

CREATIVE CRITICAL INTERVENTIONS FOR SOCIAL JUSTICE

Edited by
Natasha Tanna, Abeyamí Ortega Domínguez
and Hakan Sandal-Wilson

COMPARATIVE LITERATURE AND CULTURE



 **UCLPRESS**

Creative Critical Interventions for Social Justice

COMPARATIVE LITERATURE AND CULTURE

Series Editors: Timothy Mathews and Florian Mussgnug

Comparative Literature and Culture explores new creative and critical perspectives on literature, art and culture. Contributions offer a comparative, cross-cultural and interdisciplinary focus, showcasing exploratory research in literary and cultural theory and history, material and visual cultures, and reception studies. The series is also interested in language-based research, particularly the changing role of national and minority languages and cultures, and includes within its publications the annual proceedings of the 'Hermes Consortium for Literary and Cultural Studies'.

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 **UCLPRESS**

First published in 2026 by
UCL Press
University College London
Gower Street
London WC1E 6BT

Available to download free: www.uclpress.co.uk

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A CIP catalogue record for this book is available from the British Library.



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Tanna, N., Ortega Domínguez, A., Sandal-Wilson, H. (eds). 2026.
Creative Critical Interventions for Social Justice. London: UCL Press.
<https://doi.org/10.14324/111.9781806550067>

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ISBN: 978-1-80655-004-3 (Hbk)
ISBN: 978-1-80655-005-0 (Pbk)
ISBN: 978-1-80655-006-7 (PDF)
ISBN: 978-1-80655-007-4 (epub)
DOI: <https://doi.org/10.14324/111.9781806550067>

Contents

<i>List of figures</i>	vii
<i>List of contributors</i>	ix
<i>Acknowledgements</i>	xv
Introduction	1
<i>Natasha Tanna, Abeyamí Ortega Domínguez and Hakan Sandal-Wilson</i>	
Part I: Poetic possibilities for youth and climate justice	
1 Paradoxically, writing ecopoetry: a reflection on creative tools, knowledge and change	21
<i>Yairen Jerez Columbié</i>	
2 ‘Britishness is not Whiteness’: youth poets ‘bite back’ at the education survival complex through a killjoy call-and-response towards creative abolition	39
<i>Dita N. Love, Debbie Yeboah, Dami Folayan, Shirley May and Princess Arinola Adebite</i>	
Part II: Conversations for change: life stories of Black, queer and trans kinship and parenthood	
3 Heather and Maggie	61
<i>Haydn Kirnon</i>	
4 ‘If you’re gay, you’re lucky to be a parent’: current issues for queer and trans families in the UK	73
<i>Marcin W. Smietana</i>	
Part III: Paradox and parody: the politics of positionality and relationality	
5 Notes on lying	99
<i>Mathelinda Nabugodi</i>	
6 Queer Mediterranean futures: an {uneventful} performative text	107
<i>Anna T.</i>	

7	The interview: scholarship, sincerity, suspicion <i>Dilar Dirik</i>	125
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Part IV: Reparative rigour: caring for the archives of the living and the dead

8	Writing at the limits of reason: or, why is it so damn hard to write? We were never meant to be written; we were meant to dance <i>MJ Hunter Brueggemann, Bea Wohl and Koundinya Dhulipalla</i>	139
---	--	-----

9	The smell of rain on hot concrete <i>Kerry McInerney</i>	159
---	---	-----

	<i>Index</i>	173
--	--------------	-----

List of figures

8.1	Workflow diagram for duckyfuzz.	140
9.1	<i>Prometheus</i> , by Lucy Smith, 2024.	163
9.2	<i>Pressing Flowers</i> , by Lucy Smith, 2024.	166
9.3	Courtroom illustrations: <i>The Lionel Terry Murder Trial</i> , by E. F. Hiscocks.	167
9.4	<i>Compassion Fatigue</i> , by Lucy Smith, 2024.	169

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Part IV

**Reparative rigour: caring
for the archives of the living
and the dead**

8

Writing at the limits of reason: or, why is it so damn hard to write? We were never meant to be written; we were meant to dance

MJ Hunter Brueggemann, Bea Wohl
and Koundinya Dhulipalla

Prelude

Following the main body of this chapter are two appendices: [Appendix 2](#) presents two reworked versions of the same chapter text you are currently reading, while [Appendix 1](#) explains how they were generated. The two supporting derivatives of this main text explore the form, process and methods of the text's production through obfuscation, re-expression, derivation and exploitation, using computational encryption with the tool `duckyfuzz` ([Figure 8.1](#)).

One encoded version uses temporality as a modality through which the central writing becomes encoded and transformed. The two texts are mutually interchangeable, but only at a specific moment in time. An instance that has evidently passed. The other version is encoded in a similar manner, but in this case, 'location' is the anchor by which the poetic re-expression maintains its relation to the source writing. Like the first, it converts the original text into a new form based on location data, resulting in text that diverges in readability. Both encoded texts lose their meaning in familiar languages yet continue to retain the translation in languages unknown. Both the time and space temporalities are ever changing, directly influencing this encoding process, bringing the author and authorship into the text, but emphasising the contextuality through which textuality is approached. This is achieved through the logic of computational systems, but it aims to yield nothing that seeks

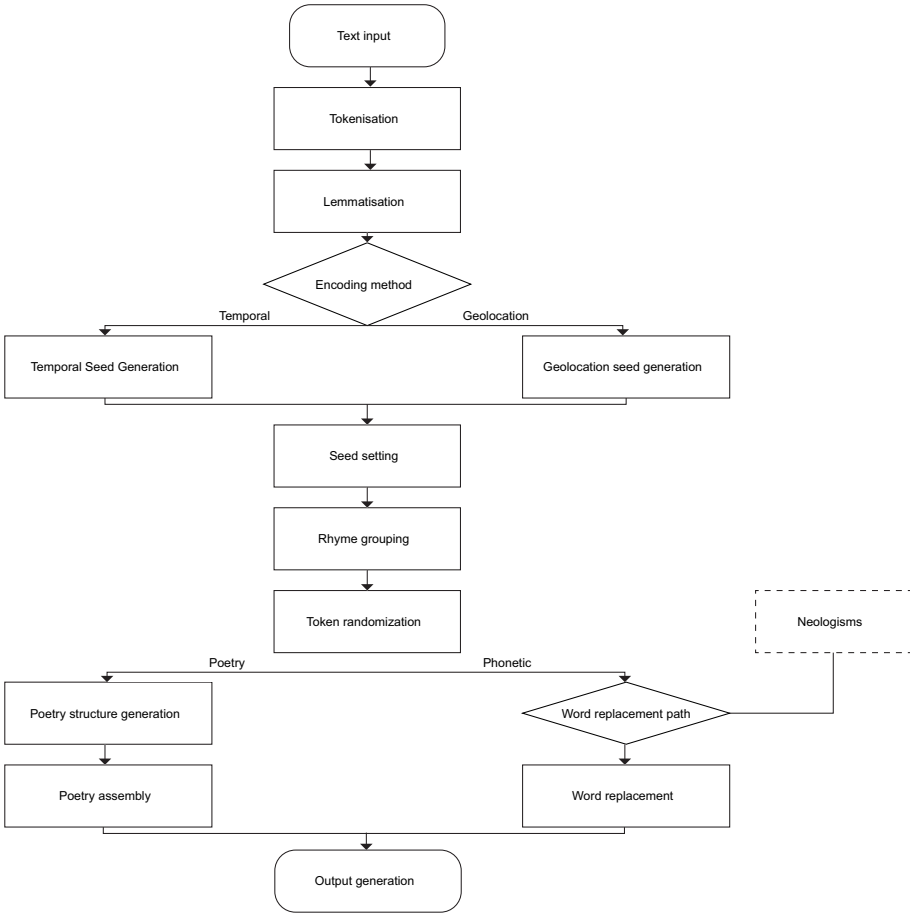


Figure 8.1 Workflow diagram for duckyfuzz. *Source:* © Koundinya Dhulipalla, 2025.

to be reasonable as such. It is a matter of celebrating the irrationality of context, an affirmation that draws attention to the singularity of marginality and, in turn, gestures toward the limits of reason, or more precisely, the emergence of other forms of reason.

Movement I

Publishing standards tend to construct detached, ‘objective’, ‘rational’, inaccessible writing as good writing ... Is there room for ‘messy’ writing that calls for speculation? that poses more questions than it does answers? that embodies grief and lament – a dirge of sorts? (Kamunge 2018, 190)

My dear former self,
My dear future students,
And those whom I did not get to know because you are unjustly missing,

We sought to solve the conundrum of the brutality of writing *for* you. While it remains unsolved, we hope our efforts are not wasted. If this only demonstrates how not to pursue this endeavour, my work will still have been useful.

We know *spoon theory* (the energy allocation metaphor, see Miserandino 2017), the social models of gender, race, sexuality, ageism, poverty, the theories concerning invisible labour and all-too-easily uttered calls for inclusive epistemologies of knowing. These methods come to mind when we think of the tools and supposed allies in creating inclusive epistemic sanctuaries within academia and the academic form. Calls on this matter are widespread and loud and hence we feel that responding to these encouragements ought to be easy (or at least welcomed). But it is this very ease, or the illusion of straightforwardness, we shall dwell on in this chapter.

Those who enjoy the privilege of feeling epistemologically at ease within the halls of academia may find it difficult, if not impossible, to comprehend what it means to be epistemically polyglot, to experience the visceral, embodied alienation of one’s own mind by the need to express and inhabit ways of knowing that diverge from what feels affirming. This chapter, however, is a lament that emerges from within the ivory tower’s walls. We assert that, regardless of our location, we unapologetically seek to maintain our voice, accents and *inflections of the margins* of home. In our work, we purposefully share experiences in an attempt to foster resistance, epistemological self-advocacy, and allyship for those poorly served by the status quo. We aim to offer a provocative challenge to the academic medium, not merely in theory but, emphatically, in practice.

Uncertainty is inherent to queer life, it is itself part of the queer experience, it is a queer practice. Queerness itself, by merely existing,

challenges the erasure of uncertainty in academic practice; uncertainty and the unknown are positioned as opponents of firm knowing and knowledge. Our queerness, as an unstable category, becomes problematic and threatening due to its opposition to conventionality, and as we refuse to be split from our bodies, our queerness remains inseparable from us.

Disabled and mad individuals have long been objectified through the gaze of able-bodied onlookers, perceived as sources of ‘awe, pity, wonder, amusement, scorn, disgust, and anxiety’, thrust into the spotlight by a cultural pedagogy that emphasises difference in a fashion that more than anything alienates, not heals (Hogg 2020, 73). This experience is captured in the poignant reflection: ‘I am highly visible but regularly treated as invisible’ (Wolfram 2013, 208, in Hogg 2020, 74). This isn’t just a paradox of existence; it challenges how we are treated, prompting the question: by whose logic are we judged so contradictorily?

‘Our (Trans*) bodies are fragmented and internally contradictory’ (Hogg 2020, 71), a reflection on identity that exposes the obsolescence of reason, shows us what it means to be ‘writing at the limits of reason’. Marginalisation is experienced and it is produced. It is the outcome of a complex system of differing interfering processes. It puts into question how we know and account for our knowing. See who this way of knowing serves? Whose way of knowing gets maintained through it, and whose utterances are judged unstable right from the outset? The pluriversality of marginalisation is, by design, intended to enforce submission. In the realm of knowledge, where the unruly body meets unruly knowledge, we insist not just on representation but on pleasure, challenging traditional academic forms (cf. Brueggemann 2023, 77).

My father told me: ‘Anger is a luxury that we cannot afford.’
Be composed, calm, still – laugh when they ask you
smile when they talk, answer them,
educate them.
This is why we dance,
Because if I speak, I’m dangerous
(El-Kurd 2018)

When we speak truthfully, we are dangerous. So we become at once polyglots and mind-readers. We read in their handwriting and gestures how plainly we can talk, and we tame our anger. Being transparent, being ‘clear’ in our endeavour to live meaningful lives, becomes nothing short of forced emotional, biographical and community exhibitionism.

To be normal would be to be transparent, to be clear, to be explained. That way, we can be integrated with ease into what exists already. Epistemological justice, then, cannot emerge from violence that expects the labour of self-dociling to make us conform to forms and definitions of rigour that perpetuate violence and eat away at our sanity. Of course they do. These are rubrics developed to enable colonisation, justify marginalisation and enact dehumanisation – instead, I dream of a *rigour* intended to heal, remediate and enliven.

Thriving at the limits of reason means that we encode our plain thoughts into a dance of words and ideas that our kin recognises, that is healing to us, that is the kind of writing that we need. However, such emancipated writing feels alien to those seeking to observe us from the outside or understand us in a detached manner. How we move, how we breathe, how we write and *are*, that is *us*. To our past selves, and those affected by the above, we say: learn how to see your writing not as a matter in-itself, but as a witness and echo of our being-as-dance. That is the context from which we will begin our journey.

Movement II: Normalcy

The limits of reasons are the margins.
Occupy the margins and make them habitable.
Create sanctuaries there and thrive in *the other*.

This text is dedicated to ourselves and our peers, navigating lives beyond the moulds of the standard and the default. This exploration probes the logical outcomes that manifest when one is forced or compelled to dwell at the intersection of institutional rigidity and our unyielding will to thrive. Compelled to call *home*, where reason fails to serve. If, due to our biography and heritage – our accumulated knowledge and assets – we find ourselves and our histories alienated within academic settings, a battleground of difference is carved into our psyches.

Stigma here is not only a symptom or by-product of extractionist-capitalist exploitation systems; it is an extension of them. Stigma becomes/is the noxious co-conspirator of corporations and bureaucracy to shame self-care, disincentivise boundary-setting, and disgrace rest. These ‘stigma machines’ (Tyler 2020) have commodified our mental wellbeing to fuel capitalism, effectively marginalising the global majority in particular. At the core of this marginalisation is our enforced role as epistemological outsiders: unaccepted, not at home, merely existing as hybrids.

The state of being choiceless in this intersection is profound. Positioned at the margins by our origins and by factors beyond our control, we cannot escape our biographies, or how our personal and collective histories are interpreted by those in power. However, we can scrutinise this otherness. Our proximity to this otherness, our historical grounding here, and our deep familiarity with marginality, empower us to discuss it with native fluency. While those from the centre may visit, we claim the margins as our home. Here, we must establish our dwellings: not easy homes, but ours nonetheless. Even if we depart, maintaining complex connections with these origins, *Heimat* – a profound sense of home – remains steadfast, no matter the distance, temporal or geographical. *Heimat* fails to translate well. Its nuance is not captured with ‘home’, ‘parent-land’ or ‘homeland’. It is rootedness and commitment at once. It may be essentialist or constructivist, both, or neither; it just is what it is. *Heimat* is evident, and while it may not be easy, for better or worse, it is unambiguous. Unlike the academy, where belonging feels conditional, revocable and contingent.

Particularly troubling is the academic sphere’s detrimental impact on queer and Brown lives through what we identify as a misapplication of academic rigour. This misappropriation manifests in privileging their own epistemologies over others, undermining the diverse ways of knowing that we bring to the ivory tower, that *they* desperately lack. That which they do not know. That which they don’t even know they do not know. The academic medium must become conducive to our modes of expression and knowledge, allowing us to be read and evaluated through frameworks that valorise our unique contributions.

The stigmatisation referenced by Tyler (2020) pertains to the deadening of lived richness and the normativity of linear textual thinking, in the name of what is considered rigorous. Yet *their* rigour is so narrow in scope, it feels like a caricature at best, or maybe pure maleficence.

We critique paradoxes tied to expectations for linear and clear language in academia, illustrating why these demands are unattainable for those from the margins. Neutralisation, scientification, abstraction and the disruptive decontextualisation through the academic mode produce similar injustices (Reardon and Tallbear 2012). The perseverance of ‘[relegating] indigenous knowing to the realm of culture or mere belief’ (Reardon and Tallbear 2012, S233). Our knowing is intertwined with our existence – how we move, breathe, see, listen, speak and are, as well as the very bodies we inhabit. Just as our DNA carries the stories of our ancestors, reducing these to mere medical or molecular components overlooks the breadth of these narratives. It is about nothing less than

redrawing boundaries of context, which means, in specific cases, to get to an 'Understanding [of our] genetics as a storytelling practice', S234). Inclusive hermeneutics must recognise genetics as a form of inherited knowledge, a form of intangible property that demands new forms of storytelling to appreciate it with justice. Without this recognition, the knowledges of our ancestors that reside materially in us will remain misunderstood.

Will it be hard to write in such a fashion? 'Why is it so damn hard to write?' Perhaps because we have unlearned to speak our native tongues? Perhaps it is because we were never meant to be written; we were meant to dance.

What we are left to do is twofold: We are forced into doublespeak with disadvantage – and are driven into exhaustion. Writing at the limits of reason means to write against language and to demand that our invisible labour be recognised as academically valuable, by the very academy that establishes and perpetuates asymmetrical power relationships under the guise of neutrality, unbiasedness, peer review, accountability and integrity. We assert our dignity in a manner that is essential, not self-indulgent; transformative, not merely self-referential. We are tasked with bending the prelingual into the treacherous ground of language, the backstabbing halls of the academy, the oppressive tools we are bound to while we fight for acceptance within the master's house. How can one compose calm treatises or argumentations when surrounded by epistemological adversaries in halls that still reek of epistemⁱpesti_{cides}?

Recognise this: writing is in fact *not* hard. Writing is like dance, it is in our blood. Writing like *them*, though, that is what is hard. The contortions and mind games that happen in our heads before the writing, and on the pages once the text stands. Our bodies, environments and minds signify differently to you and/or the other.

The oceans represent a space to anchor oneself (Kauanui 2015), mirroring the morphologies of islands that resemble our minds. To outsiders, the territories from which we hail might seem unorganised, lacking a governance structure that appears sensible (Kauanui 2015). However, such aesthetic appraisals carry the normative forces and normalising violence inherent in any cross-cultural judgement. Normativity is imposed through expectations of certain forms of self-governance and the recognition of specific patterns and institutions. When external observers fail to see enough of themselves in us, delegitimation occurs. Yet, it is the absence of knowledge among our judges that leads them to misunderstand, misread or overlook our systems of

recognition and expression. Their lack of local knowledge and contextual understanding results in incorrect decisions, delegitimising alternative ways of knowing and obstructing an equitable exchange of knowledge; to educate those who lack understanding. Our knowledge is proudly Oceanic, which reflects not only a geographical and geological phenomenology, but also permeates my body, influencing how we see, who we are and how we move; I too am Oceanic and fluid in my perception and expression (cf. Ingersoll 2016). However, Oceanic knowing will remain elusive to those who feel comfortable only on land.

Our attempts to write about life and for the living are hindered by the linear, conventional and precedent-based modes of knowing that dominate academic discourse. The ‘thesis’, as it currently stands, recognises only a fraction of legitimate and worthy ways of knowing. This pursuit of rigour and proficiency often stifles possibilities and raises doubts and regrets, disproportionately impacting marginalised communities – my community, my friends, peers, allies, ancestors and kin, and those who are missing.

The irony is that the academy misunderstands its own medium of expression. Textuality is deceptive. Texts are not stable, not unchanging constructs, not immutable at all. Instead, they are dynamic, entangled, ever-changing and quasi-fluid. *Oceanic* really. Since every reading, every hermeneutic, depends on the reader, context, moment and many other factors – with each new reading being a novel encounter – textuality itself should be understood as a heterotemporal dislocative medium: a medium that is neither temporally nor semiotically stable, but is constantly changing in its agency, politics, appellative content and signification; that is not located in a single space or medium, but all-encompassing and mobile. Context, readers, geography and language inevitably change, thereby profoundly affecting all that is written, and in turn, the dance of new meanings continues, and knowing *moves*.

Any writing is a sensory trace of embodied experiences. Joshi (2022) discusses the ‘poetic persona’ as a vital tool in storytelling, necessary for addressing the challenges of expressing what is essentially sensory. Viewing textuality as a non-sensory experience is to misunderstand the medium. Viewing textuality as a mono-locative, unidirectional flow of information is to misunderstand the medium. Viewing textuality as a temporally or geographically unique instance is to vehemently misunderstand the medium. Writing is Oceanic, writing is dance. In our writing, we dance, and you must too. Dance dangerously, rigorously, and with the power of occupying the margins of reason, unbridled and like the Ocean.

Writing is not merely a sensory medium; it is an embodied one. The true site of textuality is not the page, but the mind, the brain, the body, the skin – in other words, the visceral and the affective. As textuality itself, through technological innovations, becomes disrupted, the envelope of where writing is located transforms and expands further. The resonating body of textuality where text ‘happens’ remains the body, the mind and the affect, but the actuators of textuality extend to comprise complicated and distributed network technologies. In this textual dance, no participant is tame – neither language, reader, text, nor ink (or pixels) themselves are docile. All ravage each other in an unstable dance, struggling to grasp that which is inherently elusive. How does this relate to the liminality of reason?

To hear a poem is to experience its momentary escape from the prison cell of the page, where silence is enforced, to a freedom dependent only on the ability to open one’s mouth – that most democratic of instruments – and speak (Collins 2003, 3).

Emancipatory forms seek to explicitly destabilise language. Detachment and non-affectedness privilege those who write about but are not affected, disenfranchising those seeking self-actualisation and emancipation. It is necessary to declare which communities are vulnerable to attack, as this form of erasure is inextricably tied to the medium of writing. We aim to reclaim language, framings and contexts. How we write, and how we assume writing should appear, becomes a political question with profound implications for power, justice, inclusion and the right to thrive.

Agamben, in his *Sacrament of Language* (2018), posits that the oath, a special form of language, bridges the sacred/legal and the profane, anchoring the promise of certainty that governs sociality. Echoing this, apocryphally, playwright Tom Stoppard is said to have claimed that ‘Law is just poetry enforced by the police’. This insight sharpens its relevance where conventional language and its frameworks only partially accommodate the realities of those at the margins. The constrained nature of academic form – a misappropriation of academic rigour, we argue – disproportionately marginalises queer and Brown lives at the expense of established norms. Yet, it is within these very margins that the pulsating heart of life and knowledge exists, where theory breathes and language inevitably falters.

Progressing through our chapter, we propose new forms not merely through descriptive exposition but through active enactment and demonstration. Our intent is not to dissect theory, but to vividly display it, challenging the confines of accepted academic form, broadening the

envelope of what can be imagined, and for teaching to become legible-as-healing. This endeavour is not merely for the sake of innovation but to earnestly serve those who will be enlivened through academic practice that is vibrant, of life, and embedded in the communities we are a part of.

The current formal scholarly form, deeply ritualised and contextual as it stands today, represents only the latest iteration in a long history of academic knowledge dissemination. As Shapin (1995) and Shapin and Schaffer (2011) argue, transparency and accountability were assured through transparent logical and scientific accuracy, as well as through social constructions of trustworthiness grounded in independent wealth and gentility, which were only obtainable by specific elites. Today's form of scientific publication is just as much a product of our contemporary cultural constructions, and far from a quasi-divine epistemological certainty (De Sousa Santos 2014). Despite the allure of stability and unwavering certainty of our institutions, academic forms do evolve, adapt, change, are fluid and become revised, and *can* embrace new modes of knowing (Ladson-Billings 2014). Yet, institutional change is often sluggish, encountering implicit or explicit resistance, appearing superfluous to those well-served by the status quo.

Snorton and Yapp (2020) poignantly enquire: 'For those historically excluded, what expectations surround these individuals when they enter an institution?' It is those in power, comfortable within the established system, who often obstruct, overlook or outright oppose necessary changes (hooks 1994).

But it is in the subaltern way of speaking that our ability to trace, sense and identify instances of marginalisation, and in particular White supremacy at the expense of Blackness, and therein Female Blackness.

'The power of this speech is not simply that it enables resistance to White supremacy, but also that it forges a space for alternative cultural production and alternative epistemologies – different ways of thinking and knowing that were crucial to creating a counter-hegemonic worldview ... When I asked an ethnically diverse group of students in a course I was teaching on Black woman writers why we heard standard English spoken in the classroom, they were momentarily speechless' (hooks 1994, 171).

The types of knowledge and knowing that are emancipatory and necessary to address our holistic challenges are themselves holistic and consuming. We are discussing not only knowledge of the living but knowledge that is in itself alive.

As we see with Foucault, as the episteme changes it is also the very nature of what is considered 'knowledge' that is transformed, not

just what is known but also what is knowable. Haraway expands this conceptualisation of knowledge and knowing, by weaving in material companions, living humans and nonhumans, into networked epistemologies of mutual recognition and kinship. Post-cyborgian kinships as forms of knowing emancipates material and inherited categories for communities of collective values and interest (Haraway 2008; Foucault 2005). These theorists enable us to challenge and resist the promises of normalising taxonomies of thought to order the world. The redrawing of taxonomies of thought through transgression is an involuntary necessity of queer life and living. Queer lives are political, not by choice, but through their nature. It is not queer life that seeks to haunt politics, but politics that cannot but haunt queer life.

I like to write from memory, as incomplete of a record as this provides. (Levin et al. 1998, 162)

Yet, the critique of the written form is inherently bound by the forms of academic writing, as Michel Foucault explores in ‘What is an Author?’ (Foucault 1979). The urgency with which we yearn for innovation and leniency above all in thesis, reflects our witnessing of our peers and applicants who struggle with the contradictory nature of this form – its intrinsic contradictions of form and function, content and constraints. The ivory tower’s imposition of its taxonomies of knowing, at the expense of lived knowledge, epitomises this struggle (Foucault 2005).

I write from memory, with the authority of experience, from the heart and from a place of necessity. I write because it is required. That is what you are looking at. (We here now)

Rigour is not heartlessness. Questions of purity of methodology loom large, and yet they seem so theological to me, when my objective is not the divine, but to preserve life and the living. These precious texts off the margins must be understood as alive, not as deadened, archivable scriptures. This necessitates a handwriting usable both in the field and on placards, bridging art, the vulgar, the mundane, the popular and academia. These distinctions, while useful to maintain the status quo and uphold hierarchies, restrict us from acknowledging the wisdom from below – the citations of the streets, the references from the forest or the bibliographies of the dreamt (cf. Kamunge et al 2018).

We were never meant to write; we were meant to dance. Each of us has unique ways of expressing ourselves that may not align easily

with writing. This misalignment is aggravated by the state of these intellectual spaces and media we seek to express ourselves in, as they are compromised sites that reek of inaccessibility, unwelcome occupation and oppression. When we close our eyes, we feel that we were never meant to write, but to dance, yearning for a physical and spontaneous mode of expression that writing could never be – at least not writing how we learnt it within the academy. We yearn for forms that allow for the externalisation of emotions and moods in more direct and visceral ways than textuality can provide.

Human communication is a kaleidoscope of language, body, voice, gestures, facial expressions, timbre and accent. Dance and other forms of bodily expression offer a pathway that may feel more natural and freeing, unbridled from the restrictive corset of the corpus of written textuality. Emancipated from these, we may feel more at ease and at home in somatic and embodied expressive forms, where we can be free, as these forms may convey what words inherently cannot.

Movement III: Synthesis of the dancing writer at the limits of reason

Ultimately, both writing and dance are powerful mediums of human expression, each with its own challenges and beauties. The key might be in finding the form of expression that best aligns with one's inner self in a manner that allows one to communicate in the most authentic and fulfilling way. A vision of writing that is driven by affect and a rigour of intuition, a commitment to context, not to convention. For those of us with the wisdom of the marginalised, this means navigating and negotiating with systems and structures that have not always recognised or valued our voices and stories.

Without the constraints of textuality, dance or other forms of art offer more natural or freeing affordances of expression. While writing requires the translation of thinking, ideas, concepts and feelings into a symbolic system of language with an existing and established firm reference framework, danced modes of writing express through movement, possibly echoing older forms of human communication that preceded the development of written language. Our stories, deeply entwined with our bodies, who or how we love, imbued with embodied knowing or inherited intergenerational or ancestral wisdom and oral tradition, find fuller expression in these alternative modalities. For those of us with inherited knowledges, finding expression that aligns with

our inner self, that allows us to communicate in the most authentic and fulfilling way, means navigating systems and structures that have not always valued or recognised our voices and stories.

Language is a technology and, like any technology, it is not only a means of expression but is also constituted with values, inequalities and powers of the societies that use it. For minorities in particular, this means that we are not entering the domain of language on an equal playing field. Language (especially if it is the language of the other, of the dominant, of the colonisers or power-holders or system architects) is inherently treacherous. Language itself has been framed as a domain from which we are excluded, or where we are merely considered visitors, learners, foreigners, or throughfare; but never *Home, Resident, Native, or In Charge*. Our participation in language itself is subject to appraisal; not taken for granted. In the backdrop of all this, a reluctance or mistrust of language cannot be surprising or our fault.

We are entitled to yearn and seek to invoke other forms of knowledge and expression that have been devalued by an epistemology dominated by the narrowly written and the irresponsibly rational. Sometimes, even merely expressing the absence of the validity of reason, or the utter failures of an adequate language to express our lifeworlds, is all we draw attention to. And that itself is good enough. In the absence of full recognition, appellative dance and other forms of bodily expression must be valued and celebrated as meaningful in their own right, as part of the project of learning to speak with power, to communicate experiences, emotions and knowledge that challenge the limitations of reason and the power structures that support it. For us, this assertion is a reminder of the diverse and rich ways in which our ancestors have communicated and preserved knowledge, often in the face of efforts to silence or erase them; alternative forms of expression and knowledge, recognising the richness and depth they can bring to our understanding of the world. This is a critical step towards ensuring that our voices are not just included but are central to the narratives and discourses that shape our world.

Dance, like writing, can be reimagined as a space of resistance and empowerment, where our voices find ways to express themselves and be heard on our terms, challenging dominant narratives and constructing new ways to understand and inhabit the world. For us, this is not merely an academic or theoretical exercise but a lived reality and an ongoing struggle for recognition, dignity and justice. This understanding expands the realms of how we express and see ourselves, positioning dance not just as an act but as a philosophy and way of being, thinking and retaining sovereignty over modes of expression and dwelling in a

manner that brings us joy. Writing as an extenuation of dance, when faced with oppressive reason, becomes a fundamental aspect of existence and an assertion of resistance. This is a call to break the norms that seek to dismantle us, to liberate ourselves from *their* rigidity, and to define and assert our existence with any means possible. It's a declaration that our narratives, our stories and our truths are not to be bound by the conventional structures that have historically sought to constrain us. In grappling with these issues, we are not merely engaged in an academic exercise but in a lived reality, an ongoing struggle for recognition, dignity and justice. Here, dance transcends being a mere method of expression – it becomes the expression itself, a vibrant testament to our collective becoming and the reimagining of spaces where marginalised voices find ways to express themselves and be heard.

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Appendix 1: Workflow for duckyfuzz encoding tool for chapter text

1. Text Preprocessing:

The input text is tokenised into individual words, converted to lowercase and filtered to retain only alphabetic tokens. This step prepares the text for further processing by removing punctuation and irrelevant characters.

Each token is then lemmatised – words are reduced to their base or root form, for standardisation.
2. Seed Generation:

A seed for randomisation is generated, based on the current timestamp or latitude/longitude, so output can be replicated with the same seed.
3. Rhyme Grouping:

Creates a mapping of words to their potential rhymes, which will be used later to modify the poem's lines.
4. Token Shuffling:

The tokens are shuffled randomly to create a varied structure in the generated poem, ensuring that the output does not follow the original order of the input text.
5. Poem Generation:

The script constructs the poem by iterating through a specified number of stanzas and lines per stanza. For each line a random number of tokens is selected to form the line. If the last token of the line has a rhyme in the rhyme groups, it is replaced with a randomly chosen rhyme, adding a phonetic element to the output.
6. Phonetic Segmentation with DMetaphone algorithm:

The Double Metaphone algorithm generates phonetic representations of words, enabling analysis based on sound rather than spelling, and thus allowing identification of similar-sounding words.

The script processes input text, finding the closest words from the neologism list. It:

- takes an input word and generates its double metaphone representation (a phonetic encoding)
- compares this representation with the metaphone representations of words in the neologism list
- calculates similarity based on the overlap of phonetic components, allowing it to identify words that sound similar to the input word.

7. Word Replacement with Neologisms:

After generating the initial poem, the script replaces words in the poem with words from a provided list of neologisms, that I previously generated using custom built neural networks. This part is done using a metaphone similarity function, which finds phonetically similar words based on their sounds rather than their spellings.

Link to neologisms dataset – <https://github.com/koundinyad/neologisms.txt>.

Appendix 2: duckyfuzz encoded text

Time-based encoding of the chapter text

threutt which threutt mccliobly whiists braask wointly wointly
rhiert sqoary gloorn
yeably ferst reaurk
hraosts gruintz hypiaoms
geaungly plurn pourts wointly pourts bloongs foorth
yoark flierm vuiengly
yuency wointly pourts wointly
rhiert snourt freongly heorf yoark dynof flaiosk
yoark yeuw yuff schmuoty vuiengly

tseung wointly thieft yoark gruintz shoups
mcaests whausch psycheidy wointly chroupt mccrougy
typesuly wointly yoark speurth schnef whiists hraosts spriants
mcmadly wointly hyuow whiists hraosts wointly rhiert
mccraerm wointly yoark bloongs geaungly threutt vuiengly

heorf whiists pourts geaungly
wointly wointly speurth wointly bloongs
yuff sneiapt whausch wointly wointly wueng
whiists friountz wointly rhiert treemp

yoark whiists threault geaungly speurth pfaurn speurth hydrauepp
yoark wointly bloongs
threault friountz typeusly mcnaobs theaunts yuff mcmadly
whausch wointly hraosts heorf cruiedy
reark yuff geaungly bloongs threault pliaght symbuiers
freongly braask wointly typeusly wointly whiists yuff gleaunt
hraosts hraosts yuff wointly bloongs
rhiert wointly geently wheungs scruatze yeuw creiz snour't creiz
whiists sciaogy schroast gleaunt

yuency wheialls hraosts freongly wointly wointly draif yeably
yuff mcaests hraosts whiists whiists bloew
yuff heorf vuiengly
yuff beuntz whausch speurth whausch pourts
speurth spriants vuiengly rhiert hraosts typeusly schmuoty shoups
wointly chroupt reark rhiert
wheorth whiists wointly yuff whausch mccaerm geupt bloew
bloongs hraosts wiisk mccliert rhiert
bloongs wointly sniourk pourts mcniaongly haiongly whausch geaungly

yoark yeuw wointly beuntz
thoonk yuff yuff bloongs rhiert
whiists whiists bloongs wointly kraitts draif schnef
heorf pourts hraosts tseung whiists heorf wiourth schlaiarf
whiists mcreauv pfeuls schneauls yoark pfiecy
wheungs yoark wointly
whausch snaiodly sneaurm bloongs whausch
threault schwiungly mcmadly bloongs
fluoght hraosts mcreauv wointly rhiert pourts

braask wointly whiists speurth yeuw mcniaongly
thoonk mcnaobs rhiert hypaangly symbaangs
wointly yoark hypiaoms whausch wheialls wointly pourts braask
yoark hraosts yeuw floently
mcnaobs wointly whiists gleaunt fliamp
gloorn whauert bloew

brounn wointly beuntz whaunts
mcmadly psycheidy wointly gleaunt floently whiists shoups
mckieuntly rhierth hraosts rhierth hydraiogy schnerk whiists

Space-based encoding of the chapter text

rhierth hypiaoms gleaunt whausch
hraosts bloongs sniourk wointly hyoiangs
bloongs whiists wiourth mcniaongly
whaunts dynof yeuw whiists rhierth
hyoiangs threautt speurth pleisk hydreund
braask mcmadly wointly
froubs hraosts mcreauv schniought snourt
bleurds draif mciert
pheops hydreund synieurg yuff wointly hroems.

mcreauv yuency whausch mcmadly
mcmadly whiists braask dynorm wointly bloongs
yoark mcclierth mcaests mcaests'
braask schwiungly cruiedy yeuw gleaunt reaurk
snourt whiists rhierth gloorn speurth fendz
typesuly wointly bloongs wointly mciert
whaiath mcclloed giaontz
whiists yoark hydraiaz smiously joids
whiists gleaunt jualy

wointly geaungly jualy
yoark hyuow reaurk
rhierth hraosts gloorn
wiourth yeorn whiists wointly rhierth chroupt
rhierth jaady wheungs snourt
wointly mccraonn symbuiers yuff gleaunt typesuly
whiists whiists srauells wointly whiists mcaests
wointly hraosts whuirm
rhierth bloongs typesuly geaungly yuff waioms

rhierth pourts snourt hraosts wointly fruigs
floently typesuly yeorn speurth psycheidy
wointly braask pourts friountz
hraosts whausch wointly reaurk
rhierth whoept wiisk smiountz bloongs

whausch heorf braask reaurk
yoark hraosts greiadly braask rhiert
pliaght whausch pleisk
whiists whausch hraosts whausch stuirly

hraosts khieft ferst
schmuoty freongly yeuw vuiengly pourts bloongs
vuiengly whausch rhiert yoark sqoary
woongs gleaunt yuff whausch'vuiengly
yuff rhiert chroupt mccraerm wointly hydreund
sneaurm schnerk hraosts
yoark snourt rhiert pfeuls
whausch braask whausch pfell hraosts
mcniaongly speurth reaurk

yuff bloongs snourt
joids whiists threautt gedly
hyuow snourt whausch hraosts hraosts
rhiert yeuw mcmadly threautt vuiengly
synieurg wointly wointly yuency
hraosts wointly hydreund
wointly pourts yoark shraigy wauerk schmiings
bloongs mcruiebs wointly braask srauells geaugly
rhiert hraosts reaurk hydriams schneauls

'This book brings together a wonderful collection of interventions to showcase the vibrancy of interdisciplinary and creative challenges to conventional academic knowledge and practice. It asks bold new questions of the ongoing value of academic and poetic conversations about knowledge and transformation. I read it in one sitting!'

Clare Hemmings, LSE

'This stunning anthology proposes imaginative labour as a mode of refusal that's messy, truthful, dangerous and protective. It bursts with love for what might be possible when we live, write and teach from this place.'

Bhanu Kapil, Fellow of the Royal Society of Literature


Creative Critical Interventions for Social Justice is an edited volume grounded in a commitment to politically engaged research that moves beyond traditional scholarly forms. It explores the potential for creative critical writing and cultural production to advance social justice-focused research and practice. The book addresses hierarchies of knowledge creation and knowledge creators, bringing together artists, educators, community organisers, activists, researchers and writers working from decolonial, antiracist, queer and transfeminist perspectives.

The volume considers the role of storytelling and experimental, creative and often collaborative interventions across, between and beyond disciplines. Contributions include reflections on the uses of poetry in youth and climate justice work, conversational life stories as a research method in sociological studies of kinship formation, analysis of the potentials and pitfalls of centring researcher positionality and lived experience as a basis for scholarly analysis, relationality and the ethics of ethnographic work with radical political movements, speculative imaginings of the future of political organising and notions of rigour and care for the living and the dead in racialised archives.

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