

International Workshop

# *Gender, Networks and Collaboration Across Cultures and History*

Organized by Núria Codina and Beatrijs Vanacker (KU Leuven)



6 May 2022

Justus Lipsiuszaal, LETT 08.16  
Blijde-Inkomststraat 21  
3000 Leuven

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**KU LEUVEN**

9:00 – 9:30	<b>Registration</b> and Coffee
9:30 – 9:45	<b>Introduction</b> by Núria Codina and Beatrijs Vanacker
9:45 – 10:30	<b>Opening Keynote Lecture by Hilary Brown</b> (Birmingham): <b>"Collaboration and Agency in Translation History"</b> (Chair: Lieven D'hulst)
10:30 – 11:00	Coffee Break
11:00 – 12:30	<b>Literary and Artistic Networks in Europe from the Early Modern Period to the 20th Century</b> (Chair: Beatrijs Vanacker) <ul style="list-style-type: none"> <li>• Maxim Rigaux (Ghent/UAB): "Portuguese Virgils and Women's Involvement in a Poetic Circle of Lisbon (1620-30s): Towards a Gendered Reading and Reception of Early Modern Iberian Epic"</li> <li>• Marília Jöhnk (Frankfurt): "Leonor de Almeida: Writing, Translating, and Corresponding in the Portuguese Enlightenment"</li> <li>• Anastasia Parise (Calabria): "Gender and Literary Collaboration in 17th-Century Britain: The Case of the <i>Society of Friendship</i>"</li> </ul>
12:30 – 13:30	Lunch
13:30 – 15:00	<b>Women and Collaborative Translation</b> (Chair: Elke Brems) <ul style="list-style-type: none"> <li>• Marian Panchón Hidalgo (Granada) &amp; Gora Zaragoza Ninet (València): "Gender and Censorship: Updating and Adapting the Translation Strategies of 'Recovery' and 'Collaboration'"</li> <li>• Anna Saroldi (Oxford): "Nea Morin and Janet Adam Smith: Collaborative Translation and <i>Cordée Feminine</i>"</li> <li>• Yan Caiping (Hong Kong): "From Girls' School to Women's Public: A Collaborative Network of Translation in <i>A Woman's Messenger</i> (1912-1931)"</li> </ul>
15:00 – 15:15	Coffee Break
15:15 – 16:45	<b>Textual Appropriation, Intertextuality and Manipulation against Gender Norms</b> (Chair: Ben De Witte) <ul style="list-style-type: none"> <li>• Zoë Van Cauwenberg (Leuven/Ghent): "'Between a Laugh of Malice and a Fearful Yell': Appropriative Authorship and Intertextual Play in Isabella Kelly's <i>The Baron's Daughter: a Gothic Romance</i> (1802)"</li> <li>• Tessel Veneboer (Ghent): "The Self as Collaboration: Intertextuality and Queer Community in Collaborative Writing Practices"</li> <li>• Arshad Said Khan (Alberta): "A Subaltern Window Opens: Testimonial <i>Hijra</i> Life Writing and Literary Collaborators"</li> </ul>
16.45 – 17:00	Coffee Break
17:00 – 17:45	<b>Closing Keynote Lecture by Rebecca Braun</b> (Galway): <b>"Really Existing Utopias: Co-Creative Practices in the Modern German Literature Network"</b> (Chair: Tom Toremans)

## Abstracts

### OPENING KEYNOTE LECTURE

#### **Hilary Brown (Birmingham): "Collaboration and Agency in Translation History"**

If we look at women translators in early modern Europe, we have to recognize that many of them produced their work by collaborating in various ways with others. Literary historians have often been suspicious of collaboration, and perhaps particularly so in cases involving women: after putting so much effort into recovering women's voices, acknowledging collaboration seems to risk robbing them all over again of their agency. It is assumed that in patriarchal societies, women will at best have been confined to 'helpmate' roles; feminist critics have shown a tendency to try to tease out the individual contributions made by women to collaborative ventures or have focused on 'proto-feminist' female-female partnerships. This talk will follow recent research in arguing that patriarchy did not in fact have a pervasive influence over gender norms in pre-modern Europe but that there were 'fissures' in the system which allowed some women to participate in collaborative literary activities – here translation – on an equal footing with their male counterparts. Women created translations in processes of collaborative agency which may seem strange to us now but were an accepted form of literary production at the time. In fact, collaboration appears to have been a defining feature of literary and cultural life in early modern Europe, and women's activities were similar to men's, making the role of gender much less significant than we might think.

**Dr Hilary Brown** is Senior Lecturer in Translation Studies at the University of Birmingham, UK. She has published widely on the cultural history of translation 1500-1800, with a particular focus on women translators in Germany and England. Her latest monograph is *Women and Early Modern Cultures of Translation: Beyond the Female Tradition* (Oxford: Oxford University Press, forthcoming 2022).

### LITERARY AND ARTISTIC NETWORKS IN EUROPE FROM THE EARLY MODERN PERIOD TO THE 20TH CENTURY

#### **Maxim Rigaux (Ghent/UAB): "Portuguese Virgils and Women's Involvement in a Poetic Circle of Lisbon (1620-30s): Towards a Gendered Reading and Reception of Early Modern Iberian Epic"**

This talk discusses the participation of women as both readers and writers of epic poetry in a Portuguese intellectual circle, which included prominent figures such as Francisco Sá de Meneses, Gabriel Pereira de Castro, Gonçalves d'Andrade, Gaspar Pinto Correa, Juan Bautista García de Alexandre, etc. In the 1630s, Bernarda Ferreira de Lacerda (1595-1644), author of the unfinished epic *Hespaña libertada* and a collection of poems entitled *Soledades de Buçaco*, contributed significantly to this group. Not only did she write an introductory stanza for each canto of Sá de Meneses's epic *Malaca conquistada* (she appears on the frontispiece as its co-author), but she also wrote preliminary poems praising the works of other members of the circle. Other female poets such as Violante de Céu, Vicencia Baptista, Seraphina de los Angeles and Seraphina Cuedes also formed part of this literary group and engaged in or reacted to the epic production of the period. This circle is interesting both for its multilingualism (members wrote in Portuguese, Spanish, Latin and Italian) and for its inclusiveness: religious women commented on secular works and vice versa.

In my analysis of this literary circle in Lisbon, I will pay special attention to the following questions: How did the different writers of the group relate to and interact with one another? How do the women poets react in preliminary poems to the works of their male colleagues? What elements does Bernarda emphasize in her summary stanzas before each of Sá de Meneses's cantos? Finally, how did the interplay between gender and collaboration affect the reception of these epics, traditionally considered an exclusively male genre?

**Dr Maxim Rigaux** is a Junior Post-Doctoral Research Fellow at Ghent University (funded by its Special Research Fund BOF). He is also affiliated to the ERC project WINK, hosted at the Universitat Autònoma de Barcelona. Maxim obtained his Ph.D. at Ghent University, Belgium, in 2018 with a dissertation on the epics of Lepanto. He has been awarded with postdoctoral fellowships by the B.A.E.F. and the Fulbright commission and was a visiting scholar at the University of Chicago in 2018-2019. Maxim specializes in the cultural and literary histories of the early modern Iberian world. His main interests include the interactions between Latin and the vernacular languages, the relationships between text and image, race and gender studies, and multilingualism. Maxim is co-founder of RELICS (Researchers of European Literary Identity, Cosmopolitanism and the Schools) and an editor of the open access journal JOLCEL (Journal of Latin Cosmopolitanism and European Schools).

## **Marília Jöhnk (Frankfurt): “Leonor de Almeida: Writing, Translating, and Corresponding in the Portuguese Enlightenment”**

My presentation will be a case study on the intersection of gender, collaborative writing techniques, and multilingualism in the European Enlightenment. Therefore, I will concentrate on the work of one of the key figures of the Portuguese Enlightenment, Leonor de Almeida (1750-1839), which is known for her translations and poetry. After her grandparents were condemned to death for taking part in an attempt on the king's life, Leonor de Almeida was forced to spend eighteen years imprisoned in Chelas, a convent in Lisbon. She spoke Italian, French, Spanish, German, Latin, and English, lived in Vienna, Avignon and London. In my presentation, I would like to concentrate on her days in the prison of Chelas, which were not less shaped by various languages and a cosmopolitan existence. In those days, she exchanged letters with her father and with her intimate friend Teresa de Mello Breyner. In those letters the future translator of Martin Wieland and Alexander Pope not only reflected on her lectures on German and English literature, but also mixed phrases in Italian, French, and Latin into her Portuguese. Leonor de Almeida lived in a net of various languages, built by her books and by the letter she exchanged. Her multilingualism was a strategy to belong to the Enlightenment, while being held in a convent at the margins of this pan-European movement. In my presentation, I will explore her correspondences as a collaborative and translingual writing technique, for which gender played a crucial role.

The presentation connects to my post-doc-project that concentrates on the intersection of female writing practices and multilingualism in the European Enlightenment. My thesis is that multilingualism was an important part of female writing, as it has already been stated for the practice of translation (see for instance Brown or Sanmann). I am, however, interested in further practices of multilingualism, such as code-switching. Women authors like Leonor de Almeida playfully experimented with languages in their letters and forged an own style of writing referencing back to female literary tradition and authors such as Madame de Sévigné.

**Dr Marília Jöhnk** is a research associate at Goethe-University Frankfurt (Institute for Comparative Literature). She holds a PhD in Romance Literature from Humboldt University Berlin and is author of the book *Poetik des Kolibris. Lateinamerikanische Reiseprosa bei Gabriela Mistral, Mário de Andrade and Henri Michaux* (transcript 2021). Marília studied Comparative Literature (B.A.), European Literature (B.A.) and Romance Languages (M.A.) in Frankfurt, Berlin, and Amherst. Her teaching concentrates on Postcolonialism, Gender studies, Iberian Literature and Latin America culture. For her postdoctoral project she was awarded a scholarship of the Interdisciplinary Center for Enlightenment Studies in 18th Halle. Her current project focuses on multilingualism and female authorship in century Europe (Spain, Portugal, France), title: “Sappho's Daughters. Multilingualism and Female Authorship in 18th Century Europe” (France, Spain, Portugal).

## **Anastasia Parise (Calabria): “Gender and Literary Collaboration in 17th-Century Britain: The Case of the Society of Friendship”**

The *Society of Friendship* was a mid-17th-century literary circle led by Katherine Philips, which constituted an archipelagic space between Cardigan, London and Dublin (Prescott 2014). The *Society*, or coterie, gathered people from different geographical, political, and literary backgrounds, who overcame their differences in the name of their shared interests in literature, poetry, theatre, and translation. Thanks to the *Letters from Orinda to Poliarchus*, written by Philips (Orinda) to Sir Charles Cotterell (Poliarchus) between 1661 and 1664, we are given important insight into the role of gender and collaborative work in the circle since the Letters shed light on the processes of the collaborations which resulted in Philips's translations and poems.

Trolander and Tenger (2004) point out how women were often at the very centre of the coterie practices and continuously negotiated their role within the dynamics of the Society. Indeed, such complex (gendered) power relations are questioned also in the *Letters*, revealing that Philips's works could make it to their final version only after Cotterell read and approved them. His assent meant that her texts could circulate also at court, challenging the sexist claims according to which a woman could not publish and be chaste at the same time. Even though the literary production of the many women of the *Society* had to be legitimized by other male members, Philips – the most important woman in the circle in terms of literary activity – successfully managed to subvert the rhetoric of courtly love through which power relations were discursively constructed (Robinson 1995).

This presentation aims to investigate the role of collaboration in 17th-century Britain through the analysis of the *Society of Friendship* based on the *Letters*, with a particular focus on how Philips subtly questioned and renegotiated her own role as a woman in the coterie and at court.

**Anastasia Parise** (MA in Modern Languages and Literatures) is a PhD candidate at the University of Calabria. Her research interests include women translators in early modern Britain and the contribution of feminist theorists to the field of translation studies. Her translation into Italian of Katherine Philips's *Letters from Orinda to Poliarchus* was the main focus of her MA dissertation and is currently being revised for publication.

## WOMEN AND COLLABORATIVE TRANSLATION

### **Marian Panchón Hidalgo (Granada) & Gora Zaragoza Ninet (València): "Gender and Censorship: Updating and Adapting the Translation Strategies of 'Recovery' and 'Collaboration'"**

The Dictionary of Gender in Translation (<https://worldgender.cnrs.fr/>), an IRN World Gender project, was launched on June 18th, 2021. This multilingual and online dictionary aims to contribute to the understanding of how concepts and ideas concerning gender, sexuality and feminism travel and combine in many languages and cultures. Our collaborative entry proposal, which has been validated by the editorial board, focuses on the term "recovery", one of the feminist translation strategies described by Massardier-Kenney (1997). She defines "recovery" as the rescuing (via publication of the text in its source language and/or translation) of texts by women authors who were (or still remain) excluded from the canon. Our aim is to make use of this strategy to recover the works of women writers who were totally or partially censored during the Francoist dictatorship (1939-1975) and whose works are still censored or have not yet been published. The possibility of recovering works which have been set aside from the canon not only helps foster interest in these writers but also makes it possible the shaping of a true historiography of works written by women (von Flotow, 2011; Godayol, 2020). Though the translation task cannot be collaborative (author-translator) since we are (generally) dealing with texts by dead female writers, we aim at updating this translation strategy to promote a symbolic collaborative act between author-translator-editor-publisher.

Therefore, the aim of this paper is to describe the translation strategy of "recovery" of censored texts and the role that "collaboration" (of the publisher and the translator) can play in this process. This will make us reflect on the need to go a little deeper into these notions so as to implement them in more specific contexts such as censorship, updating and adapting some of the translation strategies suggested by Massardier-Kenney when attempting to (re)translate previously censored works.

**Dr Marian Panchón Hidalgo** is a sworn translator (FR-ESP) and has a PhD in Translation from the University of Salamanca and the University of Toulouse - Jean Jaurès since 2018. She is Profesora Ayudante Doctora at the Faculty of Translation and Interpretation of the University of Granada (ORCID ID: <https://orcid.org/0000-0001-7553-2181>). She has also taught in several French universities and has been a visiting scholar at the University Jean Monnet-Saint-Étienne and at the University Sorbonne Paris Nord. She is a member of the AVANTI research group (University of Granada) and a research collaborator of the TRACE research group (University of Leon). Her research focuses on translation, (self)censorship and reception of 20th century French literature during the Francoist dictatorship (1939-1975). She is also interested in issues related to paratranslation and retranslation.

**Dr Gora Zaragoza Ninet** is a Lecturer in the Department of English and German, Universitat de València (ORCID ID: <https://orcid.org/0000-0001-5014-0456>), B.A. English, 1999, B. A French, 2002 (Universitat de València), M. A. in Translation Studies, 2000 (University of Sheffield), PhD 2008, full time lecturer since 2012. Her research focuses on the field of feminist translation, translation and censorship and the translation and reception of 20th century English women novelists. She has contributed to national and international conferences on this topic with indexed publications on the subject of women authors under Francoism. She has been a visiting scholar in international leading research universities (UC Berkeley, 2014, UC Davis, 2013, Lancaster University, 2011) and has coordinated research projects: MUTE (Mujer, Traducción y Censura en España, GVA\_2016); VOICED Traducir para la igualdad, SFPIE, 2019). She is a member of IULMA (Institute of Modern Languages) and CITRANS (Intercultural Communication and Translation) of the University of Valencia as well as a research collaborator of TRACE (Translation and Censorship) of the University of León.

### **Anna Saroldi (Oxford): “Nea Morin and Janet Adam Smith: Collaborative Translation and *Cordée Feminine*”**

This paper will draw attention to parallels between collaboration practices in literary translation and mountaineering. As remarked by Barcott, mountaineering is “the most literary of all sports”, as, in absence of an objective scale of difficulty, alpinists rely on the narratives of their expeditions to build consensus. Mountaineering reports and memoirs thus play a pivotal role in assigning and maintaining prestige within the field (Mitchell 1983).

I will focus on two British mountaineers and translators, Nea Barnard Morin (1906–1986) and Janet Buchanan Adam Smith (1905–1999). Together, they collaboratively translated four works of mountaineering non-fiction from French and Italian: R. Frison-Roche’s *The Last Crevasse* (1952), Maurice Herzog’s *Annapurna* (1952), Bernard Pierre’s *A Mountain Called Nun Kun* (1955), and Giusto Gervasutti’s *Gervasutti’s Climbs* (1957). I will argue that they played an active role as agents of both the literary and mountaineering fields, reclaiming their belonging to a genealogy of female literary agents (Simon 1996) and mountaineers (Roche 2013). I will discuss their memoirs *A Woman’s Reach* (Morin, 1968) and *Mountain Holidays* (Adam Smith, 1946), recollecting their impressive alpine curricula, emphasising Morin’s active advocacy of the *cordée feminine* (climbing with roped parties of only women, Ottogalli-Mazzacavallo, Boutroy 2020).

My paper will draw on archival research (British Library, National Library of Scotland), and on the analysis of their translations. By highlighting key passages related to gender in the source texts, I will look at how Morin and Adam Smith rendered them into English, to see how they negotiate the gender norms of mountaineering nonfiction (Rak 2021). Finally, I argue that there is a parallel between their collaborative translation (Cordingley, Frigau Manning 2017) and all-female climbing: in both cases, the party retraces a text/mountain initially written/climbed by a man, to make it their own and reclaim their right to do so independently, outside of imposed gender norms.

**Anna Saroldi** is an AHRC-funded doctoral student at the University of Oxford, with a project titled ‘Contemporary Italian Literature in the UK and the US: Translation and Interaction’. Her thesis focuses on the collaboration between British and American translators and Italian authors in the 20th century, highlighting the core contribution of female literary agents such as Marguerite Caetani and Helen Wolff. She is Italian Editor of the OCCT Review and has published contributions on the heteroglossic practice of Jhumpa Lahiri and the poetical self-translations of Jacqueline Risset and Peter Robinson. She is a mountaineer and recipient of the Irvine’s Fund exploration award.

### **Yan Caiping (Hong Kong): “From Girls’ School to Women’s Public: A Collaborative Network of Translation in *A Woman’s Messenger* (1912-1931)”**

The issue of women’s education received much attention in China in the early twentieth century, upon which the advocates from male intellectuals have been widely acknowledged. However, the pioneering work of women, especially the collaborative practice between women of different cultural heritages, are largely understudied. Christian female missionaries in China were among the first practitioners for modernized education for Chinese girls and women. Their progressive ideas, largely modeled on western education systems, were often formulated in translated materials in missionary-run periodicals.

This paper recovers an important set of such materials, focalizing the co-editorship in the Protestant gendered monthly *A Woman’s Messenger* (Nü Duo, 1912-1951, Shanghai) under the leadership of the American missionary and educator Laura Marsden White (1867-1937) in the period 1912-1931. White positively engaged her student translators in Hwei Wen Girls’ School, where White served as the principal, in the editing and translating of *A Woman’s Messenger* to sustain the periodical publication. Along with her students, White translated a wide range of verbal and visual materials in order to substantiate her proposal for “Womanly Ideals” (nūzi dianfan) and “Girls’ Education” (*nūxue*). By revealing the connections of the translational practice in the journal with the students and academic curriculum in Hwei Wen Girls’ School, I observe that White’s ideas were met by both echoing and contrary views from her student coworkers as well as readers, which signals an actual impact on the public. Many of these student editors, having their translation debut in *A Woman’s Messenger*, were trained to become professional writers and translators in their later careers.

The translation in *A Woman’s Messenger* offers a case of gendered collaborative mechanism, through which White’s unique ideas for women’s education not only spread from Christian girls’ schools to the increasingly literate women’s public, but also nurtured a young generation of Chinese women translators.

**Yan Caiping** is currently a PhD Student of the Department of Translation in The Chinese University of Hong Kong. Her research interests circle around women studies, gender and social transformation, and family revolution in late Qing and early republican China. Focusing on women periodical studies in her master years, she just published an article in *Foreign Language Studies* titled “Reinterpreting Inherited Values: Translating ‘The Virtuous Woman’ in *A Woman’s Messenger* (1912-1931)”.

## TEXTUAL APPROPRIATION, INTERTEXTUALITY AND MANIPULATION AGAINST GENDER NORMS

### **Zoë Van Cauwenberg (Leuven/Ghent): “Between a Laugh of Malice and a Fearful Yell’: Appropriative Authorship and Intertextual Play in Isabella Kelly’s *The Baron’s Daughter: a Gothic Romance* (1802)”**

Recent scholarship is rehabilitating the scorned ‘popular’ Romantic-era publications of William Lane’s publishing house, the Minerva Press. In examining these ignored Gothic and sentimental romances, scholars have demonstrated how the use of imitative plotlines functions as an intertextual play, presenting these authors as appropriators of material and themes, rather than mere imitators. In this paper, I want to look at Isabella Kelly’s Gothic romance, *The Baron’s Daughter* (1802) and how it rehearses several themes from Matthew Lewis’ *The Monk* (1796), a Gothic tale of horror with a scandalous plot. I want to examine how Kelly appropriates Lewis’ novel, focussing on those instances where power, gender and horror come together. While Kelly had already published several novels with the Minerva Press that engaged with themes from *The Monk*, this Gothic romance is based on a plan provided to Kelly by Lewis. According to the latter, Kelly’s novel deviates from the plan, which can indicate Kelly’s independence and security in her established reputation. *The Baron’s Daughter* is, moreover, one of Kelly’s first ventures outside of William Lane’s publishing house—though they did publish the romance’s second edition in 1805. Kelly’s Gothic romance provides an interesting case study from which to examine how a female author is secure enough of her position in the literary marketplace to ignore a plan provided by a male author, thus relying on her previous success in a new venture. Ultimately, I aim to show how Kelly’s appropriation functions as an interpretation of the Gothic novel and offers a critique of the gender structures that inform Lewis’ tale.

**Zoë Van Cauwenberg** is a PhD candidate in history at Ghent University and literary studies at KU Leuven. Her passion for the past brought her to Ghent University to pursue a degree in history. She obtained her master in 2017 with a dissertation on Renaissance alchemy. Although her interest in research was already incited, she decided to follow her heart back to English literature. Opting for a study that allowed her to combine her background as a historian with literary studies, she gained an MA in historical linguistics and literature from that same university in 2020. An interest in Scotland and Romanticism led her to Leuven, where she is currently working on a joint PhD with Ghent University. In the FWO-funded project, *History as Fairy-ground: Scottish and Irish Female Authors and the Gothic Imagination*, she navigates the fragile boundaries between historiography and literary production in the Romantic period (c. 1780-1830). Questions about modernization, meaning making, canon-formation and gender are central to her research. Broader research interests include British Romantic literature, intellectual and cultural history, romance tradition, gender studies, renaissance alchemy, manuscript studies and creative writing.

### **Tessel Veneboer (Ghent): “The Self as Collaboration: Intertextuality and Queer Community in Collaborative Writing Practices”**

Since the death of the author (Barthes 1967) literary studies has concerned itself in various ways with the question of textual authority and authorship. This paper proposes to think about collaboration in terms of intertextuality to avoid intentional fallacy in discussions of collaborative writing practices. Authorship is intricately bound up with other texts and there are different ways in which an author might reflect upon this relation or make it explicit in a metatextual manner. Opposing Harold Bloom’s “anxiety of influence” (1973) terms such as “textual friendship” (Dew 2011) and “the intimacy of influence” (Lord 1999) point towards an affirmation of conscious or unconscious intertextual relations – an affirmation that might be considered as feminist. Gender is crucial in thinking about collaboration but is not the only axis along which feminist writing practices are formed. Instead, feminist and queer collaborations often emerge through local alliances and para-literary practices that inform the way authorship is defined.

To illustrate how the speaking subject in the text might be considered as a result of collaboration, I turn to the New Narrative genre – a writing practice of “mass collaboration.” Initially centered around the queer community in San Francisco in the 1970s and 1980s, New Narrative writing has now made its name as a genre that reaches far beyond that local scene. Characterized by gossip, intertextuality, and poststructuralist theory, New Narrative writing tries to think about potential queer alliances between texts and authors without relying on intentionality. The refusal of an original “voice” in the text allows for a queer writing practice in which the author’s identity is not erased but rather constructed as a collaboration itself. The text’s literary voice becomes a collaborative project. This paper tries to think about the self as collaboration to extend the question of collaboration to the question of community and to critically address the question intentionality in collaborative texts.

**Tessel Veneboer** is a doctoral student in the English department at Ghent University where she works on queer experimental literature, in particular the work of Kathy Acker.

## **Arshad Said Khan (Alberta): “A Subaltern Window Opens: Testimonial *Hijra* Life Writing and Literary Collaborators”**

I would like to propose a presentation on testimonial *hijra* life writing as facilitated by literary collaborators. *Hijras* are a South Asia specific marginalized transfeminine community that has long been defined through stereotypes, and disenfranchised in colonial as well as postcolonial India. Recent life narratives by *hijra* writers offer perspectives on how they speak back from the margins and construct alternative political frameworks. Collaborators like editors, translators and co-authors help make the subaltern *hijra* experience intelligible to a cosmopolitan readership, and open up uneven and unexpected forms of solidarity. Employing critical perspectives from the fields of testimonio and life writing criticism, I will examine the nature of this relationship between *hijra* authors and their interlocutors as evident in the texts. For instance, I will examine how paratexts such as editors' preface and afterword, translators' notes, and blurbs on the cover foreground certain ideologies, and manage the volatile aspects of *hijra* testimony. I will also offer close readings of the narratives to examine how the texts rework or reproduce dominant ideas about *hijras*. While testimonial writing can be inscribed into the dominant language of representation, I will explore how these works also allow access into understanding specific forms of oppression. More specifically, I will analyze how the narratives may involve both subversion of and complicity with the hegemonies of Indian nationalism and cis-heteronormativity. My aim in this regard will be to read for the significance and uses of such ambivalence. Appositely, I will analyze these texts to emphasize quotidian acts, interactions, and gestures that both the testimonial subject and their collaborator labour to visibilize, and invest with meanings of dissent contra normalized statist and structural violence against *hijras*.

**Arshad Said Khan** is a PhD candidate and Assistant Lecturer at the department of English and Film Studies, University of Alberta. In his dissertation, Khan examines the literary and cinematic representations of Indian hijras as nationally significant and nationalist subjects. Previously, he attended Yale University as a Fulbright scholar and taught research methods at The Indian Institute of Technology (IIT) Delhi. Khan is interested in marginal Anglophone queer and trans cultural productions and acts of citizenship.

## **CLOSING KEYNOTE LECTURE**

### **Rebecca Braun (Galway): “Really Existing Utopias: Co-Creative Practices in the Modern German Literature Network”**

This lecture focuses on the deliberate turn to co-creative practices by contemporary women writing in German, involving multiple agents and aspects of a German literature network that in turn increasingly draws in additional linguistic and cultural contexts. Drawing on extensive original interview material with Ulrike Draesner (b.1962) and Ulrike Almut Sandig (b.1979), and with further reference to work by Felicitas Hoppe (b.1960) and Sharon Dodua Otoo (b.1972), I offer a way of understanding the broader significance of their deliberately co-creative authorial practices that builds on the work of contemporary literary sociologists Jérôme Meizoz and Gisèle Sapiro. In so doing, I sketch out a broader ontology of literary authorship that can be discerned across the modern period (early nineteenth century onwards). This comprises shifting modes and models of authorship, each of which are gendered in different ways in respect of the degree of collaboration they provide for.

**Dr Rebecca Braun** joined NUI Galway in 2021 to take up the position of Executive Dean of the College of Arts, Social Sciences & Celtic Studies. Before then, she was Professor of Modern Languages & Creative Futures at Lancaster University in the UK, where she was also Co-Director of the Institute for Social Futures from 2017-2020. She has held further lectureships and research fellowships at the Universities of Liverpool, Manchester and Oxford in the UK and at the Freie Universität Berlin. Her work explores how literary texts can drive new ways of thinking about the future, both as objects of analysis (traditional literary criticism) and as a co-creative process (practice-focused workshops using creative writing techniques). This futures work builds on a deep understanding of the power of people and stories, which she has traced in numerous books on authorship, world literature, transnationalism, and cultural value. Most recently, these include *World Authorship*, co-edited with Tobias Boes and Emily Spiers (Oxford: OUP, 2020) and *Transnational German Studies*, co-edited with Benedict Schofield (Liverpool: LUP, 2020).