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Okay, well I'm gonna read Marietta 's biography and that'll give them a chance to or her a chance to.

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Come back maybe and then we'll start when she is ready. So, Marietta Cosma is the DFL student in English at the University of Oxford at Lady of Margaret Hall.

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Her academic background includes a master's in English from JSU and a master in ancient Greek theater from the University of Bagan.

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I'm hoping I'm saying that right and her research interests lie in twentieth century American literature, post-colonialism, and gender studies, and we lost her.

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Oh. Okay, well that is Marietta and hopefully she returns to us in a moment.

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Yup, there's always one that has some.

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Some sort of, so we will wait for Marietta to come back. Oh! We got it.

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Marietta, so I just introduced you and we're ready to start whenever you're ready.

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Yes, I'm sorry. My connection was bad. So let me share my screen real quick.

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Okay, so today I'm gonna be presenting. Paper, basically queer reading of, Kindred.

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So, Butler's kindred offers, route to the future. By the way of the past.

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It is true that colonial modernity has materially shaped our world through, the force of the line.

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So the colonial line operates as a mark of demarcation and boundaries. I do not in the limitation.

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So the colonial line functions as a medium of fragmentation of diverse communities. I will place emphasis on ownership over presence and embodiment.

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So, what I would like to do is an analysis. Of this novel as a way of invoking the past 6 expose how slavery has influenced the construction of black female identity.

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And particularly, the queer cell. Different forms of sexual exploitation and incest are exposed.

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And intersection of blackness, classness and gender, needs to be further examined. Therefore I would like to explore Dana's politics of resistance, through her self identification and her emergence as a career subject.

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So basically, Dana is a 26 year old black woman married to Kevin, a white man in 90 70 Maryland and she's first exposed to systemic violence when she encounters her for mothers, Alice's father who is brutally bitten.

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We see that she's, constantly taken back in time. In order to save the life of Rufus, her ancestor.

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Because she needs to ensure her own existence in the presence. So she's obliged to save the card with his survival.

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We see, that basically she is responding to black masculine sovereignty of the military, 19 sixties.

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Cause butler saw to convey the value of sacrifice, the prior, prior, specifically the mother figure.

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Main in sake, for their children. So the absent yet anticipated and worn child ruffish in this case highlights this sacrificial in the undervalued conditions of black women's labor.

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This unborn child stands in for an absent figure of something both future oriented and historical. And, it's centers on, Black women's care work.

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So, we, we see that she needs to endure the hardships that she has faced in order to survive.

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So, what we see is that the child is imagined, therefore the chance to revisit, It's I'm sorry.

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Yeah, so she has a chance to visit the past. The child in the black imagination during the 19 seventies could base numerous temporal states the anti-homogeneous future towards which we must move to avoid being buried under the figures of the present.

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As well as moments of the past. When black women produce survival strategies, after shifting conditions off subject subjection.

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So as the candidate among imagined states of time, the child exhibits an unspoken interest.

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And re imagining temporal. Movement beyond nationalism progressive linearity. During this era.

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We see, specifically that, Dana, the meaning that work had for Dana because she's a black woman who's laboring a bottom man has historically endangered her and excluded her.

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We see that even, her mother. Who did domestic work in the 19 fiftys had been excluded so.

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We see that butler, evokes time travel to characterize these abuse of black women and the deprivation of their personhood.

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We see that there are several mentions in the novel as of the, of labor sites as auction sites.

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Where economic exploitation is inextricable from black women's ongoing lack of rights and autonomy in the afterlife of slavery.

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So. We see.

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That, Dana was a definitely conflicted if she had to save Rufus or not throughout the novel and we see that conception of endurance.

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Dana and her own ancestors asked for Dana's ancestors and was equated more to survival, whereas they emerges as a queer subject and it meets something more than survival.

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It's interesting to revisit a moment in the novel that points towards something away from plantation enslavement.

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Even as it points towards it, it's how Butler expands the range of potential histories and political actors through the exposition of but huggins, on worn future child, we see that, The novel basically encourages, readers to rethink this, I guess, MAMI stereotype, the kind of woman who will be held in

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content during the militant, 1960. We see that, Okay.

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Oops.

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Okay, so we go to the, final, scene of the novel where we see that Rufus tries to rape her, however she decides to kill him in order to serve her own authority and she returns to the present meeting on the arm.

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Basically she asserts her subjectivity in her queerness by resisting sexual betweenization. And alongside with Dana and Nigel also exposes endurance as he helps her by saving the plantation house.

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On fire. And we see that him, he basically engages in an act of solidarity.

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With, So. Basically, Dana objects to having a black body being synonymous to, and the, of subjection and dehumanization.

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And she cares and basically she denies. Having a body that carries the power to suffocate and stifle the individual.

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She does not want to have a body that is being a silent object that, needs to remain invisible, unseen and protected from the male gaze.

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By employing resilience so in the same way we see that she does not justify the violence that she's, suggested to.

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We see, that, at the end, she escapes this occurrence of rape.

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And she refuses to roll the victim. For the first time and imposes her own conditions in her relationship with Rufus.

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She says, and I'm calling here, I could accept him as my answers to my younger brother or my friends, but not as my master and not as my lover.

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So. Yeah, she kills Rufus and she returns to, the present.

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So through the truck of time travelling she traveling she escapes the communal longing off her production and reconstruct her community's history.

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She manages to survive and at the same time she rewrites history by reaching new, more complex understanding of her standing in the present.

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And she operates at her best interest. As she ultimately kills a person who she was previously committed to and was protecting up to point So the ultimate strategy that she devises.

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Does not allow him to rape her. She assured her on authority and subjectivity and we see the she's challenging, the, by setting the plantation home on fire.

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She contest surfaces institutional power and she intends to diminish the very system that had previously enslaved her.

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She wants to protect her stories and individual and sustain herself. And reach a more complex understanding of her cell.

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So there's no final resolution in the narrative, nor does Butler provide an insight to the afterlife.

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Of the other women. We, but Butler, Does this consciously as she wants to provide a more complex understanding of the, of herself?

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And she understands the ways that her present has been affected by her past. Her individual meets and her communal obligations are in conflict, but at the same time there are neutrally supportive to a point.

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So. To draw to our conclusion in Kindredena, compress her identification as a mother and serves her own needs and emerges as a queer subject.

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Instead, of focusing on the employment of collective strategies of resistance. I place inferences on the creation of individual strategies by which Dana had overcome the physical and psychological hurdles of slavery.

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And reach a more complex understanding of herself in the present. She celebrates her individuality in the present moment by rethinking her positionality in the past.

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We see that not all mothers, not all women need to be mothers in order for their experiences to be valued, validated.

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So I specifically contested the role of women as reproductive vessels. Which was placed at the center of the quest for civil rights.

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And Butler as a black female, a fiction writer of the seventies. I refuses this assumptions and terminology of colonial capitalist racist and gender versions of women where.

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She vehemently opposes sexes for constructions of black female sexuality. And she creates characters that are contested at the construction of women solely as breeders.

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So black women's worth lies on multiple sides. Unique for each individual. So Dana basically creates a new spaces of being through extensively designing her personal strategies off self preservation and reaching a more essential sense of self.

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So the possibility of for an alternative future is sketched out. And the lines and rubble colonial hurdles but at the same time contain and they disentangle them but also like rebuilt and

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Okay, so these are some of the sources that I have used for this presentation. Thank you so much.

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Thank you so much, Maria. That was really interesting. So now we are going to open it up for questions.

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Anyone have any questions to say?

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Hi Mary, I thought this was great. I was wondering if you have any any thoughts about, Butler's, other work and how it kind of might be in conversation for putting more queer readings into into kindred, I guess, because you know, occupies this really unique space, I guess.

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As an author. I guess I just kinda wanted to hear some more of your thoughts about how disappears maybe in some, some of her other work.

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No.

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To be honest, I'm not very familiar with, many other novels of hers.

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I have read the parable of the shower. Which I think also could be linked to because it also could be read as a queer novel.

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It's interesting the way I guess that she picks her protagonists. And because they occupy such a special place in the narratives and the merges clear subjects.

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Not only in the traditional sense. But also because she basically deconstructs the violence that they have in, subjected to.

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They just strive and she does this through time traveling. So I guess that's a connection that I would draw between those 2.

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But yeah, that's very good question. It would definitely be worth looking into how country it relates to other works of course.

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Awesome. Any other questions?

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I was just curious. I know that television, especially modern television, it's going to be like 30 years after the book originally came out.

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Has more room for subtext and more things to be read into it. Have you watched the TV show and Do you think that they tried to do that?

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Did it happen incidentally? Just like a strong female character. Couples across is clear as well because we see what we want to identify.

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That's a great question. Actually I haven't watched the whole thing. However, I think it's very smart that it has been televised.

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Because in a sense since we're still reading those texts, they're relevant to, this era, even though it was reading in the 1970, s but still like all of these topics that It's touches upon are still relevant and timely and it could be even linked like with I guess more contemporary.

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Issues. So definitely brings up the question, who do we identify with and Wow and what we're trying to basically.

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I don't know, I've seen, I cheap achieved by these.

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Actually didn't realize it was 40 years. Plus, she just writes in a way that's very relatable.

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From a modern week.

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Absolutely.

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Thanks, Sean. Any other questions from Marietta?

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I have one while people are thinking you did a really nice job talking about this the sort of intersection of the way she is querying the narrative.

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What do you specifically make of the fact that she has to lose her arm to sort of get back to her time.

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How do you think she sort of? Why can she not return? Hole, quote unquote. Do you think that connects to her sort of the querying of the narrative?

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Yeah, I think that is definitely, connects, I guess, to the current of the narrative.

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She could never return to the present, quote unquote whole. As the price that she had to pay was to lose our arm and this is so specifically significant as she is a writer in the narrative so it's like basically one of her characteristics were the main principles of who she is are taking away from her.

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So basically she loses something, I guess, in order to be able to continue. So it could be.

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I guess even be rendered as a way of recuperating her sense of being.

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Yeah.

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Even though it's something very significant that she lose her arm, but so it makes her who isn't present.

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That makes sense. Almost like a physical reminder so she can't sort of. Yeah, that's really interesting.

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Thank you.

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Thank you so much.

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Any other questions for Marietta?

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This is really interesting. I haven't read Kindred in. A few years now, I'm mixing you want to go back and

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Definitely timely.

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Perfect. Oh, Pen, I see you have your hand raised.

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Would recommend. Similar work on her bigger works, the patternist series. Which is about breeding for control.

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Hmm

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There could be some queer analysis of that. And the exogenesis series recently published as Lilith's brood.

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Hmm

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Which is about breeding with non-humans. Where the humans have to submit, but by doing so.

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Humanity can be saved. So there's I think I haven't thought about those in queer terms, but those I think those 2 series would profit from a queer analysis.

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Right, thank you so much for your suggestion.

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That's really interesting.

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Any other questions for Marietta?

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But there's an endless source of study, I agree.

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Amazing.

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Okay. Any other comments besides just questions?

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Perfect. This was really, really interesting and really productive for me. Lots of interesting things. Kind of like I took a lot of notes, trying to formulate my thoughts, but thank you so much, Marietta.

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Thank you so much.

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Thank you so much.