GRAVITY ASSIST

Beton Kino, Multimedia Cultural Center, Ulica slobode 28, Split, Croatia

<u>Organizer: Faculty of Humanities and Social Sciences, Split</u>
<u>Thanks to: MKC, Split</u>

<u>Friday, September 14</u>

9:30-10:15 Registration
10:15 Welcome
10:15-11:00 Luka Bekavac (University of Zagreb), Keynote: Readability Thresholds:
      Xenography and Speculative Fiction

11:00-11:15 Break

11:15-12:30 Session 1. Moderator: Ante Jerić
Stipe Grgas (University of Zagreb), Structure and Resistance in Thomas Pynchon
Paulette Coetzee (University of Zululand), African Futures Beyond Alienation:
      Recognition, Anticipation and Liberation in Worlds by Chimamanda Adichie
      and Deji Bryce Olukoton

12:30-14:00 Lunch

14:00-15:15 Session 2. Moderator: Edita Jerončić
Karolina Lebek (University of Silesia), Homeric Permutations in Zachary Mason's
      The Lost Books of the Odyssey
Andrea Jović (University of Split), The Politics of a "Shit Shoveler": Through the
      Valley of the Nest of Spiders as a Challenge to Neoliberalism
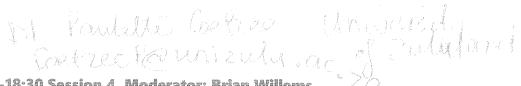
15:15-16:00 Break

16:00-17:15 Session 3. Moderator: Paula Jurišić
Mark Bould (University of the West of England), It's the Climate, Stupid! Paul
      Kingsnorth's The Wake and the Anthropocene Unconscious
Joseph Jenner (King's College), Towards a Feminist Anthropocene: The Politics of
      Becoming-with in Alex Garland's Annihilation

17:15-17:30 Break

17:30-18:30 Session 4. Moderator: Brian Willems

Steven Shaviro (Wayne State University), via Skype, Bones and Seashells: Futurity
    in Science Fiction

18:30-20:00 Conference Dinner

20:00-20:30 Exhibition Opening, Martina Mezak, HyperRelations, Gallery MKC

20:30-23:00 Trip to Mosor Observatory

Saturday, September 15

10:30-11:45 Session 5. Moderator: Karolina Lebek
Andreas Treske (Bilkent University), Objects of Interest
Edita Jerončić (University of Split), Vacuum Ecology in J.G. Ballard's The Drought

11:45-12.00 Break

12:00-13:15 Session 6. Moderator: Joseph Jenner
Brian Willems (University of Split), Natural Instruments: Adapting Fictional
    Financial Algorithms in the Real World
Paula Jurišić (University of Split), "Fruits blushing with shame": Exploration of
    Aciman's and Guadagnino's Homosexual Edens

13:15-14:15 Lunch

14:15-15:30 Session 7. Moderator: Brian Willems
Ante Jerić (University of Split), Communication Breakdown: Theory-fiction of Luka
    Bekavac
Matija Jelača (University of Pula), The Nonhuman World of Luka Bekavac's Fiction
Eva Simčić (University of Oslo), Figuration of Extinction in Luka Bekavac's Viljevo

14:15-14:30 Break

14:30-15:30 Session 8. Moderator, Andrea Jović
Igor Isychenko (Independent Researcher), Playgrounds in the Exclusion Zone: On
    the Past Understood as a State of Emergency
Gianna Brahović (University of Split), Xenofeminism and Frankenstein
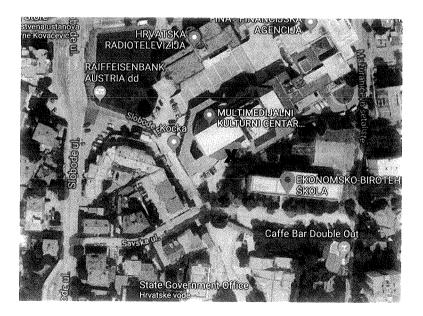
The venue for the conference is a bit hard to find at first. It is located at Ulice slobode 28. The conference takes place in the Beton Kino (Concrete Cinema), which is behind a large concrete building called the Dom mladih (Youth Center).

The entrance to the cinema looks like this:

The cinema is located here (x marks the spot):

Sandwiches and salad will be provided for lunch both days. If you want something else here are some more options in the area: Kobaje has a good selection of beers, and sausages, hamburgers and good french fries. If you like IPA the Zmajsko on tap is good. There is a fast food pizza/sandwhich place and cafes next to the Beton Kino. There is also Plan B which is a sit-down pizza place. They say you can get a haircut inside too but I haven't seen it.

ABSTRACTS

Readability Thresholds: Xenography and Speculative Fiction
Luka Bekavac (University of Zagreb)

The unreadable and the illegible tend to be treated as the "other" of writing. Playing on one of the meanings of *xenography* – writing in a language unknown to the writer – this paper explores the possibility that the metaphorical "gravity assist" of literature, rather than engaging the resources of content and imagination, actually resides in the cognitively inaccessible layers of writing as a material phenomenon. If we accept Harman's definition of realism as something that can't be *translated into human knowledge without energy loss*, regions of unintelligibility in literary writing take on a completely different meaning, and appear as zones coinciding with the asemic material exteriority, equally unavailable to thought and mimesis. Writings of Thomas Ligotti ("The Red Tower"), Reza Negarestani (*Cyclonopedia*) and Mark Z. Danielewski (*The Familiar*) will be examined in the light of various atypical formal devices they use to convey a certain "otherness", introducing varying degrees of unreadability as a response to the "inscrutability of the Real itself" (Fisher) and enforcing new types of non-hierarchical distribution of agency between writer, reader and text.

Structure and Resistance in Thomas Pynchon
Stipe Grgas (University of Zagreb)

Although Thomas Pynchon is not explicitly named in the description of the topic "Gravity Assist" I cannot but hear an echo of the title his most famous novel. Furthermore, the description of problems that the conference proposes to deal with has a profound bearing on Pynchon's work as a whole. From his first to his last novel, Pynchon has addressed the "constraints" hemming in human existence and gestured to different ways of transcending these. After summarizing the way his novels exemplify this twofold movement I will offer a reading of his last novel Bleeding Edge and show how the dialectic between structures of power and human resistance continue to order the narrative. My reading of the novel will argue that, like in his previous work, the cooption of utopian potential resurfaces in this work and offers a vivid way of analyzing "speculative change" in literature.

African futures beyond alienation: recognition, anticipation and liberation in works by Chimamanda Adichie and Deji Bryce Olukotun
Paulette Coetzee (University of Zululand)

The historic trauma inflicted on African peoples cannot be over-estimated. Material and psycho-social consequences of slavery and colonial dispossession continue to resonate. Moreover, racist exclusion inflicts pain across the globe and, indeed, has shown sickening resurgence in recent years. Nonetheless, there have been huge gains in the last half-century: despite hostile global forces and internal failures, the fruits of independence struggles have their own lived realities and cannot be dismissed as myth. Though there are many signs of distress, the current moment is also a time for celebration. New African narratives are moving beyond memory, recognising potential in the present and anticipating liberatory futures. With confidence rooted in postcolonial education, a robust intellectual tradition, relatively strong economy and diverse human capital, Nigerian writers are leaders in this regard. Chimamanda Adichie's fiction has documented national histories up to the present, while interrogating and re-making the literary field in which it situates itself. Her novel *Americanah* ushers the reader into a more hopeful future with its ending of return and reunion. Nigerian-American author Deji Bryce Olukotun's novel *After the Flare* shows more obvious elements of afrofuturism. A disaster brings dystopia to countries of the north yet offers enhanced possibilities for Nigeria, spared its effects. Against what Kodwo Eshun terms the 'market dystopia' in 'predatory' African futures (2003, 291-292), Olukotun posits contingency working in Africa's favour. This possibility has historical precedent in the positive impact of World War II on African economies and political organisations. Olukotun's future Nigeria has familiar problems yet succeeds in its space mission, thereby setting up a profitable industry in asteroid mining. Adichie and Olukotun's futures are not utopias, but improve upon the present. They include possibilities of peace, prosperity and joy.

Homeric Permutations in Zachary Mason's *The Lost Books of the Odyssey*
Karolina Lebek, University of Silesia, Poland

Homeric epic has been one of the major centres of cultural gravity, its influence attracting translators and writers willing to let themselves be carried by the energy of its language and subject matter. When it comes to *The Odyssey*, not to look too far, only this year saw a publication of a new translation by Peter Green, and a literary retelling by Madeline Miller in her novel *Circe*. Such a lively interest has generated in its turn a substantial body of academic work devoted to Homeric reception in contemporary culture. In his unprecedented achievement of a composition, Zachary Mason offers readers a constellation of 44 mutually exclusive literary variations on Odysseus's story, differing in length, scope, mood, or genre, and playing with themes traditionally associated with Homeric texts (for example, glory, heroism, force, cunning, faithfulness, blindness, return, monstrosity, madness, voice).

How does then *The Lost Books of the Odyssey* receive Odysseus and his adventures? What sort of a literary host does it become and how does it renew the energy of the Homeric standard? My paper aims to address these questions through a structural/episodic mapping of Mason's entries against the ancient story as well as through looking at the resonances and echoes these entries generate among themselves. Paradoxically, Mason's achievement has been an imaginative *absorption* of Homer, because *The Odyssey* as a whole is allotted the space of a meteor in a system created through a high velocity literary spatter of *The Odyssey* itself. This results in a reversal of something that may be called literary hospitality (*xenia*), in which it is the Homeric text that is cast in the role of the guest, but at the same time implicitly provides the conditions of possibility for the whole encounter. The major purpose of demonstrating such formal complexity, however, is to build a framework for a discussion of aesthetic, philosophical, and political effects of Mason's Homeric (per)mutations.

The Politics of a "Shit Shoveler" ("Refuse Maintenance Engineer"): Through the Valley of the Nest of Spiders as a Challenge to Neoliberalism
Andrea Jović (University of Split)

In her book *Undoing the Demos: Neoliberalism's Stealth Revolution* (2015), Wendy Brown defines neoliberalism as "an order of normative reason that, when it becomes ascendant, takes shape as a governing rationality extending a specific formulation of economic values, practices, and metrics to every dimension of human life" (2015: 30). Thus, neoliberalism is understood as much more than an economic doctrine – it is a logic which shapes all aspects of life, even education and love. People are instructed to perceive everything through the values of free market competition and are conceptualized as human capital which should at all times strive to enhance its value. However, heteronormative family remains a foundation of this system, which is based on the unacknowledged, unremunerated female labor. This perpetuates the gender division of labor and heteronormativity.

Samuel Delany's novel *Through the Valley of the Nest of Spiders*, however, challenges the prevalent neoliberal logic in many ways. Its main characters, Eric, Shit and Dynamite, live in an incestuous, polygamous union which isn't characterized by an emotional capitalist inability to commit, but a refusal of traditional communities and their oppressive expectations. The characters do various low-income jobs and refuse to perceive work in terms of capitalist "productivist values" (Weeks 2011: 221). By portraying labor as a form of keeping in touch with one's community which, in turn, enables the formation of alternative affiliations, Delany's novel challenges neoliberalism and fulfills the two criteria Darko Suvin laid out for utopian fiction – it depicts a better and more just society than the one in which its author lives.

It's the Climate, Stupid! Paul Kingsnorth's The Wake and the Anthropocene Unconscious
Mark Bould (University of the West of England)

In *The Great Derangement: Climate Change and the Unthinkable* (2016), Amitav Ghosh's persuasive analysis of the failure of the 'serious literary novel' to engage with climate change, he notes the curious case of Paul Kingsnorth. Ghosh is puzzled by the fact that this well-known climate change activist and writer about global resistance movements should choose for his debut novel to write not about anthropogenic climate destabilization but about the Norman invasion of England a thousand years ago. The real mystery, however, is the stunning literal-mindedness of Ghosh's reading of Kingsnorth's *The Wake* (2015), a novel – this paper will argue – that is precisely about climate change.

Towards a Feminist Anthropocene: The Politics of Becoming-with in Alex Garland's Annihilation (2018)
Joseph Jenner (King's College)

Donna J. Haraway, in *Staying with the Trouble* (2016), sees the Anthropocene aligned with the patriarchal discourse of *homo faber*, a masculinist and techno-normative discourse that is unable to think beyond the exploitative and fossil-burning practices of capitalism. Haraway's feminist politics, by contrast, decentres the human from the world picture: '[w]e are humus, not Humans'. For Haraway, the tentacular figure of Chthulu offers a metaphor of generative cross-species 'becoming-with', a relational perspective that views the human and nonhuman as fundamentally interconnected and the environment shaped by an array of organic and material lives that do not permit the privileging of one over another.
      A team of five scientists enter an anomalous 'shimmer' expanding from a lighthouse on the coast of the USA. Inside the shimmer, the DNA of plants, humans and animals mutate and merge in an environment constantly 'becoming-with'. The film repeats images of cells mutating, or flesh seen through the refracting view of a glass of water. Trees take on human form, and a bear-like creature cries out in the voice of a woman that was its last meal. If, for Haraway and others, 'becoming-with' is a cornerstone of a feminist Anthropocene, it is significant that the scientists of *Annihilation* are women. Historically, in science fiction, the female body has been associated with the crossing of borders (Creed) or with the fluidity of physical matter (Constable). The linkage of female scientists and an environment that is constantly 'becoming-with' has ties, then, to a discourse on the female body that exceeds the unity of a stable human subject. Through an analysis of the film's form and narrative, I will argue that *Annihilation* offers a conception of Anthropocene thought that pushes beyond the techno-normative, masculinist figurations of a dying planet and towards a radically vital if dangerous politics of becoming-with.

Bones and Seashells: Futurity in Science Fiction
Steven Shaviro (Wayne State University)

In this talk, I outline some theses about futurity as the object of science fiction. Drawing on Seo-young Chu's theorization of science fiction as "a mimetic discourse whose objects of representation are nonimaginary yet cognitively estranging," I argue that futurity is the most important such object. Futurity is real but not actual; it is a dimension of the present that is not itself present, and that is also irreducible to what the actual future will turn out to be when it becomes present and passes. In its discourse of real-but-not-actual futurity, science fiction at its best can offer us a counter-finality, contesting the teleologies of capitalist modernity, and especially of the way that exotic financial instruments work today to colonize and pre-determine the future. After sketching out his argument in the abstract, I exemplify it with a short reading of one particular science fiction text: Nalo Hopkinson's short story "Message in a Bottle."

OOI:BNC-T, Objects of Interest: A Media Archeological Inquiry
Andreas Treske (Bilkent University)

The object: Obviously an artifact, ie man-made and not a geological relic, round-shaped tubular, composite object (made of different components ...). The Object of Interest is a BNC-T connector, a miniature quick connect/disconnect radio frequency connector used for coaxial cable. Its a bridge to connect one signal to two different receivers. But mainly its a technical object becoming obsolete, may be already obsolete, unknown, a thing recalling a technological past, a shiny something out of an ecology of objects, from another former analog heaven. Out of its early network days it shines out of the chaos of electronic trash and gains another identity in another domain, thrown in a system of retelling, transforming, reassembling, re-structuring and re-discovering imaginative patterns and invisible resemblances of structures, city things, to finally be re-purposed through gestures of difference. Simple the OOI: BNC-T becomes a bot, a part of a skeleton, a human like transformer of a cinematic world, a gladiator ready for another Marvel simulation. It just needs motion: We need to blow our breath in it. And then - it perceives me ...

Vacuum Ecology in J.G. Ballard's The Drought
Edita Jerončić (University of Split)

Our current age of ecological collapse demands for a change in the way we live. This epoch of human-induced climate change, in which humans are recognized as a global geophysical force, has been termed the Anthropocene by chemist Paul Crutzen. J.G. Ballard's novel The Drought (1965) reimagines an ecological dystopia into a strategy for how to live through the catastrophe of the Anthropocene. Ballard describes how a near-total emptiness of time and space is one way to respond to a global ecological catastrophe. In our essay Vacuum Ecology: J.G. Ballard and Jeff VanderMeer (in print), Brian Willems and I suggest the term "vacuum ecology" for a literary strategy which represents a way to live in our current ecological crisis.

In The Drought, Steven Shaviro's concept of modulation is suggested as the mechanism for change. In order to live in the Anthropocene, our old relations to time and space, as well as relations to ourselves and others, need to "die". One way for this "death" of the old self to take place is through a representation of the vacuum, meaning a removal from the destructive notions of time and space that led to the Anthropocene.

Natural Instruments: The Real-World Adaptation of a Fictional Algorithm
Brian Willems, University of Split

Natural Instruments are experimental financial algorithms founded on natural processes. The aim of these algorithms is not to make money, but to highlight some of the problems found in financial trading of the past and present, and to attempt to find new ways to imagine a future outside the financial time of hedged potentialities and long-term debt obligation. One way of doing this is to connect financial trading instruments with non-human aspects of the world. Thus Natural Instruments are trading algorithms under the direct control of nature. While the connection between nature and automated trading may sound like a stretch, they are actually intimately linked. The basis of the theory of automated financial trading goes back to the random motion of pollen grains suspended in water, first observed by British botanist Robert Brown in 1827. The motion of the pollen grains, eventually called Brownian Motion, became the "random walk" of "efficient market theory," the blindness of which help lead to the 2007-8 financial crisis. Natural Instruments are experiments which foreground the problem of efficient market theory. They live on extreme volatility rather than trying to contain it. The experiment creates a real-world algorithm that directly ties the motion of pollen gains to the stock market. The talk features two sections. The first provides a brief overview of the theoretical background for the experiment, including Robert Brown's observations of pollen grains, Taleb and Ayache's Black and Blank Swans, the outreach of the Economic Space Agency, some branches of speculative realism, and artistic interventions into finance and the blockchain. The second part of the lecture presents an actual Natural Instruments experiment: the real-word adaptation of a fictional algorithm from Kim Stanley Robinson's novel *2140* (2017). Robinson's algorithm is called the Intertidal

Property Pricing Index, and it is based on the fluctuating sea levels of a flooded Manhattan. The goal of the adapted algorithm, however, is not to make money, nor to use money in any way (one of the problems with artistic uses of the blockchain). Instead, Natural Instruments are an artistic inquiry into some of the presumptions found in the creation and interpretation of real and fictional financial models. These artistic experiments are the initial stages for real-world intervention.

"Fruits blushing with shame": Exploration of Aciman's and Guadagnino's homosexual Edens
Paula Jurišić (University of Split)

> *That man looks like a god*
> *who sits watching you as*
> *you mold your pretty words*
> **Sappho, 31**

The book of Genesis describing the creation of male and female by divine agent is continually being used as one of the main arguments against homosexual marriages. However, Eden as an imaginary birthplace of the humankind and its various interpretations is particularly appealing to queer imagination. In his paper *This other Eden: Arcadia and the homosexual Imagination*

Byrne R.S. Fone states that "those who would dwell in Arcadia seek out that secret Eden because of its isolation from the troubled world and its safety from the arrogant demands of those who would deny freedom (...) those who search for that hidden paradise are often lovers, or the truly wise, trying, as one questing pilgrim put it, to escape from the 'clank of the world'."

Did heterosexuality fail at its very beginning with Eve's refusal to fulfill her role of Adam's obedient mate and helper and would homosexual Eden, an Eden of true equals, turn out any better?

The paper explores the 'remake' of the biblical Garden in Aciman's praised novel *Call Me by Your Name*, and Italian director's Oscar awarded adaptation bearing the same title, with protagonists who are both male. Their Eden, set in the Eighties, a decade of the outburst of capitalist system, in an idyllic village in northern Italy lacks the real concept of time, or political and social reality, as the biggest part of the novel recounts a summer vacation in which the time is practically suspended so that the protagonist could envision an alternative past that would make their relationship "licit" and their present more bearable. Aciman's and Guadagnino's alternative gay paradises are free of the divine agency, which enables their protagonists to take on both the role of the Creator and the Creation simultaneously, and reciprocally, each giving his own name to the other, exerting in that way the divine power of creation, whereas the fruit from a tree under which they frequently dwell is reduced to a mere masturbation aid, in acts that would, to quote the author of the novel, "make the fruits blush with shame."

Communication Breakdown: Theory-fiction of Luka Bekavac
Ante Jerić (University of Split)

The ambition of this paper is to analyze the destabilization of all the elements that are necessary for the occurrence of communication in the diegetic world(s) of Luka Bekavac. Bekavac is working within the genre of theory-fiction. The key component for the constitution of theory-fiction as a genre is the relation between literature and theory which reverses the inherited hierarchy between these two domains. Whereas theory usually uses examples taken from artworks to illustrate its thesis, in this case the literature, as the art-form of language, uses specific theoretical problems in order to construct narrative worlds as the framework within which situations, characters, and relations can be seen as coexisting. The concept of time has become the most contested problem within the context of contemporary, continental post-Kantian philosophy which is the fact that Bekavac recognizes and takes advatage of. The aims of this paper are: [1] to situate Bekavac's *ouevre* within the genre of theory-fiction; [2] to analyze different ways in which Bekavac uses the problem of time as the material for the fictional world-building and, the least but not the least, [3] to show how this usages, within the confines of his diegetic world(s), destabilize all of the elements that are said to be necessary for communication to occur.

The Nonhuman World of Luka Bekavac's Fiction
Matija Jelača (Juraj Dobrila University of Pula)

Speculative realism marks the effort in the context of contemporary continental philosophy to rehabilitate the question of the possibility of knowledge of the world in itself, i.e. of the world as independent from and indifferent to human existence and thought. The main suggestion of this paper is that the very idea of such a world constitutes a veritable *problem* not only for philosophy but for literature as well. Here however the question is not one of *knowing* the world in itself but of *creating* a fictional world which would purportedly be both devoid of human existence/thought and alien to our cognitive capacities. This issue will be addressed through an engagement with Luka Bekavac's fiction, which represents arguably one of the most sustained literary explorations of the possibility of creating such a nonhuman world. There are several different respects in which Bekavac's fiction can be interpreted as a response to the problem of the idea of a world indifferent to human thought. First, in intrafictional terms, this idea constitutes an explicit thematic concern of the main protagonists in virtually all individual works which develop different aspects of Bekavac's fictional universe (*Drenje* (2011), *Viljevo* (2013), *Policijski sat* (2015)). Secondly, the question of the possibility of knowledge of such a nonhuman world represents one of the plot devices in all of these different fictional narratives. Thirdly, the explicit considerations of this question can in turn be interpreted as an implicit metatextual reflection on the very possibility of reading

in general and these texts in particular. Lastly and most importantly, Bekavac's fiction attempts to do the impossible and "present the unpresentable" (Lyotard) – it not only tells us about this nonhuman world but on several occasions purports to stage a textual encounter of the human observer/reader with it.

Beyond Immersion: Figuration of Extinction in Luka Bekavac's Viljevo
Eva Simčić (University of Oslo)

Ever since the cognitive turn sparked what emerged as the central debate in the field of (postclassical) narratology, the attention of scholars has been turned towards reader immersion and the mechanisms of understanding and learning through fictional narratives. Narratological insight in connection to cognitive studies became an especially important contribution in approaching narratives of disasters or extinction as a way of thinking environmental crisis. One recent example of such an account that has received a lot of attention is Erin James' econarratology in *Storyworld Accord* (2015) – a view which has highlighted immersiveness as a key factor in the way that the readers imagine, value, and act in their turn from narrative universe to everyday life. While it's hard to contest that immersive strategies do facilitate comprehension, I will argue that when it comes to narrative figuration of the topic of extinction, novels with highly anti-immersive features can offer us a different thinking process in approaching the world after the subject exactly because they hinder the reader's identification process and emphasize the materiality of the text instead of connecting with the reader's experience through a narratorial experiential model. In this paper I will analyze the ways in which Luka Bekavac's *Viljevo* (2013) uses anti-immersive techniques to reformulate the relationship between the subjective and non-subjective and thus creates a narrative model that compels the reader to think *as-if* subjectivity itself has become extinct.

Playgrounds in the exclusion zone: on the past understood as a state of emergency
Igor Isychenko (Independent Researcher)

What kind of bond might there exist between childhood and a state of emergency? In addition to a more literal superimposition - that of the placement of childhood in the context of war, with this latter being the most obvious example of such a state, it is possible to look for another kind of optics, a view of every childhood *as* an emergency. Might it be the case that in the conditions of the everlasting civilizing process each of us perceives its own childhood as, mostly, an overwhelming defeat, a fiasco, a triumph of culture, in respect to which we are doomed to feel discontent and ressentiment for the rest of our lives? Beginning with Nietzsche and Freud, through Adorno and Horkheimer, with their weighty reservation in 'The Dialectics of Enlightenment' and further to Barthes' childhood-soaked 'Camera Lucida', infancy and pre-puberty have been reoccurring in the history of thought as a slip of

the tongue, potency, a hidden source of all thought, an important yet sensitive matter.

Our point is that it is this tie of childhood and a state of emergency that is addressed in the short film by Dane Komljen 'Phantasiesätze' (2017). The assumption is reinforced by the fact that the Bosnia and Herzegovina-born director comes from a country that went through one of the most notoriously known military conflicts of the late 20th century but does not boil down to merely an attempt of reading the film as an allegorical or symbolic message about his childhood. Rather, we consider as one of the short's achievements that it goes beyond affirmation and hints at a possibility of a way to escape childhood's emergency constraints. Apart from that, such kind of childhood assist might also tell us something about how to reassemble our collective, no less violent past.

Xenofeminism and Frankenstein
Gianna Brahović (University of Split)

This presentation provides a view on the novel *Frankenstein* by Mary Wollstonecraft Shelley through the lens of xenofeminism, a new type of feminism created by the Laboria Cuboniks collective with their manifesto *Xenofeminism: A Politics for Alienation*. Since the novel is a significant text for much feminist literary theory, including those influenced by psychoanalysis and psycholinguistics, as well as newer theories such as postcolonial theory, queer studies, and disability studies, it is important that the interpretation of *Frankenstein* follows the development of feminism in order to uncover many different facets of the story. In this presentation the novel has been analysed following the sections of the manifesto in order to gain insight into xenofeminism as one of the newest feminist movements.