



Filipa Calado &lt;gofilipa@gmail.com&gt;

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**follow up to Dissertation workshop dicussion**

1 message

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**nkm685** <nkm685@gmail.com>

Thu, Sep 10, 2020 at 2:35 PM

To: Filipa Calado &lt;gofilipa@gmail.com&gt;

Hi Filipa,

Hi Filipa,

This is a very exciting project. Challenging, but you have the critical "chops" to handle it.

The references I've been sending you I hope will prompt you to situate YOUR particular meaning of touch and the haptic, and lack, to distinguish its/their use from other domains.

The Irigaray especially should be helpful especially since she also deals with "lack" close to touch-- you know that was a big trope in French feminism, also Cixous's "The Laugh of the Medusa..." etc.

I don't have much to add to the comments you received from the students. I hope they were helpful.

I feel that the success of your analysis will depend on how clearly you establish what you mean by your terms of operation. Touch, queer, affect, subjectivity, etc.

queer--is there "A" Queer Subjectivity? or a certain \*kind\* of queer subjectivity--

You make pretty sweeping claims about "the queer subject" --p. 3--is there only one? Is there ONE queer theory?

Are the narrators of the video and the novel queer in the same way? If so, what is THAT kind of queer?

The close readings will help illuminate your position but you should also take the time to articulate.

Overall, there's a tension between the literal and the figurative: the finger touching the key--

a person touching by seeing--the not touching of the beam routine--and metaphors of sight and touch, etc. etc.

I'm not worried about your "figuring it out" (à la Wayne), but for now, this is moving a bit too quickly.

By the way, what happened to "distant reading"? there again, the literal and metaphorical are in play and need sorting.

I look forward to what comes next.

Take care and safe travels...