Research Statement

My research begins with a single question: how does power operate, and how is resistance to it imagined, staged, and sustained? I approach this question through literary and dramatic texts, which I read as sites where power is not only represented but also exposed, reorganised, and contested. Drawing on post-Foucauldian approaches to power, governmentality, and biopolitics, I am developing a framework of ethical–aesthetic resistance for understanding how silence, refusal, and withdrawal can interrupt the operations of power, however temporarily, without direct confrontation.

I pursue this inquiry through three connected areas. In my work on contemporary British drama, particularly Edward Bond and Howard Barker, I examine violence, authority, and the limits of resistance, drawing on Foucault and Agamben's potentiality and impotentiality. In my work on masculinities and performance, which grew out of my earlier research on Anthony Burgess and Irvine Welsh, I ask how power takes shape in bodies and identities. I use biopolitical masculinity as a working lens for reading how performance stages masculine authority, bodily regulation, and vulnerability, and how it opens the possibility of ethical change. In my work on adaptation and classical reception, I study how Greek tragedy, comedy, and Shakespeare are reimagined for stage, film, and television. Here I examine ontological transformation to ask how a new form reshapes character, agency, belonging, and the conditions of action.

These areas are not separate projects. Each addresses the same problem from a different site: the body, the dramatic form, and the movement of a text across media. Together they ask how power constitutes subjects, and how ethical and aesthetic acts can unsettle that constitution.

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