be discussed and analysed as the corporate institution for dealing with the Orient—dealing with it by making statements about it, authorizing views of it, ... settling it, [and] ruling over it.” An example of such a relationship is present in the year 1492 when the last Andalusian ruler, King Boabdil, surrendered Granada, the last Andalusian city, to the Spanish-Castilian forces. In her novel *Granada: The Complete Trilogy*, Radwa Ashour narrates the events following this acquisition, a moment in which the colonial juxtaposition between the Orient and Occident described above takes place. This paper looks at, closely reads, and analyses both Orientalism and Occidentalism practiced by the Arab and Castilian characters of Granada in the delicate historical moments the novel traces, and how the hegemonic relationship between Occident and Orient sometimes forces the lines between the self and the other to blur.

Keywords: **Orientalism, Occidentalism, Identity, Hegemony, Assimilation, Hybridity**

Malak Khaled Hosny is an assistant lecturer at the Department of English Language and Literature at the British University in Egypt. She holds a B.A. in English Language and Literature from Alexandria University and an M.A. in English and Comparative Literature from the American University in Cairo, where she was awarded a University Fellowship. As part of her roles as a fellow, Ms Hosny worked as a teaching assistant at the English and Comparative Literature Department and an editorial assistant at *Alif: Journal of Comparative Poetics* at AUC. Her literary research focuses on themes of postcolonialism, exile, identity, diaspora, cosmopolitanism, religion, and language.

Bread and Bees: On the Relational Dynamics of Contemporary Middle Eastern Masculinity

Manal Shalaby

Ain Shams University

(Egypt)

The Middle East and North Africa have witnessed several cataclysmic events in modern history: consecutive waves of independence from colonial powers, violent sectarian and ideological clashes, revolutions against despotic regimes, and, more recently, territorial wars. Such events have left the region in a permanent state of conceptual reconfiguration of the self in a world that is also kaleidoscopically changing. One important and particularly problematic aspect of such crisis-ridden identity is the ‘masculine’ as a gender status and a cultural praxis. The current research tackles contemporary masculinity in the Middle East and North Africa as a theoretical, social, and ideological construct in an attempt to: 1) depart from the well-trodden postcolonial structures of knowledge and analysis that usually present a universal model of masculinity and typify the Middle Eastern masculine, and 2) adopt anthropology’s “ontological

turn” in proposing a new interdisciplinary, relational model introducing masculinity as a dynamic process rather than a typology by linking the Middle Eastern masculine to regional environmental, gender-related, and narrative concerns. The research uses a set of co-dependent categories to examine how the possibilities/challenges of the representation of masculinity can be relationally and narratively reimagined in Middle Eastern and North African literature through showcasing Yamen Manai’s *L’amas ardent* (The Ardent Swarm) (2019) and Mohamed Alnaas’s خبز على طاولة الخال ميلاد (Bread on Uncle Milad’s Table) (2021).

Keywords: **Masculinity, MENA, Ontological Turn, Environment, Gender**

Manal Shalaby is an assistant professor of English and Comparative Literature at Ain Shams University in Cairo, Egypt. She received her Ph.D. from ASU in 2018. Her research interests include contemporary Middle Eastern literature, mythology and folklore, posthumanism, and film and media. She has published articles in ArabLit, John Libbey’s *Scaled for Success*, Peter Lang’s Companion *The Deep*, and several academic journals. Manal was a Fulbright Scholar-in-Residence and a Global Studies Post-doc Fellow at DePauw University in Indiana in 2023-2024.

A Void to be Filled: Palestinian Diaspora and Anorexia in Sarah Aziza's *The Hollow Half*

Mariem Saleh

Arab Academy for Science, Technology & Maritime Transport

(Egypt)

This paper aims to explore the intersection between the Palestinian diaspora, trauma and anorexia in *The Hollow Half: A Memoir of Bodies and Borders* (2026) by Sarah Aziza. In her memoir, Aziza suffers intergenerational trauma, as she follows the stories of the bodies of her grandmother (Sitto), her father, and herself since The Nakba in 1946. The paper traces a disruption in chronology and division of the story into segments, which reflects the sense of fragmentation Aziza is feeling. Aziza lives half a life; rooted in Palestine, but still chasing the American Dream. Growing up, shame followed her in the West by the colonialist ideologies and by not understanding her Palestinian heritage. The paper examines the historical trauma that haunted Aziza which led to her own Palestinian diaspora that led to her anorexia. Aziza sees her body and the borders she's been through as an identity. There's a metaphor in, or a connection between the body and the land; Aziza felt that she's denied her land, the one that shapes a person's identity, and in resistance or reciprocation; she's denied her body the food that shapes it and nourishes it. Aziza's anorexia is her piercing silence; it's a reflection of the past and the present suffering that her body is mirroring. When Aziza gets hospitalised due to her anorexia and she tastes apricots, food brings her back to Palestine; brings her back to her Sitto, whom she sees as a symbol of survival, not of suffering. Aziza finally claims back her identity and wishes for a world where she's allowed to contain multitudes. Aziza creates a timeless narration that promises the survival of the Palestinian identity through each and every generation.

Keywords: Anorexia, Diaspora, Identity, Trauma, Fragmentation, Survival

Mariem Saleh is a master's student in English Literature at Arab Academy for Science, Technology and Maritime Transport. She received a bachelor's degree in English Language and Translation from the same university. She is interested in feminism, eating disorders, ecocriticism, colonialism, mythology, and folklore. She writes poetry since 2020 and hopes to publish her work someday.

Code-Switching: A Gateway to Employability in Asyut, Upper Egypt

Marwa Mostafa

Assiut University

(Egypt)

Getting employed is one of the ultimate goals of all human beings. Code-switching (CS), the alternation between Arabic dialects and English in work settings, plays a pivotal role in shaping employability future in Upper Egypt job market. This study investigates how CS practices among young professionals in Asyut influences hiring perceptions, career advancements, economic growth and job mobility especially in a globalized driven modern job market. Adopting a mixed qualitative and quantitative approach through applying Pierre Bourdieu's theory of linguistic capital and Howard Glies's communication accommodation theory (CAT) is applied to investigate the frequency and necessity of CS within the work settings. Surveys are employed to examine how job seekers strategically switch between Sa`idi Arabic (the local vernacular), Cairene Arabic (the prestigious dialect) and English during job interviews and in writing resumes. Despite being an asset in regional social networks, Sa`idi Arabic may function as a liability in the professional marketplace. The study aims to illuminate how CS contributes to career haunting and professional growth. It also attempts to find whether CS as a linguistic practice can lead to an inclusive rather than an exclusionary work environment.

Keywords: **Code-Switching, Employability, Sa`idi Arabic, Ciaren Arabic**

Marwa Mostafa is a lecturer of English linguistics at the department of English in Assiut University and an ICPM-certified manager. A former deputy director of the University Career Development Centre. She integrates linguistics with career empowerment. She earned her Bachelor of Arts in 2005, followed by her master's degree in 2010 and her Ph.D. in 2015. Her scholarly work focuses on applied linguistics and translation, contributing to the academic excellence of her department through both research and instruction.

Sectarianism and the Monopoly of Truth in Christina Reid's Drama

Marwa Ramadan

Zagazig University

(Egypt)

This paper examines sectarianism in the drama of Christina Reid as a socially produced and sustained process rather than a fixed set of beliefs or ideas. Focusing on *Tea in a China Cup*, *The Belle of the Belfast City*, and *Did You Hear the One About the Irishman?*, it investigates how division is constructed through repeated patterns of stereotyping, inherited judgments, and selective interpretation of history. The objective is to demonstrate how sectarian identities are continuously reproduced through everyday practices of meaning-making, shaping both interpersonal relations and broader understandings of collective belonging. The paper draws on Henri Tajfel's social identity theory, which explains in-group and out-group formation and how people come to see themselves in terms of "us" and "them." It is further informed by Michel Foucault's theory of discourse, which illuminates how certain narratives come to be accepted as authoritative "truth." Insights from collective memory studies, especially the work of Maurice Halbwachs, also clarify how shared recollections are shaped and mobilized to

sustain present identities. Within this framework, Reid’s drama is read as exposing the mechanisms through which monopoly of truth and history is normalized, revealing sectarianism as a recurring process embedded in language, memory, and social perception. Making a more inclusive sense of belonging increasingly difficult to sustain, sectarianism, according to Reid, “limits and damages us all, worldwide.”

Keywords: Irish Drama, Christina Reid, Sectarianism, Stereotyping

Marwa Ramadan is an associate professor of English literature at Zagazig University. Her research focuses on identity formation, otherness, minority representation, and cultural expression in literature, with particular emphasis on Modern and Contemporary dramatic texts. Her published work adopts interdisciplinary approaches that combine literary studies with sociological and psychological perspectives to explore how texts reflect and shape understandings of identity, community, and difference.

Beyond LOL: Memes from Social Media to Lecture Halls

May Soliman

The British University in Egypt

(Egypt)

Memes and comics have evolved rapidly and become a defining trend across social media platforms, shaping how young people communicate, react, and engage with the world around them. They are widely used among young people to comment on everyday life incidents, whether personal, social, or political, and are even transformed into stickers to express emotions in text messages. The humorous and culturally resonant impact of these memes has a long-lasting effect on young people, particularly in Global South contexts where digital cultures are increasingly shaped by locally produced, socially embedded humour. Given

their appeal to younger generations, it is time to explore the potential of memes for educational use. The present study investigates students' attitudes toward using memes in teaching and providing feedback within a higher education setting in Egypt, situating its inquiry within broader questions of pedagogical innovation in non-Western educational contexts. The study aims to investigate the perception of students on how effective memes are in helping them understand and retain information. In doing so, this paper questions the idea that only traditional academic materials are appropriate teaching tools, and argues instead that everyday digital content like memes, which students in Egypt, being part of the Global South, already use and understand, can be just as powerful for learning. The data is collected through a questionnaire and a focus group. The results of the study will give insights into how far humour in the form of memes can be used to enhance the process of teaching and learning, contributing to emerging debates on decolonising pedagogies, student engagement, and the role of digital culture represented in memes in reshaping the boundaries of the contemporary classroom.

Keywords: Global South; Pedagogy, Engagement, Classroom Discourse, Memes, Feedback

May Soliman is a lecturer and researcher at The British University in Egypt. She earned her Ph.D. in Applied Linguistics from Cairo University and her M.A. in TESOL from The American University in Cairo. Her academic contributions span the fields of TESOL and applied linguistics within the Egyptian higher education context.

Language and Diplomacy: The Depiction of Mexican Immigrants in Donald Trump's

Anti-Immigrant Discourse

Mennah Abdelhady

The British University in Egypt

(Egypt)

It is widely believed that proper language use plays a crucial role in successful international relations between countries. Therefore, the current paper aims to analyse the language used by President Donald Trump addressing the issue of Mexican immigration to the USA from the lens of the appraisal theory of Martin and White (2005). The study uses data of Trump's language including tweets, speeches, press conferences, and round table discussions from the White House records. Furthermore, the study applies quantitative and qualitative methods of analysis and relies on two software wares, TagAnt and Antconc to facilitate the research process. The findings demonstrate that Trump used negative attitudinal resources, with Judgment resources as the predominant attitude. Also, the results show that Trump portrayed a negative image of Mexico and the Mexican immigrants to justify his coercive measures against Mexicans. The findings indicate that Trump's language regarding Mexican immigrants was undiplomatic, highlighting the impact of the language choices used by diplomats and political leaders on maintaining effective international relations when addressing concerns with other countries.

Keywords: Mexican Immigrants, International Relations, Trump, US, Appraisal Theory

Mennah Abdelhady is a teaching assistant at The British University in Egypt, Faculty of Arts and Humanities, Department of English Language and Literature. She holds a B.A. in linguistics, with a focus on academic writing, discourse analysis, and pragmatics. Her research explores how language shapes and influences communication and relationships,

particularly in contexts where it can be used to persuade or subtly manipulate meaning. She is especially interested in language use in diplomacy, speech act theory, and how meaning is constructed and interpreted in real-life interactions across different contexts.

Beyond Citation Indexes: Negotiating Linguistic Justice in Global South Scholarship

Mohammed Albakry

Middle Tennessee State University

(United States of America)

The "crisis" of the humanities and, to some extent, social sciences, while long-standing (Plumb, 1964), has reached a new intensity under the neoliberal marketization of global academia. While economic and political factors are frequently debated, the linguistic dimension, specifically the consolidation of English as the dominant gatekeeper of academic prestige, remains a critical concern in institutional policy discussions. This study uses interviews and analyses of institutional tenure and promotion documents to illustrate how the hegemony of English constructs and sustains an inequitable research environment for scholars in the Global South, particularly in the Middle East and North Africa (MENA). As institutions increasingly rely on bibliometric "proxies" for quality (such as the SSCI and AHCI), they inadvertently outsource their evaluative criteria to English-centric publishing regimes (Curry & Lillis, 2018, 2024). This "English or perish" imperative forces MENA scholars to navigate material and discursive barriers that prioritize global "impact" over local relevance (Canagarajah, 2002). The resulting marginalization of native-language scholarship threatens to sever the link between researchers and their local communities, leading to a decline in domestic research cultures and the potential for devaluing indigenous knowledge (Hultgren, 2020). This presentation evaluates the structural implications of current institutional reward systems and

discusses policy alternatives to promote linguistic justice and more inclusive forms of global knowledge production.

Keywords: **Publishing Policies, MENA Region, Linguistic Hegemony**

Mohammed Albakry is a professor of English and linguistics at Middle Tennessee State University, and the host of the education podcast “On Translation.” His work in language studies is interdisciplinary and often involves the intersection between discourse and society, language and education, and translation theory and practice. He is the author, co-author, and editor of several books, including *Evaluative Discourse in the Academic Setting* and *Presentation of Self in Academic Support Genres* (Michigan University Press, 2004, 2005). His other publications include book chapters in edited collections and numerous articles in refereed journals.

Semantic Frame Detection in Climate Change Narratives: A Natural Language

Processing Approach

Mohamed Elsanhoury

Arab Academy for Science, Technology and Maritime Transport

(Egypt)

Climate change is a global crisis in which media framing plays a crucial role in shaping public perception, policy agendas, and societal engagement. This study investigates dominant semantic frames in climate change newspaper discourse, examining their lexical and distributional patterns and tracing their evolution across media outlets and geographical contexts over time. Despite extensive research, a significant methodological gap persists: traditional manual framing analysis offers interpretive depth but lacks scalability, whereas computational approaches provide efficiency but often fail to capture the implicit and conceptual nature of semantic frames. To address this limitation, the study proposes a large-

scale computational framework that integrates frame semantics and distributional semantics within a Natural Language Processing (NLP) paradigm. It operationalises this approach by fine-tuning Climate BERT, a domain-adapted transformer model, for supervised semantic frame detection using a manually annotated dataset of approximately 1,000 newspaper articles. By combining theoretical rigor with computational scalability, the study offers a novel hybrid framework for automated frame detection in large corpora, advancing both linguistic theory and computational discourse analysis.

Keywords: Semantic Frames, Large Language Models

Mohamed Elsanhoury is an experienced instructor of English Language with a master's degree in applied linguistics, currently pursuing his Ph.D. With nine years of teaching experience, Mr. Elsanhoury has had the opportunity to teach at various institutions, including Alexandria University and Arab Academy for Science, Technology and Maritime Transport. In his current role at Egypt-Japan University of Science and Technology, he teaches General English, ESP (English for Specific Purposes), Key Skills, Scientific Writing and Research for both undergraduate and postgraduate students. In terms of his research interests, Mr. Elsanhoury has an interdisciplinary approach to linguistics, with a particular focus on computational linguistics, Natural Language Processing (NLP), and text analysis.

**Discursive Supremacy in the 2026 Neo Anglo-American Official Discourse as
Simultaneously Interpreted into Arabic**

Mona AlaaEldin

October 6 University

(Egypt)

The UK-US relationship has always been labelled special; a seemingly straightforward word that is full of contrast; particularly now, with the political rift getting wider over the Iran war, the Ukraine war and NATO. Externally, this special relationship accentuates the exceptional power of the two countries as allies and protectors of western supremacy. Internally, the two powers vie for dominance, so they tacitly compete for supremacy before their nations. In his 2026 visit to the US to celebrate the 250th anniversary of American independence, King Charles III addressed a joint meeting of Congress, while the American President Donald J. Trump welcomed him earlier at the White House. This paper investigated the Arabic simultaneously interpreted addresses of both leaders delivered on this occasion and broadcast on FRANCE 24 Arabic channel on 29 April 2026 and AlHadath Channel on 28 April 2026, respectively to understand how supremacy could be misrepresented within an interpreting situation, focusing on how language is crafted to claim supremacy and how the simultaneous interpreting situates the Arab audience in relation to the original implicit power dynamics at play. The study showed that invoking historical facts and humour was differently used by both speakers to candidly maintain supremacy or play equal. The Arabic interpreted version did not transfer the nuances of the neo-Anglo-American discourse that loosened the royal decorum characteristic of the British in response to the Trumpian discourse that is built on a bombastic inward self-view and an irrational outlook on the world.

Keywords: **Simultaneous Interpreting, Anglo-American Discourse, Discursive Supremacy, British Royal Discourse, Trumpian Discourse, Humour and Banter**

Mona AlaaEldin is a lecturer in interpreting studies and applied linguistics at the department of English Language, Faculty of Languages and Translation, October 6 University, holding M.A. and Ph.D. from the Faculty of Arts, Cairo University. She has undertaken many academic and teaching roles including control head, TESOL supervisor and coordinator of translation and linguistics courses. Her M.A. thesis is entitled *Internal and External Cohesion in the English Simultaneous Interpreting of Arabic Political Discourse*. Her Ph.D. thesis is entitled *Micro Analysis of Hypotaxis and Parataxis in a Parallel Interpreting Corpus of United Nations Arabic Discourse from 2011 to 2015*. Dr. AlaaEldin spent two years as a core teacher at the British Council after receiving her CELTA. Her research interests are interpreting research in theory and practice, SI strategies, SFG and critical discourse analysis of interpreted discourse.

Decolonising The Global South: Leila Aboulela's Cultural Translation in *River Spirit*

Mona Salaheldin Elnamoury

Tanta University

(Egypt)

This paper examines *River Spirit*, a novel by Sudanese-Scottish writer Leila Aboulela, through the lens of Kate Sturge's concept of 'cultural translation,' considering how the text negotiates linguistic, religious, and cultural encounters shaped by colonial legacies. As an act of creative decolonisation, the novel serves as a translational space where multiple cultural and ideological tensions unfold—between East and West, moderate and radical Islam, and freedom and enslavement. Aboulela, deeply influenced by the histories of Sudan, Egypt, and Scotland, engages in a complex process of translation that renders Sudanese histories and epistemologies legible to both Western and Arab audiences, challenging the narratives imposed by past and present colonial powers. Set against the backdrop of the late 19th-century Mahdist revolution

and British colonisation of Sudan, *River Spirit* not only depicts the historical intersections of these cultures but also demonstrates how translation shapes historical memory and identity. The novel's use of multiple narrators and linguistic registers necessitates ongoing translational processes, revealing the power dynamics inherent in cross-cultural representation. By situating Aboulela's work within the broader shift in English literary studies towards bilingual and bicultural writers, this paper explores how her fiction contributes to the decolonisation of knowledge and representation, resisting reductive stereotypes that have historically legitimised colonial violence. It further interrogates whether writing in a non-native language constitutes a form of self-translation or whether such an assumption risks oversimplifying the creative and political choices of bilingual writers.

Keywords: Aboulela, Cultural Translation, Kate Sturge, Decolonizing

Mona Elnamoury is a Cairo-based university teacher, literary critic, creative writer, and literary translator. She is an assistant professor at the English Department, Faculty of Arts, Tanta University. Writing and translation are two passions she has beside the academia. She has published English translations of Ahmed Zaghoul Alsheety's *Three Green Canaries* in *Metamorphoses* and Ibrahim Aslan's *A Two-Bedrooms Apartment* on Arablit. On the other hand, she published Arabic translations of Ursula K. Le Guin's *The Ones who Walk Away From Omelas* in *Akhbar AlAdab* and *A Wizard of Earthsea* with NCT Cairo. Mona is also a creative writer and her first book, *Chichat Over the Thames*, was published by Alain publishing House in 2017.

The Peripheral City Reimagined: Urban Peripherality and Narrative Form in *Mumbai*

Noir (2012)

Mona Sayed Abdelhaleem

The British University in Egypt

(Egypt)

This paper aims to examine the representation of urban peripherality in selected short stories from *Mumbai Noir* (2012), a short story collection from the Akashic noir project. Drawing on the conceptual framework of Ameel et al. (2015), the study moves beyond Western centre–periphery models to explore how peripherality is embedded within the lived experience of a Global South city like Mumbai. Through close readings of three short stories: *By Two* by Devashish Makhija, *Chachu At Dusk* by Abbas Tyrewala, and *Pakeezah* by Avtar Singh, this paper demonstrates that urban peripherality in Mumbai is shaped by various factors, including economic inequality, temporal displacement, and unequal power relations, rather than spatial distance from a perceived centre. The analysis further employs Gérard Genette’s narratological framework to show how peripherality is not only thematically represented but also constructed through the narrative form. The findings reveal that peripherality operates as a fluid, relational condition shaped by class, gender, memory, as well as narrative form. By foregrounding Mumbai as a site where centre and periphery intersect and overlap, the paper contributes to a non-Western conceptualisation of urban peripherality that challenges geographically fixed and hierarchical models.

Keywords: Peripheral City, Noir, Mumbai, Narratology

Mona Sayed Abdelhaleem has been an English instructor for more than 12 years. She has taught in different private universities in Egypt and has been teaching at The British University in Egypt since 2014, where she teaches courses in academic writing and language

skills. Over the course of her career, she has developed extensive experience in supporting students' critical thinking, analytical reading and writing, and academic communication.

Situating Abū Naṣr al-Fārābī in the Body of Literary Theory: A Case Study from Cairo

University

Muhamad Kamal Kamel Abdelmageed

Cairo University

(Egypt)

Modern western civilisation sought to distinguish itself from the rest of premodern global civilizations roughly the millennium of 500 to 1500 CE by dividing history into: antiquity, Middle Ages, and modernity. This quasi-scientific division of history, as one decolonial critic puts it, is being challenged by recent critical approaches to global premodern civilizations north and south, but changes to widely circulated western anthologies and to curricula in the Arab World is more conservative than it should be. Figures as Abu Nasr al-Farabi, Ibn Sina, and Ibn Rushd are absent from Norton Anthology of literary criticism. At Cairo University, al-Farabi's *Canons of Poetry* was integrated for the first time in the Introduction to Literary Criticism. A link between Horace's *Ars Poetica* and Farabi's was quickly established in the teaching material. A deeper investigation into the links between them point to an Aristotelian point of origins to one extract that discusses types of poets. The original syllogistic contribution of al-Farabi to Aristotelian poetics further opens planetary Middle Ages to the current of thoughts in the Arabic Aristotelian tradition that stood behind the later theories of the fifth/eleventh century Abd al-Qahir al-Jurjani. Ironically, what Farabi brings to discussion shows that pre-1500 Arab-Muslim scholars anticipated later thematic innovations in western civilization, such as the emphasis on "imagination" that stretches from Sir Philip Sidney to William Wordsworth at least.

Keywords: **Arab-Islamic Poetics, Aristotle, Medieval Studies, Horace, Planetary**

Muhamad Abdelmageed is an assistant lecturer of critical and literary theories at Cairo University. He recently obtained his Ph.D. in 2025 approaching the Arab-Islamic dialectical tradition from a decolonial perspective. He is invested in the decolonisation of planetary pre-1500 critical and literary theories in continuation to the tradition inaugurated by postcolonial theorists who launched their critiques from departments of English.

Re-mapping the Global South: Cultural Erasure and Fractured Identities in Tayeb

Salih's *Season of Migration to the North* and Brian Friel's *Translations*

Nada Zeyada

Alexandria University

(Egypt)

“Having been a hunter, I had become a quarry” thus sums up Mustafa Sa’eed, the culturally uprooted Sudanese in *Seasons of Migration to the North*, the unresolved tension between the colonised and the coloniser, which eventually culminates in the defeat of the former (Salih 159). While “colonialism” has always entailed the “othering” of Global South countries and has oppositely empowered the coloniser with cultural and political authority, Ireland, a currently powerful European nation, has endured a long stretch of colonial domination at the hands of the British. The “Global South” refers collectively to the less privileged countries that fought relentlessly for cultural and political freedom, thereby rendering Sudan a fitting representative in this regard. Bridging the different political and colonial contexts, both Tayeb Salih and Brian Friel present how cultural appropriation eventually makes both the Sudanese and the Irish fully internalize their own inferiority, which largely complicates cultural erosion and split identities. In spite of its current classification as

part of the “Global North,” Ireland’s colonial history has reformed its socioeconomic status as part of the downtrodden “Global South.” This, therefore, places both post-colonial Sudan and colonial Ireland in the two chosen texts on a par in terms of language loss, identity fragmentation and colonial resistance. The inhabitants of both villages, Wad Hamid in *Seasons of Migration to the North* and Baile Beag in *Translations*, fall prey to the British colonial power, rendering them both microcosmic representations of the destruction brought in by the British. These inhabitants unconsciously imbibe the cultural and linguistic tropes of the British, irrespective of how they try to combat this kind of inadvertent assimilation. The transition from being “hunters” to “quarries” attests to the ultimate and irretrievable loss of culture and self-hood. It is, therefore, the aim of this paper to examine how both the Sudanese and the Irish, in spite of their different colonial experiences, fall into the clutches of the colonial power, and how their people grapple with cultural erasure and an unresolved identity crisis.

Keywords: Colonialism, Culture, Global South, Ireland, Identity, Resistance

Nada Zeyada is an early-career Egyptian scholar specialised in English and comparative literature. She got her M.A. in 2020 and Ph.D. in 2024 from Alexandria University, Egypt. She has participated in a number of international and national conferences and has taught a number of courses on literature, writing, and critical thinking in both Cairo and Alexandria. Her research interests include 19th-century English literature, Modern Arabic literature, comparative studies, and post-colonial studies. She is particularly interested in bridging the gap between Arabic and English literature, along with classical and contemporary studies through a comparative, interdisciplinary approach.

Beyond Neoliberal Empowerment: Humour, Poetic Decolonisation, and Post-Feminist

Resistance in the Global North and South

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University of Kairouan

(Tunisia)

This paper interrogates the dynamic intersections of humor, resilience, and resistance in African American women’s literature, positioning these creative expressions as a critical nexus between post-feminist discourses in the Global North and the Global South. While post-feminism in the Global North frequently foregrounds individualised “choice” and neoliberal notions of empowerment, this study argues that comic strategies in women’s writing cultivate a collective, community-oriented model of social transformation. Grounded in frameworks of emotional healing and decolonial pedagogies, the analysis connects literary creativity to broader struggles for inclusive and equitable social structures. It contends that for these women writers, humor emerges as a sophisticated form of resilience that reimagines literary canons and engages with the distinct yet intersecting challenges of the Global North—such as the commodification of the female body—and the Global South, including the legacies of racial inequality and neocolonial domination. Through close readings of novels by Zora Neale Hurston, Maya Angelou, Alice Walker, Terry McMillan, and Kiley Reid, the paper demonstrates how humor operates as a subversive aesthetic capable of dismantling entrenched patterns of marginalisation in knowledge production and challenging hegemonic systems of gendered and racialised oppression. Building on these intersections of humor, resilience, and cultural identity, the paper advances the concept of literary renewal through creative resistance. It introduces the paradigm of *poetic decolonization* as a postmodern critical perspective that challenges Western-centric post-feminist ideals by centering African American and Global South aesthetics. In doing so, the study proposes a globalised vision of post-feminist resistance—one

that is transformative, decolonial, and fundamentally rooted in the imaginative power of women's literary expression.

**Keywords: African American, Comic Subversion, Humor, Post-Feminism, Poetic
Decolonisation, Resilience, Resistance, Global South**

Nadia Boudidah Falfoul is an assistant professor, scholar, and academic leader currently serving as the vice-dean and director of studies and internships at the Faculty of Letters and Human Sciences, University of Kairouan, Tunisia. Dr. Falfoul holds an HDR (Habilitation à Diriger des Recherches) and a Ph.D. in English Literature. Her research focuses on the intersections of humour studies, gender studies, and American fiction. She has previously published in Routledge, *The International Journal of Interdisciplinary Cultural Studies*, and Vernon Press. Her recent work includes chapters such as “Laugh, Survive, Make a Change: Humor as Hope in the Fiction of Terry McMillan” (2025). She contributes to the global academic community as an editorial board member for *Arab and World Literature* (AWL) and Common Ground Research Networks in the USA.

**Imagined Future of the Anthropocene Global North: Adaptation, Intersectionality and
Climate Justice in Kim Stanley Robinson's *New York 2140***

Nadia Hashish

Ain Shams University

(Egypt)

This paper examines an imagined future of the Anthropocene Global North through the lens of climate crisis and adaptation in Kim Stanley Robinson's *New York 2140*, foregrounding the ethical question of responsibility. Set in a partially submerged New York City, the novel presents a world where adaptive infrastructures coexist with entrenched inequality. The paper argues that Robinson's narrative constructs adaptation as a politically charged process, one that exposes the uneven distribution of vulnerability and resilience within the Global North while simultaneously projecting these internal disparities onto global relations between North and South. Drawing on intersectionality and climate justice frameworks, the paper demonstrates how the stratification of adaptive capacity among marginalised groups—along lines of class, race, and economic precarity—mirrors the broader asymmetries that structure the Global North's relationship to the Global South. The same mechanisms that privilege elite populations within the northern metropolis—access to capital, mobility, and technological protection—also underpin the historical and ongoing externalisation of environmental risk to southern regions. In this sense, the novel invites a critical projection of the fact that the Global North's responsibility towards its marginalised internal populations is inseparable from, and indicative of, its responsibility towards the Global South. By situating these dynamics within Anthropocene discourse, the paper challenges the notion of a universalised human agency, emphasising instead differentiated accountability. Robinson's speculative future reveals that adaptation without justice reproduces systemic inequities, both domestically and globally. The text thus reconfigures the Global North not as a unified site of resilience, but as a fragmented

space, the internal hierarchies echo its external obligations. Ultimately, this paper contends that climate fiction functions as a critical medium for articulating an ethics of responsibility that bridges scales—from the urban to the global. Through its intersectional portrayal of adaptation, *New York 2140* compels a reconsideration of climate justice as a framework that must address both intra-national inequalities and the Global North’s broader obligations to the Global South in the Anthropocene.

Keywords: **Anthropocene, Global North, Global South, Adaptation, Intersectionality, Climate Justice.**

Nadia Hashish is an associate professor at the Department of English, Faculty of Arts, Ain Shams University, manager of Electronic Vision Centre (EVC), coordinator of Interdisciplinary English Studies Programme (IESP), a member of the Curricula Committee for Faculties affiliated with the Sector of Humanities at the Supreme Council of Universities, a keynote speaker at an international conference in the Democratic Republic of Algeria and a published author. Her academic interests include Postmodern theory, post-colonial theory, new historicism, and narrative theory. Her publications include “Towards Holistic Medical Humanities” (2019) and “Irishness, Nationalism, Resistance: A Study of Pre-Famine Irish Society in William Carleton’s *Fardorougha The Miser*” (2019). Her awards include Ain Shams University Certificate of Distinction for arbitration in the first round of the Distinguished Students of Special Capabilities Competition (2019) and Faculty of Arts Award of Distinction (2025).

Decolonising Knowledge: Voicing the Voiceless History in Palestinian and Irish

Literary Narration

Nagwa Dawoud

Cairo University

(Egypt)

“Narrative is at the heart of the history

And world of empire: stories are at the

Heart of what explorers and novelists

Say about strange regions of the world;

They also become the method colonized

People use to assert their own identity

And the existence of their own history” (Edward Said Culture and Imperialism 1994)

Literary narration is one the substantial tools of knowledge production. Knowledge that is capable of shaping our understanding of the world and the way we conceive it. Working within the paradigms of post and decolonial studies, culture and memory studies, the proposed paper seeks to conduct a comparative study of selected Irish and Palestinian literary works that voice the voiceless stories and history of the Irish and Palestinian people’s anticolonial struggles. The paper is an attempt to prove how literature is a source of history and a crucial tool for reclaiming national and cultural identity. The selected literary works are the novel *On the Hills of God* (1998) by Ibrahim Fawal, the play *Samson and Delilah* (1970) by Moen Basessou, the play *Translations* (1980) by Brian Friel, some selected poems by Mahmoud Darwish and Seamus Heaney. The paper seeks to prove how the selected literary works represent a production of decolonial knowledge in Global North and Global South and this shows how the decolonial

struggle in Ireland and Palestine illuminate each other. Such an endeavour could add more support and understanding for the urgent persistent Palestinian anti colonial struggle as part of the cultural fight for Palestine these days.

Keywords: Palestine, Ireland, Decolonial Knowledge, Literary Narration

Nagwa Dawoud is a Ph.D. holder in Comparative Literature from Cairo University. She is interested in post/decolonial studies, cultural and memory studies.

What could social justice be? Shaping Change through an Afrofuturist Black Feminist

Reading of Octavia Butler's *Parable of The Sower*

Nahed Meklash

Matrouh University

(Egypt)

Octavia Butler's *Parable of the Sower* (1993) stands as a seminal work in Afrofuturist fiction. This paper focuses on Butler as a writer of visionary fiction and on her novel as a future text that re-envisioning or answering what social justice could be. The main question of this paper is what the qualities of a community based on social justice are. To answer this question, the paper focuses on Lauren Olamina, a disabled black woman who suffers from hyper empathy syndrome, and on the Earthseed verses in *Parable of the Sower* on the one hand. On the other hand, this paper uses an Afrofuturist black feminist methodology to explore the qualities of building a community based on social justice as depicted in the novel. The spiritual concept of change and adaptation is a foundation of Butler's future space, in which Lauren Olamina, a disabled black woman, is depicted as a community builder. She offers a radical reimagining of faith, community, and survival in a post-apocalyptic future by situating the Earthseed philosophy and its central tenet, "God is Change", which means God is not a person or a judge,

but the irresistible natural law, and you can “shape God” through practices of resilience and adaptation. In this respect, Butler merges speculative science with spiritual praxis to envision a future in which systemic oppression is healed. Bell hook’s concept of social justice in *Sisters of the Yam: Black Women and Self-recovery* (1993), Walidah Imarisha’s concept of the role of speculative fiction in Octavia’s *Brood: Science Fiction Stories from Social Justice Movements* (2015) and Nevandria Page’s concept of radical imagination as a practice of worldbuilding in “Seeds of Change: Sketching a Black Feminist Afrofuturism for the New Space Age” (2025) are lenses for reading Lauren Olamina’s quest for answering what social justice could be. This paper concludes that building a community based on social justice is possible through care, technology, collectivism, adaptation and resilience, and that radical imagination is necessary to explain what justice could be. Besides, Afrofuturism, as a subgenre of black speculative fiction, is an addition to the speculative fiction mainstream.

Keywords: Octavia Butler, Parable of the Sower

Nahed Mohammed Ahmed Meklash is an associate professor of English literature, Matrouh University. She taught English literature in the Faculty of Sciences and Arts at Bisha University in Saudi Arabia. She has taught English literary studies at the Faculty of Education at Matrouh University. Her thesis writings represent Zora Neale Hurston’s black folk culture and highlight the Africana womanist paradigm through selected novels. She is a peer reviewer for the LLIDS Journal, the Inkanyiso, Science Publishing Group, and an editor of the Educational Journal. She has published “An Intersectional Reading of Women of Color’s Multiple Identities and Differences in the Poetry of Audre Lorde” and “An Africana Womanist Reading of The Unity of Thought and Action”. Her interests are intersectional feminism, Africana womanism, ecocriticism, gastrocriticism, ecofeminism, medical humanities and digital humanities. She has recently published “A Gastrocritical Analysis of the Role of Pistachios in Reem Bassiouney’s *The Pistachio Seller*”.

Rewriting Family and Flight: Foreignizing Self-Translation and Global South

Narratives in Eman Quotah's *Bride of the Sea*

Najlaa Aldeeb

Effat University

(Saudi Arabia)

This paper argues that *Bride of the Sea* by Eman Quotah functions as a foreignizing, self-translated text that challenges Eurocentric norms of readability, authorship, and canon formation. Written in English and subsequently self-translated into Arabic, the novel destabilises the hierarchy between “original” and “translation,” positioning self-translation as a site of authorial agency and epistemic resistance within Global North/Global South literary circulation. The paper adopts Lawrence Venuti’s framework of domestication and foreignization to theorise the novel’s bilingual production. It argues that Quotah resists the dominant demand for fluency and transparency by employing narrative fragmentation, shifting focalization, and affective opacity across both linguistic versions. These strategies function as foreignizing practices that interrupt seamless cultural transfer and refuse the assimilation of Arab experiences into familiar Eurocentric interpretive frameworks. Methodologically, the paper offers a comparative textual analysis of selected passages from the English text and its Arabic self-translation, focusing on moments of divergence, semantic density, and cultural specificity. Rather than treating variation as loss or inconsistency, the analysis reads these differences as deliberate translational choices that foreground the limits of equivalence and the productive instability of meaning across languages. The findings demonstrate that self-translation in *Bride of the Sea* reconfigures migration as a translational process in which voice, memory, and narrative authority are unevenly negotiated. The dual texts do not replicate one another but produce parallel, non-hierarchical versions that resist domestication and complicate global literary consumption. In doing so, Quotah challenges monolingual assumptions

underpinning canon formation and repositions Global South writing as an active force in reshaping the terms of translation, circulation, and cultural authority.

Keywords: Self-translation, Lawrence Venuti, Foreignization, Global South

Najlaa Aldeeb is an assistant professor of English and the coordinator of Effat English Academy at Effat University. She holds a Ph.D. in Qur'ān Translation Studies from Swansea University, UK. Dr. Aldeeb has published extensively in areas including Qur'ān translation, feminist literary criticism, eco-criticism, and comparative literature. In 2019, her paper "Ecofeminism in Doris Lessing's *Mara and Dann: An Adventure*," was featured among the top ten downloads in Women's and Gender Studies Research Network. On February 15, 2022, she appeared on the British Muslim TV's weekly program "Ask the Qur'ān" where she discussed the impact of translators' ideologies on contemporary Qur'ān translations.

Staying Broken: Trauma, Silence, and Form in Darwish's "A State of Siege" and

Mikhail's "The War Works Hard"

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(Egypt)

A broken bone is not a failure of the skeleton. It is evidence of violence. Both poets acknowledge their trauma and are not looking for reconciliation. They leave their fractures visible to the world by employing silence, fragments, ellipsis and non-linear sequence; not only to interrupt poetic coherence but to unveil trauma. This paper applies Luckhurst's critique to Mahmoud Darwish's "A State of Siege" (2002) and Dunya Mikhail's "The War Works Hard" (2005) — two Arabic poems written under and after siege conditions. For Lockhurst, there is not one single pattern to represent trauma. Instead, trauma is read against specific political and

historical contexts. Darwish's poem — written during the siege of Ramallah — uses numbered fragments, ellipses, and silences between sections. Darwish expresses the temporality of siege life: interrupted, alert, without narrative progression. The broken form of the poem is not necessarily a universal symptom of trauma but is a politically specific replica of a broken city. Mikhail's poem, written after the 2003 Iraq war, uses an entirely different formal strategy: catalogue, personification, and ironic repetition. The war "works hard" as a laborer who produces order from chaos without rest. Mikail's not employing fragmentation is not a failure of trauma representation but a politically specific response to war as bureaucratic normalisation. Luckhurst's framework validates both strategies equally because it insists on historical specificity over universal prescription. The two poets use fragmentation (Darwish's) and ironic catalogue (Mikhail's) to defy any attempt at reconciliation. To end the poem smoothly would be to lie about open wounds and persisting trauma. Their forms stay broken because their worlds stay broken. Luckhurst gives us the language to read broken forms without imposing a unified template.

Keywords: Trauma, Luckhurst, Darwish, Mikhail, Siege, Translation

Nancy Ihab is an assistant lecturer in literature at the British University in Egypt (BUE), where she has been teaching since 2009. Her academic interests focus on poetry and literary studies. She is actively involved in delivering high-quality English language instruction using contemporary pedagogical approaches and in developing teaching materials aligned with learning outcomes and assessment frameworks. Her research explores the intersection between literature, environmental awareness, and collective human experience in times of crisis.

Nora Khalil is the academic coordinator and English language educator at the School of Continuing Education at the BUE, with experience in curriculum development, teacher training, and higher education leadership. Her academic interests include literature, identity, gender, postcolonial studies, and poetic representation. She has presented research on

contemporary poetry and narrative voice, focusing on how literature reflects social and cultural experiences.

Staging Mashrabiyya: Decolonial Practice and Vernacular Knowledge in Hassan

Fathy's *The Story of a Mashrabiyya*

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Galala University

(Egypt)

This paper utilises a decolonial perspective to scrutinize the theatrical work of Hassan Fathy, *The Story of a Mashrabiyya*. It examines this play as a site where architectural thought, cultural practice, and dramatic representation intersect. While Fathy is primarily recognised as an architect, this study argues that his architectural philosophy, embedded in his dramatic writing, offers an embodied form of decolonial practice before its theoretical articulation formally emerges in academic discourse. The study highlights the mashrabiyya as a material structure and a symbolic device that functions at different levels within the play. The mashrabiyya mainly serves as a dynamic performative space that stages vernacular knowledge, social interaction, and cultural continuity. This, hence, foregrounds local building traditions, environmental adaptation, and communal modes of living, thereby challenging dominant narratives of Western modernity and its architectural paradigms. Drawing upon a decolonial perspective, this study demonstrates how Fathy's theatrical work resists epistemic and cultural hierarchies by privileging local knowledge systems and everyday practices. It positions *The Story of a Mashrabiyya* as a significant yet understudied contribution to both theatrical and architectural discourse, since this play anticipates several concerns later taken up by decolonial thinkers, doing what may be called, in brief, "decoloniality without theory." By bringing

together architecture, theatre, and cultural critique, the study offers a nuanced understanding of how vernacular knowledge can be staged as a powerful mode of resistance and cultural affirmation.

Keywords: Decoloniality, Vernacular Knowledge, Hassan Fathy, Mashrabiyya

Nisrine Yusuf is an assistant professor in English literature at the Faculty of Humanities, Galala University. She specialises in world literature, cultural studies, and critical theory, with a particular focus on postcolonial and decolonial approaches. She holds a Ph.D. in English Literature from Ain Shams University and a master's degree in English literature from Benha University, graduating with distinction from Minufiya University. Her research explores questions of identity, representation, and cultural negotiation, with recent work engaging Arab cultural production, performance, and vernacular knowledge.

Mina Michel Samaan is an assistant professor at the Faculty of Architecture, Galala University, and co-founder of the Equal Opportunity Unit. He holds a bachelor's and a master's degree in architectural engineering from Mansoura University and earned his Ph.D. from the Technical University of Braunschweig in Germany. His dissertation, "The Nile Development Game," examining conflict and cooperation among Nile riparian states, was published by Springer Nature. Dr. Samaan has lectured and researched at Mansoura University, the Technical University of Dresden, and Florida International University. He led multiple DAAD projects focusing on sustainable built environments. He has also received awards from various Egyptian ministries, universities, and the Egyptian Syndicate of Engineers.

Uneven Mobilities: Liminal Doors in Mohsen Hamid's *Exit West* and Youssef Daas's *The Portal of All Portals*

Noha F. Abdelmotagally and Samar Abdelsalam

Ain Shams University and MSA University

(Egypt)

This article theorises uneven mobility as a defining condition of contemporary Global South (GS) experience. Drawing on mobility studies and reworking the concepts of liminality, the article argues that movement across borders is not a generalised feature of globalisation but a differentially structured and regulated process. Through a comparative reading of Mohsin Hamid's *Exit West* and Youssef Daas's *Bāb al-Abwāb (The Portal of All Portals)*, the article examines how literary representations of doorways/portals render mobility as contingent, stratified, and often violently constrained. It proposes that the motif of the door/bāb functions not merely as a narrative device but as a critical rationale through which systems of access, exclusion, and passage are articulated. In *Exit West*, magical doors appear to collapse spatial distance, yet they simultaneously expose persistent inequalities in access, surveillance, and migrant precarity. In *The Portal of All Portals*, the door/bāb operates as both a metaphysical threshold and a material checkpoint, where spiritual and metaphysical processes of unveiling and transformation intersect with border regimes marked by detention, violence, and death. Across both texts, liminality is recast as a regulated condition of prolonged suspension, in which mobility and immobility are unevenly distributed and tightly controlled. By placing these works in dialogue, the article reveals how literary doorways/portals map the terms under which movement is enabled, deferred, or denied. In doing so, it advances a Global South-oriented framework for reading mobility that foregrounds its infrastructural, embodied, and often lethal dimensions, challenging universalising accounts of circulation and access.

Keywords: Global South, Mobility, Liminality, Doorways, Hamid, Daas

Noha F. Abdelmotagally is a professor of English literature at the Faculty of Al-Alsun (Languages), Ain Shams University, and MSA University. She was the former dean of Al-Madinah Higher Institute for International Languages. She is a member of the peer review committee for the promotion of professors in the Supreme Council of Universities in Egypt. Additionally, she is a peer reviewer for several local and international periodicals. Dr. Abdelmotagally has participated in numerous conferences and research projects both at home and abroad. Her teaching areas encompass research methodology, contemporary prose, nineteenth-century literature, modernist literature, and life narratives. She is the author of several book chapters in English and Arabic, along with numerous articles published by Duke UP, Oxford UP, Taylor and Francis, and Wiley.

Samar Abdelsalam is an Egyptian professor of English literature, Faculty of Al-Alsun (Languages), Ain Shams University. She has published papers on comparative literature, performance studies, feminism, and American literature. She headed the Department of English, 2019-2022, is the managing director of Textual Turnings, a peer reviewed periodical, issued by the Department of English, Faculty of Al-Alsun (Languages), and is a peer reviewer for several local and international periodicals. She has supervised a number of M.A. theses and Ph.D. dissertations at public and private universities. She is also a translator, ToT expert, certified trainer and HRD consultant with a total of 35+ years of experience, most of which in teaching and training capacities, with local and international organisations.

Egypt vs. Masr: Identity and Lifestyle Discourse in the Egyptian Podcast Kefaya Ba2a

Nohayer Lotfy and Walaa Hassan

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(Egypt)

As a form of cultural production, podcasts have emerged as an influential digital discourse where identities are negotiated and contested. Podcasts act as interactive spaces that enable hosts and guests to express their identities and critique various social and cultural norms through humorous content; thus, engaging their audiences in shared cultural narratives. This paper examines how identities and lifestyle differences are constructed and negotiated in the Egyptian podcast *Kefaya Ba2a*, hosted by podcaster and comedian Alaa El-Sheikh. *Kefaya Ba2a* is a popular Egyptian satirical podcast where social phenomena, including contrasts between past and present values and changing cultural practices, are discussed and commented on through humour. This study focuses on selected segments from *Kefaya Ba2a* podcast where lifestyle differences are discussed and framed through language. Special attention is paid to linguistic features that reveal how humour is used to articulate differences in values, practices, and cultural expectations in the two contexts: *Egypt* and *Masr*. The analysis examines how social and lifestyle differences are performed as part of everyday practices. The paper is specifically interested in how humour in *Kefaya Ba2a* is employed to reflect social identities, create a participatory discourse that would resonate with its audience, by investigating how social identities are mediated in the selected segments, what lifestyle differences (e.g. values, habits, cultural norms) are foregrounded through humour, and how humour strategies function to critique/normalize contrast in both contexts of *Egypt* and *Masr*.

Keywords: Discourse Analysis, Humour, Social Identity, Culture

Nohayer Lotfy is a lecturer at the British University in Egypt. She received her Ph.D. in Applied Linguistics and Humour from Cairo University. She grew interest in stand-up

comedy as a humour genre and decided to analyse comedians' linguistic choices to create humour in stand-up comedy acts from Egypt and the United States. Her passion for the study of comedy shows has been the result of witnessing how comedians skilfully use language in their performances to criticise social, cultural and political issues of concern to their community.

Walaa Hassan has a Ph.D. in Linguistics obtained through a collaborative program between Assiut University and Michigan State University (MSU). She has a diverse academic background, including a Diploma in Translation, an MA in Linguistics, and a BA in English Language and Literature. With over 12 years of experience as a Lecturer and Associate Professor of Linguistics and Translation, Dr. Walaa has demonstrated expertise in teaching and research. She has also worked as a researcher and language consultant at MSU for 6 months. Dr. Walaa's research focuses on comparative linguistic analysis, particularly examining the challenges of translation between Arabic and English. Additionally, she excels in teaching linguistics, and ESL, and supervising Arabic language courses for non-native speakers. Walaa Hassan's dedication to advancing knowledge in linguistics, translation, and language instruction has established her as a respected scholar in the field.

Reclaiming the Tongue, Rewriting the Tale: Decolonising the Narrative in Fia's *Faeries* (2022)

Nour Bassem

The British University in Egypt

(Egypt)

This paper examines the role of the contemporary children's animated series Fia's *Fairies* (2022) in the process of decolonising Irish narratives and revitalizing the Irish language and folklore. Despite Ireland's status as an independent Global North nation, it retains a "Third World memory" of British colonisation, evidenced by the continued dominance of the English language, the decline of Gaelic in everyday use, and the marginalisation of indigenous folklore. Drawing on Frantz Fanon's work on mental decolonisation and Ngũgĩ wa Thiong'o's advocacy of language reclamation, the paper explores how the series aims to reconnect younger generations with their threatened heritage. Particular focus is given to the pedagogical strategies through which the show encourages its audience to develop familiarity with Gaelic vocabulary, cultural memory, and Irish traditions through audiovisual storytelling. The study argues that Fia's Fairies functions as an important site of cultural resistance and mental decolonization, demonstrating that cultural renewal and language reclamation may be meaningfully pursued through indirect and engaging contemporary media.

Keywords: Decolonization, Gaelic, Folklore, Resistance, Pedagogy

Nour Bassem is a Ph.D. scholar in literature specialising in identity, decolonisation, and narrative representation, with a focus on multimodal analysis. Her main research interests include children's literature and adult graphic novels, which she approaches as layered reflections of lived reality and cultural experiences.

A Multimodal Discourse Analysis of Gendered Heroism in Selected DC Movie Posters

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This study investigates the construction of gendered heroism in selected detective comedy (DC) movie posters through a multimodal discourse analysis approach. Drawing on Sigrid Norris's Multimodal Interaction Analysis (MIA) framework, the research examines how multiple semiotic modes, including gaze, posture, proxemics, colour palettes, and layout interact to produce meaning and shape representations of heroism across gender. The dataset consists of four DC posters. The analysis adopts a qualitative approach, focusing on Norris's three levels of mediated action (higher-level, lower-level, and frozen actions) to explore how visual and textual elements co-construct meanings of masculinity and femininity within the superhero genre. The findings reveal a contrast between male and female representations of heroism. Male heroes are predominantly portrayed through direct gaze, close-up framing, and dynamic postures that emphasize power, dominance, and action. In contrast, female heroes exhibit more varied representations, ranging from objectified and indirect portrayals to more recent depictions of empowerment characterized by central positioning, direct engagement with the viewer, and assertive body language. The study highlights how multimodal resources both reinforce and challenge traditional gender norms, reflecting a gradual shift toward more diverse constructions of heroism in contemporary media. Overall, this research underscores the importance of multimodal analysis in uncovering the layered meanings embedded in visual media and contributes to ongoing discussions on gender representation in popular culture.

Keywords: MDA, Gendered Heroism, MIA, Movie Posters

Nouran Osama Elebyary is a teaching assistant in the Department of English Language and Literature at The British University in Egypt. She is currently pursuing her M.A.

in applied linguistics as her research engages with the intersection of cognitive linguistics and humour studies, with a particular focus on the circulation and reinterpretation of Egyptian cinematic catchphrases in digital discourse. In addition to her research, she is actively involved in teaching and developing instructional practices in linguistics and English language education.

The Decolonial Option in the Global South: Epistemic Disobedience in Selected Poems

by Benjamin Zephaniah and Suheir Hammad

Noureen Hafez

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(Egypt)

This study explores how Global South poets Benjamin Zephaniah and Suheir Hammad disavow the universality of Western knowledge systems through epistemic disobedience. Their poetry embodies decolonial resistance and serves as counter-discourse in the contemporary era. This paper strives to delve into how their poetry resists the colonial matrix of power that creates stereotypical and false portrayals of marginalised communities through practices of Othering and epistemic violence. Zephaniah and Hammad aim to construct an epistemology that functions as a counter-discourse rooted in pluriversality, rather than to erase Western knowledge systems. It is evident that these poets adopt the decolonial option in their poetry. Decoloniality, grounded in the Global South, is regarded as an option to the globe— unlike coloniality, constructed by the Global North, that endeavours to universality. Furthermore, it paves the way for epistemic reconstitution, which is considered a vital concept within decolonial context. Zephaniah’s selected poems are “Rong Radio Station” (2005), “No Problem” (2010), and “Faceless” (2011). Hammad’s selected poems are “First Writing Since” (2001), “Not Your Erotic, Not Your Exotic” (2010), and “What I Will” (2010). The selected

poems are investigated through a decolonial lens, focusing on two main decolonial concepts: epistemic disobedience and epistemic reconstitution. Walter D. Mignolo includes these key concepts in his books: *The Darker Side of Western Modernity: Global Futures, Decolonial Options* (2011), *On Decoloniality: Concepts, Analytics, Praxis* (2018), and *The Politics of Decolonial Investigations* (2021). The main findings manifest that the two selected poets decolonize their epistemologies from the influence of the Global North knowledge systems, resisting their misleading contexts.

Keywords: Decolonial Option, Epistemic Disobedience, Epistemic Reconstitution

Noureen Hafez is an assistant lecturer at the College of Language and Communication (CLC) at the Arab Academy for Science, Technology, and Maritime Transport (AAST). She has over seven years of teaching experience in the field of English studies. She holds a B.A. in English Language and Translation (2019), an M.A. in English Language and Literature (2024), and is currently pursuing a Ph.D. in the same field. Her academic interests centre on poetry, with a growing focus on expanding research within this genre. Alongside her scholarly pursuits, she is committed to developing innovative teaching practices and fostering student engagement. Her work reflects a dedication to both academic excellence and the continuous exploration of literary studies.

Silence, Trauma, and Political Violence in *Reading in the Dark* by Seamus Deane

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(Egypt)

This paper explores the effect of political violence on personal memory through Seamus Deane *Reading in the Dark*. It argues that violence is not just a physical conflict as it reveals how violence takes quieter but equally damaging forms—psychological trauma, fractured family relationships, secrecy, and a deep sense of inherited fear. Through the eyes of an unnamed young boy, Seamus Deane shows how political unrest seeps into everyday life, shaping not only family dynamics but also the formation of identity across generations. This paper explores the different ways violence appears in the novel, from historical and political conflict to emotional suffering and the oppressive power of silence. It argues that Deane ultimately presents violence as something that does not end with physical acts, but continues to live on through silence, memory, and unresolved trauma.

Keywords: Political Violence, Psychology, Trauma, Fear, Memory, Conflict

Omnia Mostafa Niazy is a lecturer of English literature at the School of Languages and Translation, Badr University in Assiut, Egypt. She specialised in Modern and Contemporary literature, with particular research interests in trauma studies, postcolonial theory, and narrative representations of violence and memory. Her work focuses on Irish and global conflict literature, as well as literary translation. She has contributed to curriculum development and academic research in the fields of literary studies and translation and is actively engaged in interdisciplinary approaches to literature and cultural studies.

**Intra-South Power Dynamics and Modern Slavery in Sudan: Rethinking
Intersectionality in Mende Nazer's *Slave* and Francis Bok's *Escape from Slavery***

Passant Ali Abdelrahman

Ain Shams University

(Egypt)

While scholarship on modern Sudanese slave narratives has focused on testimonial/humanitarian advocacy, sentimental humanism, self/text identity and co-authorship, it remains considerably Western-centric in interpreting the intra-Sudanese specificities. Emerging from this gap, the present paper primarily examines the intra-South layered power dynamics and the intricate intersectional nature of slavery in Sudan as presented in two modern Sudanese slave memoirs. Building on Kimberle Crenshaw's intersectionality along with Patricia Hill Collins' matrix of domination, the paper moves beyond the inadequacy of the identity-additive framework and examines how interlocking systems of power produce distinct forms of marginalisation. In this regard, this paper conducts a comparative analysis of Mende Nazer's *Slave: The True Story of a Girl's Lost Childhood and Her Fight for Survival* (2003) and Francis Bok's *Escape from Slavery: The True Story of My Ten Years in Captivity and My Journey to Freedom in America* (2003). An intra-South rethinking of intersectionality is proposed, aiming to challenge the Western imposed North-South binaries and the oversimplified portrayal of the conflict that overlooks the multifaceted and interconnected dynamics at play. Additionally, the paper examines the slave-master subject positions and the entanglements of race/ethnicity, gender, religion, and geographic marginalisation as represented in the two memoirs of Mende Nazer and Francis Bok. The paper concludes that an intra-South rethinking of intersectionality contributes to attending to the complex nature and specificities of modern slavery in Sudan and deconstructs the systematic identity ascriptions, namely the North-Sudanese perpetrators, South-Sudanese victims, and Western rescuers.

Keywords: **Intra-South Power Dynamics, Intersectionality, Sudanese Slave-Narratives**

Passant Ali Abdelrahman is an assistant lecturer and Ph.D. candidate at the Department of English, Faculty of Al-Alsun, Ain Shams University. She obtained her M.A. degree in 2023. The title of her M.A. thesis is “Power and Subversion in Prison Literature: Writing as an Act of Dissidence in Selected Texts”. She is a Ph.D. candidate and currently working on her Ph.D. dissertation. She has a peer reviewed published paper in the special issue of *Philology Journal* (Faculty of Al-Alsun, Ain Shams University) under the title “Counter-Narratives and Prison Literature: The Prisoner Becoming an Intellectual Dissident in Mohamedou Ould Slahi’s *Guantanamo Diary* (2017)”. Her fields of interest include prison literature and Modern slave narratives.

Narrating Climate Crisis for Young Readers: The Global South in Steve Cole’s

Children’s Novellas

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(Egypt)

This proposed research paper examines representations of climate change and the Global South in selected novellas by Steve Cole, namely *Tin Boy* (2019), *Welcome to Trash Land* (2021), *World Burn Down* (2022), and *Drowning in My Bedroom* (2024), through the lens of Ecocriticism. The study aims to explore how these texts engage with environmental crises while reflecting asymmetrical power relations between the Global North and the Global South. It also investigates the extent to which Cole’s narratives reproduce, challenge, or complicate dominant environmental discourses, particularly in relation to vulnerability, responsibility, and

resilience. Drawing on ecocritical theory, the paper situates the selected works within broader debates about environmental justice and the uneven distribution of climate change impacts. Special attention is given to how marginalised communities, often associated with the Global South, are portrayed in terms of agency, suffering, and adaptation. Furthermore, the research also considers whether these narratives reinforce stereotypical depictions of the Global South as passive victims or instead offer more nuanced representations that foreground local knowledge and resistance. Methodologically, the study adopts a qualitative textual analysis, focusing on narrative structure, imagery, and thematic patterns across the four novellas. It analyses key motifs such as environmental degradation, displacement, and technological intervention, while also examining the role of space and setting in shaping the reader's understanding of climate realities. Furthermore, the research interrogates the ethical implications of representing climate crises in literary form, particularly when addressing audiences primarily situated in the Global North. The paper also argues that while Cole's works demonstrate an increasing awareness of global environmental interconnectedness, they also reveal tensions between empathy and appropriation in depicting Global South experiences. By highlighting these contradictions, the study contributes to ongoing discussions in ecocriticism regarding the politics of representation and the need for more inclusive and context-sensitive environmental narratives. Ultimately, this research seeks to underscore the importance of literature as a site for negotiating climate imaginaries and amplifying diverse voices, while critically assessing whose stories are told and how they are framed in the context of a rapidly changing planet.

Keywords: Children's Literature, Climate Change, Global South

Rana Atef is a researcher and journalist currently contributing to the Sada El-Balad English (SEE News) website. She holds an M.A. in English Literature from the Faculty of Arts at Ain Shams University (2026), where her master's thesis focused on climate change literature

for children and young adults. She previously earned her B.A. in Languages and Translation from the Faculty of Al-Asun at Ain Shams University in 2016.

**Empowering the Disempowered: Posting Emotional Abuse as a Social Wrong and
Egypt's Combat to It: A Critical Discourse Analysis**

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The current study conducts critical discourse analysis (CDA) on selected posts on *Cairo Confessions* (<https://www.facebook.com/cairoconfessionsofficial>) on Facebook. The study undertakes longitudinal research over the period of a whole year (from June 2025 to June 2026) to observe posts which manifest emotional abuse. Hence, the research draws on a socio-cultural-linguistic framework of analysis employing Fairclough's (2012) version of CDA with its four stages along with corpus analysis of key words in context (KWIC). Social wrongs are delineated by Fairclough (2012) as "aspects of social systems, forms or orders that are detrimental to human well-being and could in principle be ameliorated if not eliminated, though perhaps only through major changes in these systems, forms or orders" (p. 13). Fairclough (2012) identifies four stages of analysing social wrongs as follows: focusing upon a social wrong in its discursive manifestation, highlighting obstacles which hinder addressing the social wrong, considering whether the social order in context needs this social wrong, and finding possible ways past the obstacles. The research, thus, attempts to answer the following research questions. First of all, is emotional abuse deemed as bullying; therefore, is it deemed as a social wrong not an individual wrong? Secondly, who is the gender that is mostly emotionally disempowered and in which context? Lastly, what are the endeavours made to empower the emotionally abused victims? The results show that emotional abuse is a form of bullying and

is, moreover, contended to be a social wrong hinging on Fairclough's (2012) version of CDA. Furthermore, the findings reveal that while emotional abuse is manifested by both genders in the selected timeframe, it can be stated that it is conveyed most frequently by females expressing marital, romantic, and/or domestic issues. Third, the study features Egypt's endeavours to combat abuse. In addition, *Cairo Confessions*, which portrays itself as the "first online mental health care provider in the MENA region" (Cairo Confessions, n.d.), plays a role in the mental wellbeing of the emotionally disempowered posters and in empowering them.

Keywords: CDA, KWIC, Online Discourse, Power

Rana Eid is a Ph.D. holder in Applied Linguistics with First-Class Honours at Ain Shams University. She has been teaching English at the British University in Egypt (BUE) for ten years. She also taught English, phonetics, and linguistics at other international universities across 13 years, such as the Arab Academy for Science, Technology, and Maritime Transport (AASTT) and the Arab Open University (AOU).

Decolonising the Body through Racial Metamorphosis in Mohsin Hamid's *The Last*

White Man

Rania Salem

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The body is one of the aspects that establish the individual's perceived identity since any bodily features stand as visible manifestations of the individual's identity, especially in relation to race and/or gender. In her book *Visible Identities*, Linda Alcoff argues that "the reality of identities often comes from the fact that they are visibly marked on the body itself, guiding if not determining the way we perceive and judge others and are perceived and judged by them" (5). Consequently, skin color, as the most noticeable and visible identity mark on the body, is entangled with colonialism and its hierarchical structures which underprivilege dark skinned races. As a decolonial attempt to demystify identity based on bodily manifestations, Mohsin Hamid's *The Last White Man* (2022) offers an alternative discourse that challenges the ontological density of whiteness in the West through an inexplicable racial metamorphosis that swipes the country gradually where the most visible identity mark – that is, skin color – brings the deepest existential questions related to the coloniality of being. This paper examines Mohsin Hamid's use of the body as a decolonial tool in *The Last White Man* (2022) through two lenses: Coloniality of Being and Nepantla. Coloniality of Being is "related to how whiteness gained ontological density that far exceeds that of blackness," or brownness in the case of Hamid's novel (Le Grange 13). Moreover, Nepantla is a crucial analytical tool in understanding *The Last White Man*. Gloria Anzaldúa defines Nepantla as the space between two bodies of water, the space between two worlds. Through the racial metamorphosis that takes place in the novel, the main characters experience a transitional space between their old white identity and their new dark identity where they question their "being" through their

bodies. Thus, by delving into the concepts of Coloniality of Being and Nepantla, this paper provides a comprehensive analysis of *The Last White Man* as it highlights the novel's exploration of the complex tensions between racial identities and the potential for decolonial resistance through questioning the body.

Keywords: Coloniality of Being, Nepantla, Decolonial Resistance

Rania Salem is an accomplished academic with a Ph.D. and an M.A. in English and Comparative Literature from Ain Shams University and The American University in Cairo, respectively. Currently, Dr. Salem is a lecturer in the Faculty of Arts and Humanities at The British University in Egypt, Department of English Language and Literature. The responsibilities she carried since joining The British University are related to teaching, following up on students' performance, being a faculty webmaster coordinator, student experience coordinator and Student Union advisor coordinator. Moreover, she has been a programme coordinator for the Turing Project Short-Study Abroad Programme since 2022.

**Between Colonial Modernity and Indigenous Memory: Epistemic Resistance and
Reclamation in Mahfouz's *Zaabalawi* and *Adrift on the Nile***

Samar Nabil

Galala University

(Egypt)

This paper investigates Naguib Mahfouz's *Zaabalawi* and *Adrift on the Nile* not as existential meditations, spiritual Sufism or allegorical interpretations, but as sophisticated sites of epistemic resistance between the Global North's modernization and the Global South's indigenous knowledge. By applying the frameworks of cognitive narratology, I argue that Mahfouz employs the marginalised narrator as a subversive archivist who reclaims a sovereign identity against the erasures of colonial modernity.

Colonial Modernity is framed here as a failed "Universal" knowledge system, embodied by the blank pens and blank reports of the bureaucracy in *Adrift on the Nile* and the rigid, ineffective directories in *Zaabalawi*. These institutional tools, adopted from the Global North, fail to record the "Specific" truth and the specificity of the Egyptian identity. Thus, the narrative shifts to an indigenous narratology that operates through "distributed" and "specific" communal memory. In *Zaabalawi*, identity is archived through a horizontal network of local testimonies. Each witness, from the calligrapher to the musician, holds a specific memory of *Zaabalawi* that is narrated as indigenous knowledge the rationalist state cannot access. Similarly, in *Adrift on the Nile*, the internal monologue of Anis Zaki functions as an archivist of history narrated through internal monologue. Anis's internal monologue and irony become powerful cognitive spaces of liminality where the traumatic memory of a modern car accident is interconnected with the deep history of the Pharaohs, preserving a moral record that the modernized elite attempts to "de-archive" through mocking laughter, "kakhaha". Within this liminal space of tension, identity is not presented as fixed or unified, but as an ongoing, dynamic process shaped

through narration, uncertainty, and interpretation. This represents an act of narrative reclamation where the indigenous memory is not a static relic of the past, but an ongoing living, resistant technology.

Keywords: Colonial Modernity, Cognitive Narratology, Epistemic Resistance

Samar Nabil Abdel Samie Sadek is an assistant professor at Galala University, Faculty of Humanities and Social Sciences. She earned her Ph.D. in English Literature from Ain Shams University, Cairo, Egypt. Her academic interests are shaped by a strong engagement with literary theories, cinema, and cultural studies. Her teaching and research focus on comparative literature, literary theories, heritage of Egypt's literature, screen adaptation, and cinema and film studies. Her work integrates literary analysis with interdisciplinary approaches, particularly in cinema and film studies, cultural studies, feminist and gender studies, decolonial studies, and sociolinguistics. She is deeply committed to encouraging critical and creative engagement with literature and film studies as living forms of cultural expression, dialogue, and resistance.

**Cultural and Political Iranian Women's Agency: Marjan Kamali's Delineation of Two
Types of 'Shirzan' in *The Lion Women of Tehran***

Sara AbdElSabour Rady Khalil

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(Egypt)

This article examines the representation of Iranian women's agency in *The Lion Women of Tehran*, a novel written by American-Iranian novelist Marjan Kamali in 2024. Kamali presents the life-long friends Ellie and Homa as two types of 'shirzan', an Iranian term that means a lion-hearted and brave woman. In narrating incidents that cover the period from 1950 to 2022, Kamali presents the changes that took place in the characters of the two female protagonists throughout the years and focuses on two distinct yet complementary forms of empowerment: cultural agency and political agency. The study highlights the limitedness of the prevailing belief among many women that true agency requires active participation in political parties and public events. Kamali complicates this view by demonstrating that, within the specific Iranian context and under particular social conditions, women may also exercise agency in the domestic and cultural sphere. Through the character of Ellie who later immigrates to the United States, owns a restaurant, and cooks Iranian recipes, she preserves and transmits Iranian culinary traditions and many other cultural traditions in the United States. At the same time, the novel resists essentialist representations of women's roles by juxtaposing the figure of Homa, a mother ardently committed to political activism, with that of Ellie, a childless woman who serves as the custodian of cultural heritage. Rather than privileging one form of agency over the other, the text suggests that political and cultural forms of empowerment are interdependent and mutually reinforcing. Ultimately, the novel underscores that agency is neither singular nor universal; it is contextually situated and shaped by the individual choices of women as they navigate the possibilities available within their societies.

Keywords: **Shirzan, Agency, Essentialism, Public/Private, Gender Roles**

Sara AbdElSabour Rady Khalil is a lecturer of English literature at the Department of English, Faculty of Arts, Zagazig University, Egypt. She earned her Ph.D. in English Literature from Durham University, UK, with a dissertation on ecofeminism and the deconstruction of dualisms in contemporary American women's writing. Her research interests include literary theory, comparative literature, American fiction, and the intersections of literature with politics and gender. Dr. Khalil has extensive teaching experience, having taught courses in literary criticism, American literature, drama, and comparative literature at Zagazig University, as well as undergraduate drama at Durham University. She has presented papers at international conferences in England and continues to publish in the fields of literature and theory.

The Travelogue of the Soul: A Bachelardian Analysis of the Physical Path to the Divine

in Attar, Lewis, and Mahfouz

Sara AbdElSabour Rady Khalil

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(Egypt)

The “travelogue of the soul,” is a recurring motif in world literature that seeks to map the metaphysical progression of the human spirit toward a divine goal. While the spiritual objective is often the focus of inquiry, the physical medium of the journey—the elemental terrain—is frequently overlooked. This paper utilises Gaston Bachelard's theory of material imagination to argue that the spiritual trajectories in Farid Ud-Din Attar's *The Conference of the Birds*, C.S. Lewis's *The Voyage of the Dawn Treader*, and Naguib Mahfouz's *The Journey of Ibn Fattouma* are fundamentally dictated by their elemental environments: Air, Water, and Earth. Drawing on Gaston Bachelard's seminal works, *Air and Dreams*, *Water and Dreams*,

and *Earth and Reveries of Will*, this study demonstrates how each element imposes a distinct “poetic physics” upon the soul. In Attar’s Sufi epic, Air facilitates an “imagination of ascension” and verticality. In Lewis’s voyage, the Sea acts as a medium of “transit and purification.” In Mahfouz’s allegorical journey, the Earth represents an “imagination of resistance” to purify the soul. Crucially, this paper argues that these writers, alongside Bachelard, dismantle the traditional Western polarisation of body and soul. Rather than viewing the physical world as a hindrance to be shed, these texts prove that the spiritual is reached exclusively through the material. The soul’s transformation is not an escape from matter, but a deep engagement with it. Ultimately, the “substance” of the path determines the “ontology” of the traveller, revealing that the divine encounter is inextricably bound to the physical world through which the soul moves.

Keywords: **Material Imagination, Elemental Poetics, Spirituality, Travelogue**

Sara AbdElSabour Rady Khalil is a lecturer of English literature at the Department of English, Faculty of Arts, Zagazig University, Egypt. She earned her Ph.D. in English Literature from Durham University, UK, with a dissertation on ecofeminism and the deconstruction of dualisms in contemporary American women’s writing. Her research interests include literary theory, comparative literature, American fiction, and the intersections of literature with politics and gender. Dr. Khalil has extensive teaching experience, having taught courses in literary criticism, American literature, drama, and comparative literature at Zagazig University, as well as undergraduate drama at Durham University. She has presented papers at international conferences in England and continues to publish in the fields of literature and theory.

The Geo-Cultural Conflict in Brian Friel's *Translations* (1981)

Sarah Mahmoud Esmael

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(Egypt)

Imperialism has always been synonymous with hegemony and change. In its polities, the imperial power follows a carefully planned agendas that ensure its hegemony on the colonized land culturally, economically, politically, and socially. An example of such agendas is the Ordnance Survey of Ireland that took place between 1834- 1846 as part of the British agenda to Anglicize Ireland and erode its identity as a Gaelic country. Brian Friel's *Translations* (1981) sheds light on the survey process, illuminating the readers on how this act has led to a complete change of the Irish identity. This paper offers a geopolitical reading of the play, shedding light on how imperial geopolitics can lead to cultural conflicts, and elucidating how such conflict can lead to the change of the identity of a whole nation; hence, the erosion of its culture, history and language.

Keywords: Irish Studies, Ordnance Survey, Language, Identity, Anglicization, Gaelic

Sarah Mahmoud Esmael is a lecturer of Literary Criticism at the Department of English, Faculty of Al-Asun, Suez Canal University, Egypt. She received my MA in comparative literary criticism from the American University in Cairo in 2017. Currently, she is a PhD candidate at the Department of English, Faculty of Al-Asun, Ain Shams University, and she is working on her PhD dissertation entitled *The Aesthetics of Late Style in the Late Works of Edward Said and Mahmoud Darwish: a Comparative Cultural Study*. My area of interest includes cultural studies, interdisciplinary studies, and cinematic studies.

**Between North and South: In-Betweenness, Return, and the Deferral of Arrival in the
Works of Youssef Chahine and André Aciman**

Sarah Said Aly

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(United States of America)

This paper conducts an examination of the South's presence in the North and the North's presence in the South through an investigation of the dilemmas of the immigrant and the Western-educated returnee, figures who constantly exist in a place of in-betweenness, always existing at a crossroads between different worlds and different identities. This is explored through the eyes of two literary figures who, at different points in time, come to call the Egyptian city of Alexandria, in its cosmopolitan heydays, home. In both Youssef Chahine's autobiographical *Alexandria...Why?* film quartet (1979-2004) and André Aciman's autobiographical novel *Harvard Square* (2013), the protagonist, each writer's stand-in, exists in a gap between two worlds: the world of an unstable, sometimes imagined Cosmopolitan Alexandria, and the "ideal," dreamt-of world of the United States and all that it could offer. Thus, as this paper illustrates, the anxiety of the "in-between" is ever-present and will accompany both the immigrant as he makes the move from the "old" world to the "new," and the returnee as he makes that same move but in reverse. As the subject moves between worlds, he brings a piece of each world along with him; thus, the borders between the Global North and South become unstable as the subject finds himself existing in a "gap" where worlds collapse in on each other. This investigation of the "gap" is analysed in this paper in light of French philosopher Jacques Derrida's idea of "différance" and his conception of identity as having a "gap" within itself. In the works analysed in this paper, arriving at a destination becomes elusive; the immigrant and the returnee are constantly at a crossroads, and arrival is repeatedly deferred. This deferred arrival is framed in light of Derrida's explanation of the

“messianic structure.” Thus, the paper showcases the resulting deconstruction of home, identity, and arrival that is part and parcel of the immigrant’s journey, a journey which has no start or end point, but one that leads to a constant converging of worlds, a blurring of borders, and a destabilisation of identities.

Keywords: Deconstruction, Identity, Migration, Film, Place, Non-Belonging

Sarah Aly is a Ph.D. student in Comparative Literature at the University of South Carolina. Originally from Alexandria, Egypt, she earned her B.A. in English Language and Literature (2020) and her M.A. in English Literature (2025) from Alexandria University. In 2023–2024, she was selected as a Fulbright FLTA and taught Arabic at Mercyhurst University in Erie, Pennsylvania. In 2025, she was selected as an Erasmus exchange student at the University of the Aegean in Lesvos, Greece. She is currently a graduate teaching assistant at the University of South Carolina. Her research interests include English and Arabic literature, literary engagements with the Egyptian Revolution of 2011, geocriticism, and the representation of space and place in literature.

Hieroglyphics as Trans-languaging: The perception of Hieroglyphics in Contemporary Public Discourse in Egypt

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In recent years, Egypt has witnessed a growing interest in hieroglyphics and in the teaching of the ancient Egyptian language. This renewed visibility is reflected in cultural, educational, and media contexts, including the prominent use of hieroglyphics during the Pharaohs' Golden Parade held in Cairo in 2021. Alongside such national spectacles, hieroglyphics has increasingly appeared in online educational initiatives (e.g., by the Library

of Alexandria), social media content, and public discussions concerned with heritage, identity, and cultural belonging. Despite this growing visibility, the increasing interest in hieroglyphics has received limited scholarly attention from the perspective of language and identity. This study seeks to address this gap by examining the social and cultural meanings attached to hieroglyphics in contemporary Egypt through the framework of Critical Discourse Studies, while also drawing on perspectives from translanguaging and multisemiotic meaning-making (cf. García, & Li, 2014). The study draws on data from YouTube videos, policy documents, and Facebook pages dedicated to teaching hieroglyphics in order to explore how hieroglyphics is recontextualised within present-day discourses and invested with new meanings and functions. Rather than treating hieroglyphics as an ancient language system, the paper will argue that hieroglyphics has become part of a broader communicative repertoire through which identities and forms of cultural belonging are negotiated and performed. This is enacted through multilingual and multi-semiotic practices that combine hieroglyphic signs with Egyptian Arabic, visual symbolism, digital media, and nationalist discourse. In this sense, the study will demonstrate how the perception and circulation of hieroglyphics in the public domain in Egypt are linked to wider discussions of Egyptian identity, authenticity, and cultural heritage. Through analysing the discursive and semiotic reconstruction of hieroglyphics in contemporary contexts, the study contributes to broader debates on translanguaging, heritage language practices, and the role of ancient languages in the re-production of contemporary identities.

Keywords: Hieroglyphics, Egyptian Identity, Translanguaging

Shaimaa El Naggar earned her PhD in Linguistics from Lancaster University and is currently a Lecturer at Fayoum University. She is the author of *Muslim Identities in Contemporary Televangelists' Online Discourse*, published by Palgrave Macmillan.

**Dismantling the ‘Girlboss’: A Comparative Dramaturgy of Post-Feminist Neoliberalism
and Decolonial Resistance in Contemporary Irish and Egyptian Theatre**

Shaimaa Elsayed Mohammed Mowafi

Galala University

(Egypt)

This paper investigates the divergent manifestations of “post-feminism” across the Global North (GN) and Global South (GS) divide, utilising contemporary drama as a primary site of socio-political contestation. In the Global North, post-feminist discourse often manifests on stage through the “Girlboss” archetype—a neoliberal performance of female empowerment defined by individualistic success, consumerism, and the supposed “end” of systemic patriarchy. This study contrasts this Northern trope with the “decolonial dramaturgies” emerging from Ireland and Egypt, where the stage remains a critical space for collective resistance rather than individual optimisation. By placing the works of the contemporary Irish playwright Marina Carr in dialogue with the Egyptian performance artist and dramatist Laila Soliman, this paper examines how the “post-feminist” label is both adopted and subverted. While Irish theatre often occupies a liminal space—participating in the GN’s economic structures while haunted by a GS colonial history—Egyptian theatre frequently utilises “theatre of testimony” to reveal the structural violence that post-feminist rhetoric seeks to obscure. Drawing upon the “marginalised voices” and “epistemologies”, it is contended that the GS provides a “Global South Feminism” on stage that is inherently communal and intersectional. This comparative analysis demonstrates how theatre serves as a critical mirror, reflecting the “transnational” flow of feminist theory while simultaneously challenging Eurocentric “canon formation” that prizes the emancipated Northern subject over the collective struggles of the South. Through this lens, the paper advocates for a “plural Global Humanities” that recognises theatre as a vital tool for deconstructing neoliberal myths.

Keywords: Coloniality of Being, Nepantla, Decolonial Resistance

Shaimaa Mowafi is a lecturer of English language and literature, Ph.D. holder, and an academic teaching staff specialising in contemporary drama and vocational English. Her pedagogical approach is highly versatile. She has successfully developed and delivered specialised curricula for diverse students. Currently a lecturer at Galala University and coordinator of the Innovation and Entrepreneurship Unit at New Cairo Technological University. Expert in Quality Assurance for higher education and Scopus-indexed journal editing. In addition to her teaching skills, she is a dedicated researcher with a body of published works on reconstructing the Irish identity in Brian Friel's works, post-9/11 Arab American drama, environmental humanities, cyberculture in theatre and the socio-cultural impacts of COVID-19 on dramatic performance.

Graphic Dramaturgy in Magdy El Shafee's *Metro*: Cairo's Repertoire of the South in the North

Shaimaa M. Saeed

The British University in Egypt

(Egypt)

The Global South/Global North divide often arouse controversy over cultural repertoires and urban experiences. Positioned between two culturally distinct poles, this paper explores how graphic narratives from the Global South dramatize the political and social landscape of subaltern communities through a dramaturgical system that operates in the North to subvert Northern hegemony. Magdy El Shafee's *Metro* (2008), the first full-length graphic novel by a Libyan-born Egyptian comics artist, reconfigures the Global South/Global North divide by introducing the South into the North. It was immediately banned and confiscated upon publication for challenging the pre-2011 Revolution Egyptian State power and exposing

its precarity and corruption. However, it gained prominence within the Global North's literary and academic milieu. Its silencing in its Southern place of origin and its visibility in Northern regions, particularly the United States, the United Kingdom, Germany, and Italy, render it a rich site for exploration at the Global South/Global North interface. Although *Metro*, as a graphic novel, has been examined in a few scholarly contributions that analyse its visual language, its theme of resistance, and its English translation, no research has investigated the novel's dramaturgical structure and associated significations in relation to Taylor's theorisations. Accordingly, this paper bridges the gap by coining and proposing the term Graphic Dramaturgy as a new methodological framework: the novel's panel grids, gutters, speech balloons, and the left-to-right reading direction are treated as a stage and analysed accordingly. In the paper, the term is defined as the capacity to reframe graphic novels as a performative and theatrical space in which urban experiences are staged. Moreover, drawing on Diana Taylor's *The Archive and Repertoire* (2003), this paper examines how El-Shafie depicts the South in the North, analysing *Metro* as a dramaturgical space in which Southern epistemologies are performed both within and against the graphic novel's Northern archival traditions, from Eisner's 1978 coinage to Spiegelman's Pulitzer legitimisation. Therefore, Cairo is framed not only as a geographical setting but also as a stage for a Southern "performatic" repertoire, in Taylorian terms. Through this repertoire, the social and political dilemmas of subaltern communities are staged as counter-archiving that resists the erasure of Global South epistemologies. The paper concludes that *Metro*, through its performative and dramaturgical structure, effectively reinforces and transmits the epistemological repertoires of the South in the North, thereby subverting the dominant Eurocentric archives.

Keywords: Graphic Dramaturgy, Global South Comics, Archive and Repertoire, Diana Taylor, Metro, Magdy El-Shafie

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Metabolic Rifts and Oceanic Memories: Mapping the ‘Extractivist Logic’ in Peadar O’Donnell *Adriagoole* and Indra Sinha *Animal’s People*

Shantanu Siuli

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(India)

In this essay, an attempt is made to consider the “metabolic rift,” an ecological disjuncture between man and nature, through a literary geography common to the North and South poles. Through the juxtaposition of Peadar O’Donnell’s Irish coastal realist fiction *Adriagoole* and Indra Sinha’s depiction of toxic pollution in India *Animal’s People*, the study identifies the commonality of the “extractivist logic” which is not confined within regional limits. This essay additionally broadens its perspective to argue that both Donegal and Kaufpur are resource frontiers. The research critically uses Rob Nixon’s “slow violence” framework to investigate how the texts use “oceanic memories” for their narrative purpose. The analysis shows that metabolic rift represents more than just an economic occurrence because it creates a crisis about how things are understood. The paper argues that decolonising environmental

spaces requires a literary synthesis of Global North and Global South research which moves from “terricide” to an ecological knowledge system that focuses on restoration. The study connects Irish agricultural conflicts with Indian post-industrial environments to present a fresh perspective on how global commodities shape identity and environmental justice, which serves as an essential contribution to current literary and linguistic studies.

Keywords: Meta-Oceanic Memory, Transnational Realism

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Vocalic Resistance: Defying Oppression through Female Funeral Laments in Irish and Egyptian Traditions

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Orality has always been a key factor serving to record, preserve and sometimes question social or cultural practices across geographical and temporal contexts. In a point to fact, funeral laments constitute an intrinsic aspect of human oral tradition across the globe. They extend beyond being mere cries of loss voiced by bereft women. They are rather somatic archives chronicling struggles against oppressive practices. In this light, the proposed paper explores how the Irish practice of “caoineadh” and its Egyptian counterpart known as “a’did” were used by women in both cultures to challenge political and social subjugation. Through the analysis of keening practices in the Irish poem “Caoineadh Airt Uí Laoghaire” (1773) and the Egyptian novel *The Collar and the Bracelet* (1975), this paper frames the female mourners’ ritual as a site of intersectional resistance where their grieving voices, reclaim a long relegated female agency by defying colonial and patriarchal constraints. Composed by Eibhlín Dubh Ní Chonail over the bloodied corpse of her husband, “Caoineadh Airt Uí Laoghaire” is not merely an outcry of a bereft wife; but is also a critique of the British Penal Laws unjustly enforced upon the Irish during the nineteenth century. Meanwhile, Yahia Taher Abdulla’s *The Collar and the Bracelet* offers a rich example of female defiance of patriarchal and societal oppression. Set in Upper Egypt, the novel illustrates how female “a’did” in such a liminal space serves as a somatic and linguistic reservoir voicing their hushed or relegated concerns and accordingly disrupting male monopoly of cultural narrative. Thus, by aligning the Irish “caoineadh” with the Egyptian “a’did”, this paper reveals a profound solidarity across the Global North/Global

South divide; demonstrating that across these diverse geographical contexts, be it the colonised periphery of eighteenth-century Ireland or the marginalised spaces of Upper Egypt, the female mourners weaponise their grief to forge shared somatic strategies to subvert hegemonic, male-dominated narratives.

Keywords: A'did, Caoineadh, Hegemony, Funeral Lament, Somatics

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***Nitya Samāsa* in the Pāṇinian Tradition: Semantic Holism, Interpretation, and
Linguistic Knowledge**

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Nitya samāsa (obligatory compound) occupies a distinctive position in the Pāṇinian grammatical tradition because its meaning cannot be fully derived through the direct syntactic expansion of its constituent members. Unlike ordinary compounds, such expressions exhibit semantic inseparability and often resist constituent-based paraphrase (*svapada-vigraha*), requiring instead external explanatory interpretation (*asvapada-vigraha*), or in some cases admitting no satisfactory paraphrase at all. Consequently, *nitya samāsa* represents a linguistic structure in which meaning emerges through semantic and cultural conventionalisation rather than through straightforward compositionality. This paper examines *nitya samāsa* as a significant example of how Sanskrit grammatical thought negotiates the relationship between grammar, meaning, interpretation, and linguistic practice. The study analyses the principal characteristics traditionally associated with obligatory compounds, including semantic indivisibility, lexical conventionalisation, and resistance to syntactic reversibility. It further explores the causes of obligatoriness, such as semantic necessity (*arthāparihāryatā*), interpretive tradition, and culturally established usage. Through examples such as *yathāśakti*, *tadartham*, *unmattagaṅgam*, and *prācāryaḥ*, the paper demonstrates that the meaning of a *nitya samāsa* is understood holistically as a unified semantic entity rather than as the sum of independently interpretable lexical components. The paper argues that these compounds reveal an important intellectual dimension within the Sanskrit grammatical tradition, where grammatical structure, semantic cognition, and lived linguistic usage collaboratively participate in meaning formation. In this way, *nitya samāsa* illustrates how

language in the Indian grammatical tradition functions not merely as a formal system, but also as a culturally embedded mode of interpretation and knowledge production.

Keywords: **Compound, Pāṇini, Matvarthīya, Bahuvrīhi, Structural Economy**

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AI Reliability in Writing Assessments across Global South Academic Contexts

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Artificial Intelligence (AI) tools have recently gained strong attention in higher education, particularly for their ability to support instructors and editors in evaluating written work efficiently and consistently. In academic writing contexts, AI-assisted assessment tools offer the potential to provide rapid feedback and reduce grading workload while maintaining scoring consistency. As universities increasingly integrate digital tools into teaching practices, examining the reliability of AI in writing assessment has become essential. This work-in-progress study investigates the reliability and accuracy of ChatGPT in assessing reflective essays written by 45 undergraduate students enrolled in an academic writing course at a private

university in Egypt. The study is guided by the Automated Writing Evaluation (AWE) theoretical framework alongside principles of Assessment for Learning (AfL) proposed by Black and Wiliam (1998), which emphasise the role of structured feedback in improving student learning. Using a standardised rubric, the academic essays will be evaluated by human instructors, after which ChatGPT will apply the same rubric to assess the essays independently. Statistical measures will be utilised to examine agreement and reliability between scoring methods. In addition to evaluating reliability, this study considers how AI-based writing assessment may reflect implicit linguistic biases when applied to English writing produced by Global South learners, especially those influenced by multilingual educational contexts such as Egypt. The findings are expected to contribute to ongoing discussions on how AI-mediated feedback interacts with cognitive development and learning processes in young adult writers; it aligns with emerging research at the intersection of AI, language representation, and brain-based learning.

Keywords: AI, Writing Evaluation, Bias, Global South

Wesam Morsi is an associate professor of applied linguistics at the British University in Egypt, Faculty of Arts and Humanities, Department of English Language and Literature. She holds a Ph.D. in Applied Linguistics from Cairo University and a master's degree in TESOL from the American University in Cairo. Her research interests include sociolinguistics, Second Language Acquisition (SLA), educational technology, and Computer-Assisted Language Learning (CALL). Dr. Morsi has presented her research at numerous national and international conferences and has contributed scholarly publications to globally recognised academic publishers and peer-reviewed journals in her field.

**From the Nahda to the Algorithm: Digital Textual Production and the Marginalisation
of the Arab Literary Imagination**

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The Nahda (النهضة) the Arab cultural awakening of the nineteenth and early twentieth centuries, marked a crucial point of technological and epistemic transformation in Arabic Literary history. The Nahda emerged during the period of European colonial expansion when its supporters used the growing popular press to control public perception while transmitting their new ideas across nations and empires. Arabic printing became the main technological innovation of the Nahda, which led to the rise of Modern Standard Arabic. Yet, this renaissance occurred because colonial powers controlled the Arab Literary imagination, which determined what Arab writers could create, publish and designate as their work. This paper argues that the contemporary digital turn reproduces a structurally analogous dynamic. Drawing on Edward Said's theories of colonial knowledge hierarchies, Friedrich Kittler's media-materialist framework, and Mohammed Abed Al-Jabri's critique of Arab reason, the paper investigates how digital platforms and algorithmic systems create new forms of epistemic exclusion that emerged during the colonial print period. Despite Arabic ranking as the fourth most used language among internet users worldwide, Arabic content constitutes only 1.1% of websites published online. Arabic speakers thus occupy a structural contradiction: highly present as consumers of digital content, but invisible as its producers. This disparity reflects structural exclusion rather than accidental scarcity, as digital infrastructure was built primarily by and for Western Language, embedding assumptions that disadvantage marginalised linguistic communities. The research establishes its claims through two case studies. The Hindawi Foundation, an Egyptian open-access digital publishing initiative representing a deliberate

counter-strategy to Global North platform logic, and Arabic-language narrative communities on serialized fiction platforms, where writers from Egypt, Morocco, and the Levant negotiate algorithmic systems designed around Anglophone genre conventions. Read through postcolonial media studies and world literature theory, these cases illustrate both the persistence of colonial hierarchies in digital form and the creative resistances Arab writers continue to hone. The paper asserts that the trajectory from the Nahda to the algorithm is one of deepening structural tension. The technologies that promise democratisation of literary production simultaneously encode Global North epistemological frameworks into their architecture.

Keywords: Nahda, Digital Colonialism, Arabic Literary Production

Zakariae Ziani is a doctoral candidate in English Studies at Sultan Moulay Sliamne University, where his research investigates the literary potential of video game interactivity, with a focus on narratology, modernist literary theory, and digital media studies. His current project examines how video games function as narrative and literary objects, bringing the tools of literary criticism into productive dialogue with game studies. He holds a Bachelor's degree from Ibn Tofail University, where his undergraduate research offered a Stoic and Existentialist reader of David Fincher's *Fight Club*, and a Master's degree from Sultan Moulay Sliamne University, where he examined the challenges of adapting "unfilmable" postmodern fiction to screen, with Kerouac's *On the Road* and Cormac McCarthy's *The Road* as case studies. His research interests include literary theory, postmodern fiction, film adaptation studies, and video games narratology.
