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IABA EUROPE 2025
LIFE-WRITING AND SOCIAL TRANSFORMATION
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Abioseh Michael Porter, Drexel University, United States

Language, Life Writing, and His-Herstories-Life Writing by Jones, Forna, Koso-Thomas, Wellesley-Cole

Anyone familiar with life writing such as Jones' *The Freetown Bond*, Forna's *The Devil That Danced on the Water: A Daughter's Quest*, Koso-Thomas's *The Missing Link*, and Wellesley-Cole's *An Innocent in Britain* will not be surprised to see that, even if the authors are not always given due recognition, the works should be celebrated for the manner in which the authors, quite compellingly, have used life writing and the lessons of history to address the present circumstances and point to some solutions for the future.

Known for their ability not only to write candidly of the dreams and nightmares of their native Sierra Leone and for their encyclopedic knowledge of the economic and social problems of that country, the authors remind readers about issues that have always been paramount in their lives and others in their country and elsewhere: the adroit exploration of the implications of travel and alterity, the interrogation of different forms of bigotry including classism, racism, misogyny, ethnocentricity, colorism, etc.

With linguistic styles that evoke painting, ethics, and spatial geography, the authors have shown not only the complexity of lives lived but also have allowed readers to wander with characters in various part of the world, highlighting certain motifs as fecund and potent sources for the pain and realities that have become fiction as well as a major source of hope for their peoples.

G. Thomas Couser, in *Memoir: An Introduction* (2011), states that in memoirs, "we go to the genre not so much for detail or style as for "wisdom and self-knowledge," for what the main character, who is always the author, has learned. Sometimes, though, the style is the lesson" (<https://www.newyorker.com/books/page-turner/literary-style-and-the-lessons-of-memoir>). This is a major point of departure for my study.

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A Potência transformadora da escrita de si na prática docente: narrativas de três professoras brasileiras

Este trabalho tem como objetivo apresentar a potência transformadora da escrita de si (narrativas docentes) produzida por professoras brasileiras que atuam nos diferentes segmentos educacionais, destacando a transformação social e pedagógica de suas práticas. As três narrativas docentes produzidas pelas autoras deste trabalho se constituíram ao longo do contexto pandêmico quando realizaram a construção dos seus textos/tese de Mestrado e Doutorado e estabeleceram um diálogo com professores e alunos/licenciandos de forma remota. O diálogo narrativo foi inspirado na abordagem teórico metodológica da pesquisa formação narrativa (auto)biográfica e teve como dispositivo metodológico para deflagração das narrativas a entreconversa (Guimarães). Esta é uma proposta metodológica de produção/coleta das narrativas/dados que articula

elementos da entrevista narrativa (Jovtchelovitch e Bauer) e da conversa (Sampaio, Ribeiro e Souza) via questões que se destacaram sobre a docência, sua feitura e transformação social/contextual/temporal. Ao tecer esta escrita nos inspiramos em Michel Foucault, pois para este a experiência é como ficção, algo que nós fabricamos para nós mesmos, que não existe antes de ser fabricada; Jorge Larrosa, leitor de Foucault e Walter Benjamin defende que a experiência como aquilo que nos forma e nos transforma. Marie Christine Josso, propõe que ao falarmos sobre o vivido atribuímos valores a algumas vivências particulares que se tornam experiências formadoras a partir do momento que se realiza uma reflexão sobre o que foi percebido, observado e sentido. Considerando esses aspectos metodológicos e teóricos propomos que as escritas de si realizadas pelas docentes possibilitam além da produção de conhecimento sobre a docência e sua feitura, a realização de reflexões sobre o seu significado e mutabilidade contextual, social e temporal. Esse trabalho reafirma a potência das narrativas e do encontro com o outro como procedimentos de pesquisa e formação que buscam nos aproximar do outro e nos afetam.

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Black Canadian life writing: building solidarities with Indigenous peoples—towards common politics

Since the late 1990s ethnic minority and Indigenous writers in Canada and Canadian literary scholars focusing on ethnic minority, diasporic and Indigenous writing have engaged in the work of discursive and political solidarity building among minoritised groups. Until relatively recently, most prominent of those voices, echoing through different literary genres, belonged to Indigenous and Asian-Canadian writers and scholars. More recently—within the last two decades or so—Black voices joining the discussion have become particularly prominent. In this paper I am going to focus specifically on contemporary life writing by Black Canadians and their approaches to solidarity-building with other minoritized groups in Canada, and in particular with Indigenous peoples. The starting point and the central text of my discussion is the 2022 book *Rehearsals for Living*. It contains letters exchanged during the pandemic by Robyn Maynard, a Black feminist writer and activist, and Leanne Betasamosake Simpson (Michi Saagiig Nishnaabeg), an Indigenous writer, activist and scholar. The letters, which approach in form personal essays, rehearse divergencies but also, and most importantly, commonalities between the positioning of Blacks and Indigenous people vis a vis the settler state of Canada, and envision a common land-based politics. Relying on theorisations of diaspora and indigeneity as both divergent and convergent and reaching to other life writing text by Black Canadians (for example, David Chariandy's *I've Been Meaning to Tell You: A Letter to My Daughter*, Dionne Brand's *A Map to the Door of No Return*, Debra Thompson's *The Long Road Home. On Blackness and Belonging*, Tessa McWatt's *Shame on Me: An Anatomy of Race and Belonging* and George Elliott Clarke's *Where Beauty Survived: An Africadian Memoir*) I aim to examine conditions under which such politics might be imagined and perhaps made possible in view of Black visions of (un)belonging to Canada as a national and natural space.

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Life in Archives: Marie Bonaparte as a Biographer and Memoirist

My paper will focus on Marie Bonaparte (1882–1962), who is now recognized as a pivotal figure in the transmission and development of Freudian thought in France. She was not only a patient and student of Freud, but also a close friend of his family and an author of numerous psychoanalytic texts. Due to her aristocratic background and charismatic personality, she stands out as one of the more vibrant figures in the history of the psychoanalytic movement. Examining Bonaparte's biography should go beyond her aristocratic ties to Napoleon and her role as a princess intrigued by psychoanalysis. She was a pioneer in areas that may not be widely associated with her today. I will demonstrate that she was, in fact, a forerunner in psychoanalytic reflections on biography, as well as in autobiographical and psychobiographical writing, significantly contributing to the historiography of psychoanalysis. Her experiments with self-impressioning led to new self-case studies that introduced a more transparent autobiographical dimension to psychoanalytic literature. Throughout her collaboration and friendship with Freud, Bonaparte developed an extensive hybrid archive made up of diaries, autobiographical notes, correspondence, and visual materials documenting scenes from the daily lives of Freud and his family. The hundreds of pages recorded by the psychoanalyst highlight her unique relationship with writing, which she regarded as a psychophysical practice involving both mind and body. The self-writing techniques that Bonaparte employed resulted in remarkable writing productivity, prompting a reevaluation of the relationship between life and writing. As we will see, Bonaparte's work and life invite reflection on the compelling urge to document one's own experiences, and to capture the details of both personal and others' lives. These details ultimately evolve into various strategies and techniques of psychoanalytic autobiography.

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View of nature and social perceptions through the free expression of children: created in Japanese and French class on the 1920–1930s

Tadayoshi Sasaoka (1897–1937) is known in Japan as the “Father of Life Writing”, and a pioneer in establishing this method. Célestin Feinet (1896–1966), who created the Freinet method of “Free Text (Texte Libre)” and other techniques in France, and Sasaoka were born in only one year apart. Both became public elementary school teachers in the 1920s, at a time when the modern school education system was just being born. They tried to ensure a process of active learning in schools based on children's real self-expression and life experiences, which was the opposite of the state-centred, teacher-led, passive education. To this purpose, they printed the texts that the children had written freely and compiled them into a collection. By reading these texts to each other in class, they encouraged the children to look at themselves in the context of social reality and to seek their own way of life, even in the difficult period of wartime.

Their common philosophy of education is respect for nature. Sasaoka was born into a family of woodcutters and spent her childhood moving from place to place in the forest, while Feinet was the son of a shepherd and spent his childhood looking after flocks of sheep and grazing them in the mountains. From a young age, they cultivated their professional senses as woodcutters or shepherds in the great natural world. Through confronting the natural world, they were able to learn how to face others and

the world, and how to establish themselves as individuals. As a result, they gained the ability to understand the reality of the children as teachers through their own experiences of living in that nature. The texts created in Sasaoka's class show that he disliked so-called "good students" and respected the "primitive" and active nature of children. We will also introduce Freinet's collection of writings from the 1920s and 1930s, which show children's experiences and expressions through nature.

Alex Belsey, King's College London, England

"The greatest and gentlest power": self-knowledge and questions of individual/collective health in life-writing by visual artists

In one of the scrapbooks made to document her experiences with cancer, the British photographer and writer Jo Spence (1934–1992) wrestles with questions of agency versus powerlessness, and proffers, "Knowledge (most especially self-knowledge) is the greatest and gentlest power. It has to come first before any of us can hope for benevolent political and social power."

A proponent of feminist and socialist action, Spence knew first-hand the challenges of agitating for change through one's art and actions. A committed documentarian and educator, she believed in upending the status quo by representing disadvantaged and marginalised people. Following a cancer diagnosis, Spence increasingly focused on her own subjectivity and experiences during illness and treatment, producing scrapbooks and other autobiographical texts which tackled issues of self-image and self-knowledge with an activist framing.

This paper examines the life-writing practice of Spence in the context of visual artists engaging with and practising diary/journal forms which specifically address questions of health – the health of their own minds and bodies, but also of their creative practice and their broader social world. This paper brings Spence's work into conversation with two artists who also came to prominence in the 1970s: Anselm Kiefer (b.1945), whose work has invoked Nazi atrocities and warned against similar calamities, published in 2015 his Notebooks, Volume 1, 1998–99 which revealed the intense stresses and anxieties behind producing such work; and Nan Goldin (b.1953), who navigated vibrant subcultures (with non-conventional attitudes to community, family, and sexual desire), and who described her major photographic work as a "diary" which explores ideas of health, vitality, illness, and rupture. This paper analyses the features of these artists' autobiographical texts, paying particular attention to their materiality and forms and to their temporal positioning, to consider how they address individual and collective health to advocate for societal change.

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Figurational Life Writing: The Substitution of the Individual with the Collective

The evolution of the Western genre of autobiography is primarily bound to the recollective representation of an individual self. In my paper I will address alternate directions in which the collective takes the place of the individual. For my analysis I will use Norbert Elias's figurational sociology, a theoretical critique of the Western ideology of individualism. My examples are life writings by Afro-

German women and Turkish German men whose writing were initiated by established life writers, the African American Audre Lorde and the Turkish German Feridun Zaimoglu. Audre Lorde identified Black students, usually referred to as war babies, in her courses during her guest professorship at the John F. Kennedy Institute in Berlin, gave them a name and encouraged them to write their life stories. They were published in the collective volume *Farbe Bekennen* (1986) [Showing our Colors, 1996]. Feridun Zaimoglu used his experimental report *Kopf und Kragen* (2006) for autofictional interviews to address the position of adolescent Turkish men at odds with German society. Both groups countered their discrimination by identifying with the similar situations of African Americans and Native Americans in the US.

I will argue that these collective forms of life writing mark a deviation from the Eurocentric model of the genre and represent collective statements in the interaction with individualistic assumptions of the mainstream. In this figurational approach I will also address the transformation of the life writing genre from the collective outsider position.

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Allana de Freitas Lacerda, CES-UC, Portugal

Narratives of Refugees and Asylum Seekers in Human Rights Research: The Stories, the Researcher, and Human Rights

This paper is part of my doctoral research conducted among asylum seekers and refugees in Portugal. I look into the narrative of my interlocutors, and their encounters with the practical application of human rights in Portuguese relocation and resettlement programs. The work of carefully listening to the lived experiences of these interlocutors has deepened my commitment both as a researcher and the human rights advocate, as it provided concrete insight into how human rights are addressed and applied in such situations.

Why did I choose to listen to refugees and asylum seekers' life stories? What role did these stories play in shaping my own sensitivity to the world? How can one remain indifferent to each narrative? By getting to know concrete asylum seekers and refugees, their stories, struggles, the impacts of war and violence on their bodies, their resilience, and their subjectivities, research becomes implicated, eventually fostering some level of mutual transformation.

As Josso (2006) aptly notes, gathering life stories is not merely about remembering or recounting events. Rather, the life stories conveyed through the interviews in this study reflect an ongoing process of (re)construction, (un) learning both for the narrator and the listener/researcher. These stories echo into a failing legal system and underscore the need for renewed grammar on human rights. They also exemplify a process of continuous engagement, dialogue, and training as a human right. In this sense, positionalities and intersecting experiences interacted in a research journey.

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Álvaro González Montero, University of Leeds, UK

(Anti-)Exemplarily Queer: Universality, Sexuality and (Anti-)Exemplarity in David Vilaseca's Els Homes i els Dies

Queer theory aims to contest and subvert socially conscious and unconscious attempts at normativising sexualities. A connection can be established with exemplarity and universality, for to make something normative involves a process of rendering it into a paradigm within its category, thus rendering it exemplar. A case in point is the discussions about homonormativity, which is said to replicate aspects of mainstream, neoliberal, heterosexual lifestyles (Tilsen and Nylund 2010, 64). Lee Edelman proposes a vision of queerness that rejects any sort of reproductive futurism, and instead embodies the death drive, denying any teleologism (2004), and opposing any sort of adaptation to the hetero-norm. Other queer theorists, such as José Esteban Muñoz, propose to hold in the horizon a utopian vision of queerness towards which we can continually strive. Either approach is underpinned by a question that has not received much attention thus far: can we talk about exemplarity from a queer point of view? Where does queer thought stand in relation to paradigms? What is a queer example/paradigm? Is the idea of a queer example a contradiction, an antithetical concept? What is the relation between a critique of imposed normativity and the need to describe what a good example of non-normativity would be? This presentation aims to propose some preliminary answers to these complex questions through diary writing.

Following recent developments in queer narrative theory that emphasise the role of structure and kinship in queer literature, this paper examines David Vilaseca's *Els homes i els dies* as a case study for queer anti-exemplarity in contemporary Catalan literature. This paper shows that David Vilaseca's personal diary cum novel grapples with notions of (in)exemplarity and dissident sexualities through its engagement with notions of genre, sexile, mental illness and queer desire.

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Escritas de vida em narrativas docentes

Este trabalho emerge da pesquisa sobre formação de professores, que compreende a escrita como uma forma de expressão do ser (ALMEIDA, 2016), cuja questão central aborda a falta de reconhecimento e espaços de escuta limitando a expressão das vivências e desafios dos professores. A proposta desta produção é a análise de narrativas docentes presentes na coletânea 'Conta aí, professor!' (ALMEIDA, 2024) organizada por mim, que apontam para o desgaste emocional, a insegurança e, dificuldades da prática docente, revelando fragilidades na formação e no apoio profissional. Para tanto, tomaremos a escrita autobiográfica como uma poderosa ferramenta de valorização das experiências dos professores, permitindo que suas vozes e vivências revelem-se de forma autêntica. Para Bakhtin (2011) o dialogismo é fundamental na construção do conhecimento, pois toda narrativa é uma resposta a outras vozes, criando um espaço onde diferentes perspectivas coexistem e transformam-se mutuamente. Nesse sentido, a escrita de vida não apenas fortalece o caráter de subjetividade de ser professor, mas também promove uma educação mais crítica e reflexiva, na qual a alteridade enquanto reconhecimento do outro, se torna essencial. Essa abordagem dialoga com as reflexões de Delory-Momberger (2014) e Freire (2024), que enfatizam a importância de escutar e valorizar as experiências individuais na construção de uma prática educativa humanizada e transformadora. Esses autores defendem a necessidade de dar voz ao

professor, reconhecendo sua experiência como parte essencial do processo educativo. Para isso, utilizaremos a análise do discurso como metodologia, permitindo explorar as camadas de significado presentes nas narrativas. Com essa abordagem, aprofundamos o entendimento sobre as dinâmicas do dia a dia em sala de aula, os desafios da profissão e as implicações na formação docente ao desvendarmos como essas experiências que refletem uma relação dialógica entre narrativa e linguagem, influenciam o papel do professor na atualidade.

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“Tsaritsas”: a escrevivência do cárcere de Vera Figner e Liudmila Volkenstein

Em uma época de intensa movimentação revolucionária na Rússia Imperial, Vera Figner (1852–1942) e Liudmila Volkenstein (1855–1906) fizeram parte de um grupo que, entre as décadas de 1870 e 1880, conquistou notoriedade internacional pelo uso do terrorismo enquanto ferramenta política. Popularmente chamadas de ‘niilistas russas’ pela imprensa da época, ambas as mulheres foram réus no processo judicial conhecido por ‘O Processo dos 14’, por meio do qual foram condenadas à morte. Com suas sentenças alteradas para cerca de vinte anos de prisão na Fortaleza de Shlisselburg, Figner e Volkenstein iniciam a segunda fase de sua carreira revolucionária em celas localizadas em uma ilha, com quase nenhum contato com o mundo externo, e carinhosamente chamadas pelos outros prisioneiros políticos de “tsaritsas”, “as rainhas”. Tendo como foco as memórias do cárcere que ambas registram ao serem libertas, este estudo pretende se aprofundar na escrevivência das “rainhas” de Shlisselburg e o que constitui a experiência revolucionária feminina no contexto carcerário russo do século XIX.

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Amelia Walker, University of South Australia

Walking/writing through fields of contested truth and counter-narrative: life writing as my guide towards new modes of intersectional creative writing praxis

In this presentation, I share and discuss excerpted passages of life writing from my forthcoming book, *Reading and writing for change* (Bloomsbury Academic). These writings were composed as a way of thinking through the book’s key theme: creative writing’s involvement in both maintenance and contestation of hegemonic power relations. As a writer and writing tutor, I have long believed literature bears powerful political capacities for pursuing fairer conditions. However, as a non-Indigenous white Australian living on stolen never-ceded Country, I bear privileges that potentially skew my perception, meaning my efforts towards political writing are liable to backfire and reinstate the injustices I seek to undo. While grappling with these problems, I hiked regularly in a national park scarred by colonial mining and writing reflective vignettes about my walks, then undertook a professional consultation with a Kurna Elder (a Traditional Owner of the Country in question). The vignettes tease out colonial narratives imposed via park signage, maps, and naming, seeking to unsettle these (false) “truths” and their hegemonic impact via counter-narrative strategies wherein I confront my own entanglement in historic and ongoing colonial violence. Though initially written for personal reflection and learning, the walking/writing vignettes soon proved crucial to my book and the ideas

it explores. They became chapter openings, each of which links the scarred landscape on which I live and write with specific issues of political writing, inviting readers into the embodied socio-historic circumstances in which walking/writing steered my thinking through of the problems and possibilities the book presents. In addition to walking/writing vignette excerpts, my presentation includes discussion of how they operate in metatextual (inter)relation with the book's more standard scholarly passages. This frames reflection on how life writing as a counter-narrative praxis helped me question received "truths" while thinking through complexities of reading, writing, power, and change.

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Amy Partridge, University of Bergen, Norway

Intimate readers of intimate texts: Investigating the ethics of diary translation through Ruth Maier's diaries

Born in Vienna in 1920, Ruth Maier kept a diary from her early teens until her death at Auschwitz at just 22, having lived as a refugee in Norway from the age of 18. Since her diaries were rediscovered, edited and translated from German into Norwegian by the poet Jan Erik Vold, this text, once dismissed as too "private", has been transformed into essential reading for Holocaust remembrance in Norway. Translating a document as sensitive as a diary does not allow the translator to remain neutral. In many cases, it is a task which involves reproducing a diarist's most private thoughts and traumas in the first person. If translation is, as Gayatri Spivak has claimed, the "most intimate act of reading", then personal diary translation can surely be understood as the most intimate of these intimate acts.

Through the lens of Maier's diary, this paper will consider what it means for translators to re-voice a young Jewish woman's private thoughts in their own words and say "I". Can the risk of 'ventriloquism' be avoided and the integrity of the original project preserved? Do the ends justify the means in cases where the work is considered to be of significant educational or cultural importance? These issues become all the more pressing in the case of trauma testimony and works published posthumously without the author's explicit consent. Despite the urgency of these ethical concerns, very little academic attention has been paid to personal diaries in translation thus far. Further research in this area is needed in order to expand understandings of the genre among both readers and translators. The following paper contributes towards bridging this gap.

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Ana Chrystina Mignot, UFRJ, Brasil

Partir, ver e narrar: escritas de viagem de educadoras brasileiras

Cartas, diários, relatórios, fotografias, cartões postais e livros testemunham que atravessar terras e mares em busca de práticas pedagógicas e teorias de ensino, ao longo do tempo, motivou educadores(as) que partiram mundo afora para aprender, comparar, difundir e aplicar novos modelos, o que contribuiu para legitimar as iniciativas educacionais visitadas de inspiração escolanovista permitindo a cada um(a) legitimar-se, ainda mais, no debate educacional. Viagens de Anísio Teixeira aos Estados Unidos (1927), Armanda Álvaro Alberto ao Uruguai (1931), Maria Junqueira Schmidt aos Estados Unidos (1934), Cecília Meireles à Portugal (1934), Lourenço

Filho ao México (1947), Heloísa Marinho à Alemanha (1964), exemplificam o esforço de educadores brasileiros para estabelecer intercâmbio com seus pares no estrangeiro, tendo por horizonte interferir na escolarização das crianças, assegurando um futuro melhor. As motivações, os destinos, as atividades desenvolvidas e as repercussões no regresso, justificaram o percurso investigativo na historiografia da educação em torno das travessias por eles empreendidas ao exterior bem como a chegada ao Brasil de Edouard Claparède (1930), Adolphe Ferrière (1930) e Jean Piaget (1949) que, enquanto percorriam distâncias, disseminavam modernos modos de ensinar resultantes de novos olhares sobre a infância num mundo em permanente mudança. Elejo as escritas de viagem para a Suíça de duas educadoras brasileiras. O Institut Jean-Jacques Rousseau – meca para aqueles que compartilhavam ideais de pacifismo e cientificismo, seduziu Laura Jacobina Lacombe, educadora católica que lá estudou em 1924–1925 e Antonia Ribeiro de Castro Lopes que buscou, em 1930, iniciativas capazes de replicar. As viagens educam o olhar para o outro e não se iniciam ou encerram na saída ou retorno e, assim, instigam a perscrutar as razões para partir, conhecer e disseminar a experiência nas escritas de particulares processos de formação, isto é, de como deram a ver a si mesmas, ao que viram e ao que pretenderam transformar.

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Ana Miguel Regedor, CES-UC, Portugal

The contribution of biographical research to migration studies: bridging lived experiences of migrants and the conceptual framework of the human right to migrate

Since the public health crises, human mobilities have undergone significant transformations, namely in the district of Faro, in the South of Portugal. This asymmetric region, defined by intersecting inequalities is a battlefield for human rights in the context of increasing political polarization. Migrants from diverse origins driven by geopolitical changes, economic pressures, and evolving social dynamics, illustrate the complexities of the hospitality-hostility binomen. This study is contextualized in a broader commitment to decode the historical, institutional, racial, and linguistic barriers that impact human dignity on the move. Relying on the biographical workshop – following the approach of Lechner – conducted with migrants from the Maghreb, this paper tackles the contributes of lived experiences of migrants towards the conceptual formulation of a right to migrate with rights. At the heart of this study lies the interplay between the lived experiences of migrants from the Global South, and social transformation, advocating for the human right to migrate with rights. More than illuminating the struggles experienced by migrants of the Maghreb, at the heart of this study lies the interplay between the lived experiences of migrants from the Global South, and social transformation, addressing the transformative potential of biographical research to transform social structures by engaging with the dreams and aspirations of migrants from the Global South. This research reflects on how biographical methods bridge the gap between rights and their subjects, suggesting actionable pathways for transformation within participatory research.

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Anders Høg Hansen, Malmö University, School of Arts and Communication, Sweden

Movement and Difference in Life Writing

I propose to address life writing and social transformation by reflecting on a series of related research endeavours – in parts recently published in the collection *Mix Tape Memories*. *Movement and Difference in Life Writing* (Høg Hansen, 2023) which brings together a series of ‘tracks’ portraying mostly unknown figures and their journeys through a life affected by movement, and a search for home. This collection – as well as tracks or biographies published as separate chapters or articles over the last years – engages with individuals and groups whose passions have carried the subjects through ‘uncharted’ or unhomely territories and where the subjects or/and their mediators have used various craft-interests to make sense of a developing self, community, and their journeys.

The subject’s private documentation and forms of craft/art, in letters, diaries, drawings, collections, or songs – often mediated by others in interviews, biographies, zines and newsletters – together builds tapestries of life writing, or a ‘mix tape’ of popular, and intergenerational memory.

The paper presentation will primarily be concerned with the phenomenon and metaphor of *mix taping* to discuss archiving, memory and be/longing. Literal *mix tape* practices flourished in the cassette era of the 1970s to 1990s, a time where anyone with an interest in music occasionally create hotchpotch media and storytelling through compilations of songs on a cassette – often assisted or wrapped by visual and textual art inlay cards. However, the phenomenon can be argued to share an affiliation with other small media (zines, pamphlets, scrapbooks, diaries) and the later era of so-called ‘social media’ and participatory cultural production and sharing.

Life writing is independing on, and drived by, mixing, selectivity and creativity which may gain a social life in smaller sphericules, in subcultures, or become part of publics where elided histories or new perspectives and social change can be voiced.

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A escrita de si e a performatividade: processos de resistência e afirmação das subjetividades na cena contemporânea.

O texto buscou investigar as diferentes formas de escritas de si a partir de memórias, testemunhos, relatos e documentos reais na cena contemporânea a fim de contribuir com as discussões decoloniais trazendo para o centro da cena narrativas de subjetividades em estado de vulnerabilidade, as formas de resistência e de afirmação da ancestralidade. Buscou-se uma análise de duas performances teatrais examinando os métodos e os processos de criação da cena autoficcional e refletindo sobre a potencialidade destas experiências tanto no campo afetivo quanto no político.

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Transforming America Across Generations: Social Reform in the Works of Mary Antin and Jacob Riis

This paper examines Jacob Riis's *The Making of an American* (1901) and *How the Other Half Lives* (1890) alongside Mary Antin's *The Promised Land* (1912) and *They Who Knock at Our Gates* (1914) to explore how these authors navigate their historical contexts and use different genres to engage with immigration and social transformation.

Riis is a representative of the so-called "old wave" of migration from Northern Europe in the late 19th century. Written during the Progressive Era, Riis's *The Making of an American* is a reflection on his personal journey from poverty to a successful life, while *How the Other Half Lives* uses journalistic exposé techniques – photographs, statistics, and vivid descriptions –, to provoke housing reform. In contrast, Antin, writing during the second decade of the twentieth century, amidst heightened nativist sentiments and restrictive immigration policies, belongs to the 'new wave' of migration from Eastern and Southern Europe. Her memoir, *The Promised Land*, celebrates the resilience of immigrants and the transformative opportunities offered by America, while her essay, *They Who Knock at Our Gates*, advocates for open immigration policies by appealing to America's democratic ideals.

This study compares Riis with Antin to highlight how writer's personal circumstances and socio-political context influence their views and narratives. Antin presents immigrants as vital contributors to American society, while Riis, though sympathetic, sometimes reflects the biases of his era. It also examines how each genre (memoir vs. social writing) with their distinct narrative strategies influences reader engagement and the ability to inspire social change.

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Negotiating Didacticism and Destigmatization: Depictions of Mental Illness-Induced Self-Harm and the Social Affordances of Autobiographical Young Adult Novels

Young adult (YA) literature thematizing mental illness is associated with several potentials and risks. On the one hand, narratives of mental illness for young adults have potential for educating readers, validating their own experiences, and destigmatizing mental illness. On the other hand, in attempts to destigmatize, this genre also runs the risk of romanticizing mental illness or depicting it as resulting from a deficit (Olan and Richmond 2023). Further, with YA novels about mental illnesses resulting in self-harm, there is an ongoing debate on educational value, versus the fear that depictions of self-harm may inspire similar behaviour in readers (Testoni et al. 2016). The dilemma of depicting mental illness is further intensified in autobiographical YA literature. In such cases, the authors' experiences and public personas can help align the stories with the common patterns for narrating illness identified by Arthur Frank, such as overcoming illnesses and achieving complete restitution; journeying through illness, transforming and learning from it; or chaotically living with illness without any linear progression to recovery (2013). Given the tension in the YA genre between celebrating adolescence and a repressive-didactic strand (Trites 2000), these narrative patterns offer both destigmatizing potential and risk enforcing stigmatization and normative standards of recovery. In autobiographical YA novels on mental illness and self-harm, both desirable and undesirable social transformations are inevitably at stake.

Taking its departure from narrative medicine (Frank 2013) and scholarship on YA literature (Trites 2000; Olan & Richmond 2023; Richmond 2019), this paper will undertake a comparative analysis of autobiographical YA novels thematizing mental illness and self-harm such as Berny Pålsson's *Vingklippt ängel* (2004), Sonja Åkerman's *Zebra flickan* (2004), and Kathleen Glasgow's *Girl in Pieces* (2016). In doing so, it will critically interrogate romanticizing, educational, and normative implications of these works and show how such novels negotiate didacticism and destigmatization.

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Relationality going viral – Formal and Social Transformation in COVID Chronicles: A Comics Anthology (2021)

Two decades ago, American literary scholar Paul John Eakin published an influential study that promoted a re-conceptualization of the genre of autobiography (and of selfhood) as not just a story about the development of an individual person, but rather as a text that demonstrates the extent by which 'the self is defined by and lives in terms of its relations with others' (Eakin 1999: 43). In the last decades, the term relationality has made a career in the humanities. Originally meant to refer to the relation between the autobiographer and a close relative or friend, or to the self's situatedness in a particular group, relationality has come to express a much more expansive range of relations, including those to other human and more-than-human beings. Relationality is one of the key terms in queer studies (see e.g. T. Bradway. 2023 & 2024), in ecocriticism (e.g. Elias/Moraru 2015) and in posthumanism (e.g. Hayles 2011, Braidotti 2016). The concept of relationality affords to integrate new social, environmental and cross-species contexts that impact on our current way of writing and thinking about lives. This paper, after a short introduction that traces the (history of) the concept of relationality in life writing studies, will then concentrate on *Covid Chronicles: A Comics Anthology* (2021) that pointedly demonstrates the many ways in which life writing can be relational, not only in terms of content (which addresses the relational embeddedness and interdependence of human life), but also regarding form (Thierry Groensteen referred to the comics medium as 'the art of connection'; 2007: 22) and, eventually, in terms of its collaborative and co-operative means of production. The sixty short contributions from diverse cartoonists from a variety of cultural contexts write the life of a virus and show how relationality has gone viral.

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Layered Subjugation and Acts of Agency: Rural Women's Memoir-Writing in Interwar Poland

This presentation explores memoirs submitted by young rural women to interwar Polish writing competitions, focusing on how they express both structural subordination and emerging forms of agency. Positioned within patriarchal and class-based systems of exclusion, the authors used autobiographical writing to assert voice, challenge gender norms, and negotiate their identities. These memoirs reflect a broader shift in consciousness – from internalized marginality to political awareness and collective identification within rural youth and cooperative movements. Writing becomes a tool for dissent and self-assertion, challenging the idea of rural women as passive

subjects. Drawing on feminist life-writing theory, the talk argues that these memoirs form a vital strand of grassroots intellectual history, offering new perspectives on belonging, labor, and dignity in a rapidly changing society.

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The Need to Flee and The Will to Come Back: An Agroqueer Autoethnography

Queer migration studies have identified a pattern of rural-to-urban movement among LGBTQIA+ people (Binnie 2004; Aldrich 2004). While the queer rural exodus is well-described in the literature, little attention has been paid to rural queer people's stories, especially in the Portuguese context. Much of the existing literature is marked by metronormativity: queer culture, studies, and policies have taken the figuration of the urban queer as the norm to conceptualize and represent queer people as a whole, leaving queer rural lives marginalized within law, policy, representation, and discourse.

Queer rural people face significantly different struggles compared to their urban counterparts, as their experiences are marked by the oppressions of heterocisnormativity but also by ruralism, a form of structural discrimination towards rural people.

This paper departs from positionality and autobiography to provide a sociological commentary exploring the experience of living as a queer and rural person – an “agroqueer” undergoing a process of internal migration in Portugal. It is methodologically rooted in the autobiography of the author's experience of moving to the city and seeking to reconnect with their rural village's identity, culture, and practices.

The autobiographical accounts are introduced as brief textual pieces, interpreted in dialogue with queer studies, rural queer studies, and queer migration studies. These accounts shed light on the complex interplay between deeply personal and emotional narratives and broader socio-political dynamics. The text and the presentation are divided into two parts: *The Need to Flee* and *The Will to Come Back*.

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Aristides Teixeira de Almeida, Universidade Federal Fluminense, Brasil

Pedro Teixeira: Memórias de um Saint-Exupéry Brasileiro

Leitura crítica da tematização do tempo na obra autobiográfica de Pedro Teixeira, escritor e jornalista brasileiro que ambientou toda a sua obra na cidadezinha de São José do Calçado no interior do estado do Espírito Santo. O narrador, ao reconstruir, na sua terra natal, toda a sua trajetória existencial, acaba narrando não apenas as suas experiências de vida, senão também as transformações sociais e culturais que ocorrem no Brasil e no mundo na segunda metade do século XX. Além disso, uma análise textual, demonstra a existência, na narrativa, de uma perfeita coerência entre o projeto artístico do autor e sua realização. Finalmente, chega-se à conclusão que Pedro Teixeira pode ser considerado um autêntico escritor de local history brasileiro.

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Life Writing Before the Autobiographical Turn: The Case of a Certain Women's Research Team in Communist Poland

In countries of the former Soviet bloc that adopted democratic-liberal systems at the end of the 20th century, a significant social transformation took place, paving the way for the autobiographical turn. This turn completely transformed the habitus that was still natural for those born before World War II: restraint in speaking and writing about oneself, and the internalization of private emotions and experiences.

In my presentation, I will explore this social transformation through the lens of the cultural history of the humanities, using the example of a research group in Warsaw led by the structuralist Maria Renata Mayenowa (1908?1988). She managed to assemble a team of distinguished scholars under the Stalinist regime, laying the foundations for structuralist verse studies. The entire team, led by Mayenowa, was composed of women, an exceptional rarity at the time. Moreover, the members of her team were viewed unfavourably by the communist authorities due to their political past. This raises an important question: how was this even possible?

Today, however, we know little about the atmosphere within the team, the biographies of the researchers, their attitudes, worldviews, and emotions, because they themselves avoided speaking and writing about their personal experiences, believing either that it was inappropriate or not worthwhile.

Nonetheless, this does not mean they refrained from writing about themselves entirely. They did write, but with less intensity, in a different form, and with a different audience in mind than the authors of contemporary memoirs and autobiographies. It is precisely this distinction from today's autobiographical practices that I aim to capture and describe in my presentation.

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Seikatsu Tsuzurikata (Daily Life Writing in School) in Japan: Social Transformation and Educational Movement

Seikatsu Tsuzurikata (Expressive Writing, Life Composition, Life Writing, Daily Life Writing and so on in English articles) is an educational practice in Japanese schools aimed at developing guidance on how to live, through the process of children writing essays inspired by their own lives. They read to each other and discuss the essays and the anthologies they have created. Through this process, students clarify and share their anxieties, concerns, happiness and sadness within their lives, which in turn fosters their skills of perception and expression.

In Japan, compulsory education began in 1872, and it was seen as playing an important role in helping to establish the standard language. However, some teachers emphasised that children should decide what to write and how to write it, rather than the form of writing. Seikatsu Tsuzurikata movement reached its peak in the 1920s and 1930s, and was suppressed in 1940.

In this presentation, I will analyse the following points: (1) Why did Seikatsu Tsuzurikata, which emphasised children writing their own ideas rather than writing in a formulaic way, spread to ordinary elementary schools (Jinjo Shogakko) in Japan? (2) Why did it grow particularly in the northern region (Hoppo or Tohoku) with a harsh climate and economy? (3) What kind of debates took place regarding Seikatsu Tsuzurikata?

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Manipulating Mussolini: A Journalist's Call for Social Responsibility

On Saturday, 14 December 1935, during a general meeting of the Dutch Association of Journalists in a packed hotel in The Hague, the Netherlands, the well-known historian Johan Huizinga presented a now famous lecture about the public role of the press. During the Q&A session, the journalist Mary Pos (1904–1987) asked whether Christian journalists had a special role in society. Her question was met with a sneering joke and laughter from the audience. A few months prior, Pos had visited and interviewed Mussolini, discussing certain Christian values and interrogating him about women's rights and roles, child labor, and animal welfare. He, as well, had not taken her instigations seriously. Later, in July of 1950, during a press conference in Amsterdam, Pos pressed Eleanor Roosevelt, then chair of the UN Commission on Human Rights, to act on the issue of Ambon, where the central state of Indonesia repressed a Moluccan rebellion. This intervention was likewise met with ridicule. Finally, in 1970 she wrote (and published) a letter to Queen Fabiola of Belgium, to urge her to take action on the Belgian production of pastry stuffed with thrush. The queen never responded to this request.

In three short case-studies (Mussolini, Roosevelt, Queen Fabiola) I will show that the Dutch journalist conceived of her 'journalistic role' (Hanitzsch 2018) in a rather particular way. Did she make use of her status as a 'spectacle' (Lucht 2023), being the first female travel journalist in the Netherlands? My presentation will take up the intersections of life writing, journalism and social change at two levels: how to write the life story of a now forgotten journalist who looked for confrontations with political and other leaders, and presented herself as a true and outspoken champion for the good cause? How to analyze and assess the biographical sketches she published of the figures she interviewed, through which she allegedly tried to bring about change?

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Life writing and the choice of construction materials

This paper addresses the construction of an autobiographical-memoir and the relationship the writer has with the audiences. I often forget who the readers of my work might be but I must consider whether a person's inclusion or exclusion is justified by the needs of the story. A life writing work is as much a plotted story as a work of fiction. Bruner states that 'autobiographies are constructed, that they had better be viewed not as a record of what happened', but rather as a continuing interpretation and reinterpretation 'of lived experience'?

Thus the audiences war in my head: the generic and undefined audience of people who read books, read nonfiction books, and read life-writing books. This is a fairly small group of readers, but these readers are unknown to me. I see them only as the amorphous reading public.

Then there is the subset of the reading public who are also known to me: my relations, my friends, my sexual partners, all of whom may be characters in my story. I have to consider how their characters are portrayed as I tell my story, which, by extension includes part of their story. When considering the audiences for a life writing work, how do we frame the other characters? What level of self-censorship is involved? What story is told when siblings are deliberately excluded by the author? This

could reflect an actual absence from the author's life or because their part of the structure is unneeded. Beyond the ethics of writing around one's family and friends, my focus is also on the sound construction of the story, even if all constituent parts are not included.

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Visual Culture, Memory and Auto/biography in Nora Krug's Belonging: A German Reckoning with History and Home

A question that haunts autobiographies of German post-war children and grandchildren concerns their parents or grandparent's involvement during the Third Reich. Nora Krug's acclaimed 2018 graphic memoir *Belonging* is no different. Translated as *Belonging*, it bears the much more complicated title *Heimat* in German and addresses the ongoing impact of WWII on individual and collective German identities. Her exploration begins with a notation titled 'From the Notebook of a homesick émigré' and a first memory of her mother applying a band-aid to the narrator's scraped knee at the age of 6. The band-aid Hansaplast, 'a German thing', she states, is 'the safest thing' in the world. It hurts only when ripped off. Krug's autobiography indeed tears off the band-aid, so to speak, to reveal the wounds of German history during fascism and the scars it left within her own family. Her approach of creating a hybrid of images and texts significantly highlights the process of piecing together the material fragments and memories that compose her family history as it intersects with German history. 'Throughout my childhood', she writes, 'the war was present but not acknowledged.' In this presentation, I analyze Krug's approach to mining the past and explore the pieces she assembles to uncover and reckon with her personal history and Germany's fascist past. The visual, paired with her handwritten notations, reflect the fissures and fragmented nature of memory and historical narration. Through a collage of archival materials and sources that are interpreted and probed in addition to documenting conversations with parents and other relatives, the pastiche of materials serves as a graphic historiography that reveals the labor of working through the past and presents an affective history through visual means.

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Autofiction without the Auto: Javier Cercas and the Rewriting of Spanish History

How can one write autofiction without the self? This paper will argue that, for nearly a quarter century, Javier Cercas, Spanish literature's enfant terrible, has done just that, turning the focus of his autofictional style outward toward journalism and history rather than inward toward psychology and subjectivity.

Born in the mountainous region of Extremadura but raised in Catalonia, Cercas began writing autofiction in the late 1980s, while working as a university professor. His early novels, which primarily drew from his two-year stint teaching at the University of Illinois, Urbana-Champaign, evinced the now classical concerns with interiority found in much autofiction. It was only in 2001, after he swapped the university campus for the reporting trip in his fourth novel, *Soldados de Salamina*, that he developed a unique form of autofiction focused on journalism and the perambulatory setting of reporting.

But Cercas was not merely a novelist; for decades, he wrote a weekly column for *El País*, Spain's paper of record, giving him the status of a respected and widely read intellectual. Cercas's autofiction without the self was thus, I will argue, also a way to marshal the genre's nonfictional veneer to accrue further legitimacy for his provocative and often counterintuitive political viewpoints.

This paper will examine Cercas's persona and use of autofiction in historically oriented novels such as *Soldados de Salamina* and *Anatomía de un instante* to show how such novels blur the distinction between journalism and fiction, ultimately providing fictional cover for speculative historical claims.

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Toxic Shame: The politics of excess in Terese Marie Mailhot's "Heart Berries"

#MeToo has provided survivors of sexual violence a renewed framework to understand their experiences and share their stories. Despite its founding intentions by Tarana Burke in 2006 to advocate for the most vulnerable and marginalised, the dominant narrative of #MeToo remains heterogeneously white. First Nations people experience sexual violence at disproportionately high rates, yet their voices continue to be overlooked. Such narratives may not neatly map onto Westernised conceptions of sexual violence due to their deep embeddedness within a history of colonial violence and intergenerational trauma. However, sexual violence is intrinsically entangled in all systems of power— patriarchal, capitalist, and colonial.

Many contemporary Native North American memoirs make visible the multiple compounding and intersecting systemic traumas endured within their respective communities. Nehiyaw writer and activist Suzanne Methot frames this as a 'toxic shame' that results in "a pervasive feeling of being fundamentally flawed and inadequate as a human" (2019, 141). Seabird Island First Nation writer Terese Marie Mailhot's memoir "Heart Berries" (2018) is one such text that foregrounds the complex relationship of trauma and shame. Mailhot describes her narrative as 'too much', 'too ugly', and 'uncontained' an emotional excess. In "Heart Berries", Mailhot reconceptualises this perceived excess as a disruptive strategy that calls attention to the ongoing structural and systemic harms done to First Nations people that result in personal, collective, and intergenerational trauma.

Mailhot's strategy can be read alongside Sara Ahmed's notion of sticky judgment where affects, words, and stereotypes 'stick' to bodies through historical acts of repetition (2014). These judgments prevent survivors of sexual violence from self-identifying or publicly acknowledging their experiences due to anxieties about enacting negative stereotypes, confirming racist biases, or participating in further negative conceptions about their community. Mailhot's memoir participates in the silence breaking associated with #MeToo and uncovers and centres complex First Nations sexual violence narratives.

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Relational Wounds: The Patchwork Aesthetics in Contemporary Ukrainian Life Narratives

In the context of the ongoing military invasion of Ukraine, memoirs of Soviet-era repressions have proliferated, highlighting Ukraine's long history of subjugation under Soviet-Russian imperial rule and its enduring imprint on individual and collective identities. These narratives weave together generational memories of forced migrations, Soviet-imposed famine, and systematic repressions of Ukrainian language and culture, framing the current aggression as part of a longer history of trauma. This paper argues that life writers aim not only to gain recognition of this history, but also engage with autobiography as a means of repairing the social fabric punctuated by traumatic ruptures. If collective trauma is 'a blow to the basic tissues of social life that damages the bonds attaching people together' (Erikson, 153), how do Ukrainian post-Soviet life writers use autobiography to mend these fractures?

This paper focuses on *In Pieces*, a print collection of five works by the Ukrainian feminist art collective Growing Pains. The autobiographical pieces in the collection come in diverse sizes, textures, and mediums, exploring how generational trauma has shaped the self-narrators' subjectivities within familial, national and international constellations. I trace how these authors use the affordances of media materiality to employ an aesthetics of self-fragmentation, aimed at relationality with distinct groups of others (familial, national, and Western readers). Drawing on feminist theories of the 'patchwork' aesthetic as a women's storytelling strategy, I demonstrate how post-Soviet artists link text and texture to construct their subjectivities as quilts with many centres, metaphorically 'stitching' the ruptures between self and other in the context of collective trauma. By foregrounding how these self-narrations negotiate fragmentation with relationality, the paper contributes to contemporary discussions of post-Soviet trauma, identity, and the reparative potential of life writing.

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Narrativas de Resistência: A Escrita de Si e a transformação social das mães na Universidade

Este trabalho, inserido no programa de pós-graduação em Linguística da Universidade de Brasília, explora as narrativas biográficas de mães na academia, articulando literatura, gênero e discurso como pilares teóricos e metodológicos para a análise crítica e a proposição de mudanças sociais. O trabalho se ancora na Análise de Discurso Crítica (Chouliaraki & Fairclough, 1999; Resende & Ramalho, 2006), nas teorias de escrita criativa e autoria (Bazerman, 2006; Dias, 2021) e em uma perspectiva decolonial (Collins, 1994; Mohanty, 2003). As rodas de conversa são concebidas como espaços de reflexão sobre conflitos identitários, desafios de conciliação entre vida acadêmica e materna, e a escrita como ato de resistência. Os diálogos entre as narrativas literárias de autoras como Virginia Woolf, Marguerite Duras, Elena Ferrante e Annie Ernaux, e os depoimentos das mães participantes do estudo. A escrita de si, ao articular experiências subjetivas e contextos sociais, revela o potencial transformador das narrativas biográficas. No caso das mães universitárias, essa escrita emerge como um ato de insurgência (Anzaldúa, 2000), ao desafiar estruturas de opressão e invisibilidade. Conforme Bazerman (2006), a escrita é uma ferramenta de agência que permite aos indivíduos se inscreverem no mundo social de forma

significativa. Nesse sentido, a análise do discurso e as perspectivas decoloniais contribuem para um olhar crítico sobre as relações de poder e suas implicações para a maternidade na academia. A pesquisa reafirma a necessidade de um olhar transdisciplinar e de uma abordagem crítica para compreender e transformar as experiências das mães universitárias. A escrita de si, como prática de resistência e emancipação, se configura como um caminho para promover a mudança social e fortalecer a luta por equidade no ambiente acadêmico.

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Escrever para existir: autoria, criatividade e transformação no ensino de texto

A escrita de si emerge como uma prática discursiva que conecta criatividade, subjetividade e transformação social. Segundo Foucault, ela possibilita ao sujeito narrar sua existência, questionando as estruturas que o constituem. Barthes, ao explorar a relação entre autor e texto, destaca a potencialidade da escrita como espaço de reinvenção do eu, em diálogo com o mundo social. No entanto, práticas educacionais padronizadas, especialmente no ensino de redação, silenciam essa potência criativa, impondo moldes que desvalorizam a autoria individual. Este estudo, então, explora como a colonialidade, entendida como a perpetuação de estruturas de poder eurocêntricas no ensino (Quijano), molda a produção textual na educação básica. A ausência de autoria em textos escolares e de vestibulares reflete não apenas a padronização exigida, mas também um contexto sociocultural que anula vozes individuais. Apoiado nos Estudos Críticos do Discurso, o estudo pretende investigar como práticas pedagógicas podem ser repensadas para promover a valorização da escrita de si como ferramenta de criatividade e transformação. O estudo adota uma abordagem qualitativa e interpretativa, utilizando propostas de textos escolares variados como corpus, com análise fundamentada nos Estudos Decoloniais, linguístico-discursivos (Chouliaraki; Fairclough, 1999), bem como a Pedagogia Crítica (hooks, 2013; Freire, 2014). Os resultados preliminares apontam que a escrita de si pode atuar como resistência às práticas que silenciaram a subjetividade, oferecendo aos estudantes oportunidades de criar, narrar e transformar suas realidades. Mostram, ainda, a necessidade de reavaliar práticas educacionais, integrando a criatividade e a autoria no ensino de redação, contribuindo para que os sujeitos não apenas compreendam o mundo, mas também participem ativamente de sua transformação.

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Produzir e conhecer com e no feminino: contributos feministas e contracoloniais para a prática científica

Para além da escuta ativa e do testemunho pela observação de várias subjetividades marcadas por contextos sociais, económicos, políticos e geográficos distintos, parte do trabalho das e dos cientistas sociais é contar narrativas e histórias de vida. Entretanto, o caminho tradicional e convencional de fazer ciência não comporta empatia, reflexividade e posicionalidade da investigadora e do investigador no campo de pesquisa, no qual o enquadramento epistemológico e ético é tão produtor de realidades quanto aquelas observadas, ouvidas e escritas.

Como construímos os nossos temas, objetos de pesquisa e como os tratamos na prática teórico-metodológica será discutido e refletido. Com base nas teses da pesquisadora-encarnada e conhecimentos socialmente situados, pretende-se compreender como o saber-científico pode se conjugar com a escrita de vozes e experiências de vida frequentemente silenciadas e marginalizadas. Nesse sentido, de que forma os métodos de investigação, a sua aplicação e posterior divulgação, podem contribuir na construção de caminhos de resistência e luta por um mundo livre de opressões e desigualdades?

A partir dos nossos campos empíricos, que se interseccionam nas histórias de vida de mulheres (uma das autoras investiga as violências de gênero nas instituições jurídicas e as alianças estratégicas feministas de resistência, no Brasil; a outra estuda as vivências de mulheres que habitam territórios marcados pela ocorrência de incêndios, em Portugal), procuramos ir além dos modos de olhar e sentir eurocêntricos, incorporando os contributos feministas e contracoloniais no fazer científico, para refletir acerca do nosso envolvimento e influência na descrição e interpretação das vivências apreendidas no terreno.

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Narrativas (auto)biográficas em pesquisaformação docente: possibilidades instituintes na América Latina

O presente trabalho se inscreve no contexto do Grupo Interinstitucional de Pesquisaformação Polifonia (UNICAMP e FFP/UERJ) e da pesquisa em rede “Experiências instituintes de formação docente, uma abordagem narrativa (auto)biográfica: diálogos latino-americanos” (CNPq). Tomamos como instituintes experiências de formação docente, envolvendo escolas e universidades, em que teorias, práticas, políticas e estéticas indicam modos outros de produzir conhecimentos. Fazemos, aqui, um recorte que, em diálogo com a proposição do congresso, tematiza e problematiza epistemologias outras, especialmente em dimensões teórico-práticas através da escrita de vida. A perspectiva que assumimos ancora-se na pesquisaformação narrativa e (auto)biográfica, vinculada à corrente das histórias de vida em formação e, com influências das pesquisas nos/dos/com os cotidianos escolares, comprometendo-se com um conhecimento científico educacional implicado com movimentos indissociáveis de ação e (trans)formação social. Esta perspectiva aponta para a valorização dos saberes e da documentação das experiências pedagógicas cotidianas por docentes em seus processos permanentes de formação. Nos movimentos do grupo Polifonia e da pesquisa em rede, temos trabalhado com uma diversidade de dispositivos teórico-práticos que envolvem a escrita de vida. Entre eles, destacam-se, memoriais, diários, mônadas, narrativas pedagógicas. Esses dispositivos potencializam a formação docente inicial e continuada, bem como produção de conhecimentos. Borrando fronteiras entre ciência e arte, a escrita de vida vai instituindo epistemologias outras, em uma tessitura de textos, imagens, músicas, vídeos que dizem de itinerâncias de pesquisaformação encarnadas na vida, visibilizando e fazendo circular saberes que emergem na relação práticas sociais-escola-universidade. Em um inventário de experiências instituintes de formação na América Latina, observamos que as abordagens (auto)biográficas e narrativas são tecidas no entrelaçamento de contribuições teóricas e metodológicas, mobilizando modos outros, instituintes, de *vivernarrarpesquisarformar* onde a horizontalidade, a roda, a conversa, são constitutivas da produção do conhecimento em educação.

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Portuguese American Biofiction

Does the inclusion of the biographical aspects of a famous person, or someone close to a famous person, lead to the unquestioned acceptance of a life writing work as an example of biofiction? What happens when it is difficult to verify the existence of these biographical aspects? This paper makes a case for noticing the biofictional practices of Portuguese American women life writers, as case studies, so as to democratise and expand current definitions of biofiction. Their categorisation as biofiction could be seen as problematic because of the difficulty of locating the bio in the biofiction, especially because the bio is unknown to the reader. This paper explores how the label of biofiction (Lackey 2016; 2021; Boldrini 2022; Novak 2017; Novak and Ní Dhúill 2023) can be applied to these works. In so doing, the paper highlights the social transformative aspect of biofictional life writing practises by Portuguese American women, particularly seeing these as examples of kinship. The paper will show biofictional practices as part of the social process where engaging in life writing creates a community of practice.

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Jornadas de (trans)formação do ser: narrativas biográficas de educadores Etievan

As catástrofes sociais e naturais que nos assolam de forma crescente na atualidade ressoam como um alarme. Ligadas às mudanças climáticas e à destruição da biodiversidade, elas nos alertam, de forma cada vez mais pujante, sobre a necessidade de profundas transformações em nossos modos de existir e de habitar o planeta. Implacavelmente, solicitam outras formas de nos relacionarmos com a vida em suas múltiplas formas, dentro e fora de nós. Face a essa situação crítica, diferentes atores têm se mobilizado para oferecer respostas em âmbito político, econômico, jurídico e tecnológico. Mas qual o papel da educação na promoção das transformações demandadas? Esta comunicação busca respostas a essa pergunta nas narrativas de educadores que trabalham segundo a perspectiva Etievan, uma pedagogia experiencial essencialmente preocupada com o ser. Embora tenha nascido nos anos 1950, na Venezuela, e esteja presente até os dias de hoje em diversos países da América do Sul, o Modelo Educativo Etievan ainda é pouco estudado. Sua fundadora, Nathalie de Salzmänn de Etievan (1917–2007), inaugurou uma visão da educação como infindável caminho em direção a um desenvolvimento harmônico do ser humano, aliando mente, corpo e sentimento. Tal visão fundamenta práticas educativas formais e não formais voltadas a crianças, jovens, adultos e idosos. Formar-se educador, nessa perspectiva, significa empreender uma jornada de transformação do próprio ser. Em um estudo desenvolvido de acordo com os referenciais teórico-metodológicos da pesquisa biográfica em educação, foram ouvidas narrativas de formação de educadores Etievan da Venezuela, Brasil, Colômbia e Peru. Tecidas oralmente em entrevistas de pesquisa biográfica e em ateliês biográficos de criação compartilhada, tais narrativas foram retrabalhadas, segundo o método da transcrição, na forma de uma escrita científica sensível. Nesta comunicação acompanharemos, com base nas experiências narradas e transcritas, as jornadas de (trans)formação de si vividas por esses educadores.

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Joining the “Mohel Chai Club”: Broad City, Birthright, and Constructing a Counterstory

I will focus on how *Broad City*’s “Jews on a Plane” episode pushes the limits of autobiographical representation to disrupt contentious-yet prevailing-prescriptive life narratives that construct and sustain notions of Jewish identity. *Broad City* (2014–2019), a semi-autobiographical sitcom from creators Ilana Glazer and Abbi Jacobson, satirizes Birthright Israel, an organization that defines its mission as “offering a free, life-changing trip to Israel” for Jews ages 18–26, and “[ensuring] a vibrant future for the Jewish people by strengthening Jewish identity . . . [and] connection to Israel.” Drawing on Paul John Eakin’s contention that life narrativization is inseparable from the activities of living, and therefore integral to identity formation, and Lauren Berlant’s notion of intimate publics as the affective narrativizing domain of citizenship, I examine the individual and communal life narratives that Birthright constructs for its participants, which link understandings of Jewish identity and imagined future personal narratives to nation building and endogamy. Though anxieties that intermarriage threatens narratives of Jewish continuity do not appear in its promotional materials, Birthright was founded in response to a 1990 population survey indicating that over half of US Jews were “marrying out.” Although it advertises itself as welcoming Jews from intermarried families, in practice, Birthright endorses endogamy subtly and explicitly; hookups (and sexual assault) are commonplace, and jokes that Birthright pays for weddings circulate widely. Glazer and Jacobson make these narratives visible by veering away from straightforward autobiographical content and heavily into satire of prescriptive narratives. Trip leaders get commission for pre-arrival engagements, participants are seated based on compatibility, and Ilana joins the “mohel chai club” (i.e. the “mile high club”). Employing exaggerated narrative elements allows Glazer and Jacobson to avoid the intense scrutiny that accompanies debates about Zionism and intermarriage—and more broadly, accompanies self-representational texts about contested topics, often leading writers to use fictive forms for autobiographical purposes (Gilmore). I argue that Glazer and Jacobson offer a counterstory, as theorized by Eakin and G. Thomas Couser, for the purposes of social change. Through satire, they denaturalize Birthright’s narratives linking Jewish constructed identity to endogamy and Israel, and when Abbi is sent back to America for describing her period as an “explosion,” abandon the life script entirely.

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The Politics of Berlin Underground, 1939–1945

Long regarded as among a handful of authoritatively reliable documentary wartime accounts from within the Nazi state, journalist and resistance group leader Ruth Andreas-Friedrich’s *Der Schattenmann: Tagebuchaufzeichnungen, 1938–1945*, (*The Shadow Man: Journals, 1939–1945*), has attracted renewed interest recently, as scholars have begun to show how the complexities, ambiguities and unknowable gaps of Andreas-Friedrich’s life are reproduced in both the formal status of her journal ‘now more readily recognized as a literary artefact alloyed with fictionalizing elements’, and in the ‘somewhat complicated’ (von der Lühe, 25) and ‘confusing publication history’ of the text (Drews, 565, my translation). So far, the journal’s relevance has been examined in the broader contexts of women’s resistance literature (Westerfield, 2004), a German ‘aesthetics of resistance’ (Straßner, 2014; Benz, 2020), and of women journalists as ‘transnational mediators’ in the ‘rehabilitation’ of post-war Germany (Barton 2018; 2022).

My paper proposes to extend the critical debate in a new direction by focusing specifically on an almost entirely overlooked source material and aspect of the text's literary history: namely, the English translation by J.B. Mussey of *Der Schattenmann, Berlin Underground, 1938-1945*. While German scholars tend to note the existence of the English translation and more or less leave it at that, English-language scholars have relied upon the translation under-critically, either noting discrepancies glancingly (e.g., Westerfield) or presuming that any editing 'was likely to have to have been minimal' (Barton, 2018, 563). Yet *Berlin Underground* actually preceded by some months the publication of the original German *Der Schattenmann* in 1947, and constitutes an important piece of the 'complicated' puzzle around the journals of Ruth Andreas Friedrich. Based in part on archival research of unpublished materials, my work will demonstrate how Mussey's translation not only abridges the German text, but also 'domesticates' (in Lawrence Venuti's term) Andreas-Friedrich's text for Anglo-American readerships, a textual transformation that reveals June Barrows Mussey, the translator himself, as the key 'shadow man' figure in *Berlin Underground*. Long since out of print, the expeditious post-war American (Henry Holt, 1947) and English (Latimer House, 1948) editions of *Berlin Underground* underscore the international work of political 'rehabilitation' that Andreas-Friedrich's autobiographical journal was, in part, intended to perform, pace Barton. But it also, more specifically, provides unique insight to translation in relation to life writing as a social process, to post-war cultural diplomacy, and to the era's rapidly expanding, global book-publishing industry. In the case of the swift translation of Andreas-Friedrich's work for presentation to American and British publics, this includes such considerations as book design and marketing strategies, which paradoxically, which sought to reinforce the authoritative legitimacy of *Berlin Underground* as historical documentary even as they also simultaneously exploited a distinctively American (and sensationalizing) film noir aesthetic.

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The Flamethrowers as Biofiction and Petrofiction

Rachel Kushner's *The Flamethrowers* (2013) mirrors two biofictional protagonists: the futurist-turned-auto-tycoon T.P. Valera in fascist Italy and a rising photographer named Reno in 1970s New York. Andrew Strombeck argues that the figure of the motorcycle further links these two *künstlerroman* plots: "the motorcycle serves, in some sense, as the novel's form" (2015). Indeed, Valera and Reno develop their artistic practices and radical politics alike through experiences of fossil-fueled speed. Further, Kushner sets these artist plots at flashpoints in "fossil capitalist" history (Malm 2016): imperial rubber extraction, Fordist manufacture, the 1970s oil crises and embargos, Years of Lead auto strikes, and the turn to service work. In short, the novel's biofictional *künstler* journeys are wedded to major 20th century reimaginings of the political subject, all of which takes shape around pivotal developments in energy and economy.

The novel's linked investments in the artist novel, biofiction, and something like fossil capitalist historical fiction offers an opportunity to link scholarly conversations in biofiction and petrofiction. Specifically, my presentation will explore how Kushner's conscious representation of her protagonists "energy unconscious" (Yaeger 2011) clarifies the fossil economy's impact on 20th century art and the forms of biographical and political subjectivity this art both reflected and produced. The novel's form asks readers to "energize interpretations of cultural production" (Macdonald 2013), whether Valera's Futurism, Reno's post-minimalism, or Kushner's own contemporary fiction, and to consider how novelistic character takes after fossil capitalist form.

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Impasse as a generative mode in contemporary motherhood autofiction: a close reading of Jessie Greengrass' Sight

Under a cultural paradigm that valorises women's stories as potentially liberating while vilifying them as self-absorbed, women's writing faces a double-bind: one is only allowed to speak for oneself yet risks the charge of shallow narcissism. I suggest that autofiction, as a form of life-writing that interweaves fiction with autobiographical fact, can be read as a fitting feminist response. In the context of motherhood writing – a longstanding site of feminist contention – autofiction opens space to negotiate contemporary imaginaries and the models of action they afford, while productively exploring tensions between the personal and collective.

Reading Jessie Greengrass' novel *Sight* (2019) I suggest that her autofictional depiction of becoming-mother surfaces a sense of impasse both in its lived experience and its describing. This does not mean stasis and infirmity, however: Greengrass' rendition of pregnancy and childbirth provides a counter to popular conceptions of motherhood as a transformative endpoint. Instead, she depicts an ongoing duration composed of minute processes of self-recalibration. This involves reworking the existing attachments that have anchored one's identity to the world, to one's sense of self and to past relationships.

Sight also interweaves the narrator's own story with fictionalised vignettes of unrecognised women whose participation in early medical science still informs our current day. I read these as a critical gesture that puts personal narrative in dialogue with wider history: by reflecting on the female form's revelatory potential at the cost of their story, *Sight*'s autofictional mode questions the ways that science as an institution, and attendant modes of knowledge-seeking, have been structured on gendered terms.

Ultimately, I show how autofiction's affordances extend beyond an inward project delimited to the "autos". Its capacity to reflect on the self's mediation through broader cultural narratives is especially timely amidst debates regarding the impact of motherhood on women's freedom and choice.

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Urban models, underwater societies and environmental life writing

The representation of underwater life in urban terms has a long history. I take a selection of instances from the 20th and 21st centuries to explore simple and complex uses of urban models in life writing about underwater. These instances include: analogies between cities and reefs as busy, populated places; futurist cities underwater as colonial projects; metaphors of communicative networks; the paradoxes of underwater tourism and art tourism. Two broad strands emerge: one that recognises the oceans are already inhabited, the other that presents them as empty, hence open to human domination and exploitation. Social transformations on land put pressure on underwater lives: life writing can help address how other species are represented, and whose lives matter. As climate crisis gets worse, the need for discursive awareness becomes more urgent. Whether by metaphor, city models or human activities in the development of a "Blue economy", in consequence of human social transformations, nonhuman life writing goes missing as humans construct a life narrative for one species – humans – that ignores the societies of other species.

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Em busca de coerências teórico-práticas – Escritas de vida e narrativas na investigação e na formação de professores em Portugal

Retomando anteriores trabalhos (Folque, Leal da Costa e Artur, 2016), nesta comunicação reconhecemos a internacional escassez de estudos com abordagens à formação dos professores enquanto adultos em formação e valorizamos processos isomórficos associados ao papel transformador das narrativas. As inquietações levaram-nos a trilhar caminhos de co-construção de conhecimento e da práxis na formação inicial, assumindo a necessidade de conjugar saberes com diferentes naturezas e intervenientes, a participação dos sujeitos e a legitimidade da experiência na investigação-formação. Por tal, investigar e tornar-se professor implicou concretizar projetos com documentação narrativa da experiência pedagógica e escritas de si, desenvolvidos por futuras educadoras/professoras durante o estágio em Portugal, com exemplo em Calado e Leal da Costa (2024). Tais processos assentaram num modelo que incorpora significativas heranças, no que respeita à visão de formação de professores, ao estágio e à necessária cooperação com os estabelecimentos de ensino, com os docentes das escolas e com as diversas comunidades que constituem a vida da cidade, onde se localiza a universidade que abarca o nosso lugar de fala.

Enquanto interpretes de estudos que acompanhámos, partilhamos como contrariando lógicas de separação entre teoria e prática e combatendo afastamentos dos contextos profissionais, se geram caminhos de formação e de investigação. Evidenciamos buscas da horizontalidade comunicacional, da centralidade das pessoas e de manter viva a participação dos sujeitos em trajetórias identitárias de professoras-investigadoras, anotando que, mediante a construção de narrativas refletidas sobre a própria prática como objeto de estudo, as pessoas em formação (se) descobriram e a emancipação emergiu.

Concluimos que, entender estagiários/as como adultos/as em formação, implica construção de conhecimento prático e praxiológico ou pedagógico, promove o desenvolvimento profissional de quem realiza o estágio e de quem acompanha, deixando carrilar que, mediante escritas de vida e narrativas, a humanização na formação e na investigação e coerências teórico-práticas se tornam possíveis.

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«Ce livre enseigne. Le trajet, c'est une école.»: the migrant knowledge of Né pour partir

Mamadou Sow migrated to France in 2016 as an undocumented minor. The publication of his memoir, *Né pour partir* (2023), co-written with Azouz Begag, documented his identity in 250 pages that earned him one crucial piece of identification in November, 2024: a residency permit granting him the right to remain in France. My paper analyzes the social and literary dynamic which led to the legal status denoting Mr. Sow\'s successful intégration into French society as a co-author attending literary salons, visiting bookstores and classrooms to promote his work.

Né pour partir is one of the first contributions of an undocumented migrant author to the migrant canon of twenty-first century French literature. Mamadou Sow is the product of an emergent space of authorial formation not yet documented in major studies of migrant literature such as *Migrant Canon* (Sabo, 2018). Mamadou Sow and his co-writer Azouz Begag met in 2019, under the auspices of “Raconte-moi ta vie !”,

a series of workshops in life-writing funded by Auteurs Solidaires, which brought together professional writers and underprivileged and minority students in French lycées techniques. Mr. Sow's education in a French lycée was sponsored by Réseau Education sans frontières, activists for undocumented families. RESF supported Mr. Sow's successful bid to remain in France.

The "authorization" of Mamadou Sow suggests that young sub-Saharan migrants will increasingly control the literary narrative of their ordeal and help shape future attitudes towards immigration. As such, *Né pour partir* and similar new narratives contain the promise of twenty-first French literature as envisioned by cultural critic Alexandre Geffen, "[s]howing that literature can become a tool of individual reconstruction and can recreate social links." (Gefen, 2023)

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Cultural Transformations? Biographies of Europeans Translated for Social and Political Purposes in Hawaiian Language Newspapers

Even as their population declined catastrophically, within a very short period in the nineteenth century, Hawaiians became arguably the most literate people on earth. Much of their reading material was translations of primarily English language texts, appearing in weekly serial versions in the over one hundred Hawaiian language newspapers published between 1834 and 1948. And among the texts chosen for translation, biographies and group histories of European figures featured prominently, often with ideological, political, aesthetic, and pedagogical implications.

In this presentation, I will briefly discuss why translations of biographies of Napoleon, the Duke of Wellington, Horatio Nelson, Bismarck, the Scottish Chiefs, Giuseppe Mazzini, and scores of other European figures were so prevalent; describe how such translations expanded in numbers and cultural significance as Hawaiians increasingly took control of the publishing, editing, and writing of newspapers; and offer some tentative thoughts on how these translations affected the production of life writing narratives about prominent Hawaiian figures, most notably the three *mō'īs's* (monarchs) Kamehameha, Liholiho (Kamehameha II), and Kūikeyaouli (Kamehameha III) featured in the huge Hawaii serial histories written by Samuel Mānaiakalani Kamakau under the titles "Ka Moololo o Kamehameha" (The Story of Kamehameha) and "Ka Moololo o Na Kamehameha" (The story of the Kamehamehas), and the biography of Hawaiian patriot Josepa Kaho'oluhi Nāwahī, by Kahikina Kelekona.

The formal and aesthetic impacts of these translations of foreign life writing texts were substantial. Especially important for the Nāwahī' biography, *The Life and Letters* influenced Kamakau as well, leading to the interpellation of letters, writings by the subjects, and memorial tributes. But the social and political implications were even stronger, as Hawaiian translators and lifewriters employed foreign biographies as a means of advocating for the Hawaiian Kingdom's political and cultural autonomy and independence even after its illegal annexation by the United States.

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Narrativas (auto)biográficas na pesquisa-formação como possibilidade de formação de professores

A produção de pesquisas que busquem a construção de conhecimentos com os sujeitos, numa perspectiva decolonial, aliada a (auto)formação docente, têm se mostrado importante estratégia no desenvolvimento profissional de professores. Assim, criamos modos de operar com a pesquisa-formação que produzam diálogos implicados com os grupos de professores com quem iremos estar. Deste modo, a pesquisa-formação-ambiental constituiu-se como estratégia para um grupo de professores de uma Escola de Design, enquanto os contos narrativos apresentaram-se como possibilidade para outro grupo de professores da Educação Profissional e o Padlet funcionou como suporte para as narrativas de outro grupo de formação pedagógica de professores na modalidade à distância, dentre outras tantas experiências que poderiam ser citadas ao longo das pesquisas realizadas pelo Grupo de Pesquisas Narrativas em Educação ? GENE, que adota a abordagem biográfico-narrativa e a pesquisa-formação como fundamento de suas atividades, tanto de pesquisa quanto de formação, utilizando como artefatos biográficos as fotos, os vídeos, cadernos, diários, dentre outros. Deste modo, o desafio de compor sentidos significativos com os sujeitos pesquisados tem tido centralidade nas discussões realizadas. Assim, a partir das leituras de Clandinin e Connelly (2015) e de Guerra (2006), constituímos uma etapa de composição de sentidos, com base na transcrição de cada encontro e das leituras já realizadas que, socializada com o grupo no encontro seguinte, evoca novas reflexões, capazes de aprofundar as aprendizagens experienciais do grupo, mesclando diferentes linguagens como a literatura, a poesia, a arte, a serigrafia, produzindo ciência COM experiência, a partir do diálogo permanente entre as pessoas.

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Rewriting Mental Health Stigma in Esmé Weijun Wang's The Collected Schizophrenias

This paper examines the transformative potential of mental illness life narratives, focusing on how they engage with mental health stigma, the process by which individuals are labelled, stereotyped, and discriminated against due to their mental health (Link and Phelan 2001; Sickel, Seacat, and Nabors 2014). One of the most pervasive themes in contemporary mental illness narratives (Carlin 2022), stigma is often framed in these texts as a barrier to be dismantled in the pursuit of greater societal acceptance and understanding. Thus, authors recount personal encounters with this barrier, hoping to raise awareness and challenge prejudice. However, an epistemological concern arises from the dual positioning of these authors, who aim to combat stigma while embedded in the very society that perpetuates it. This sort of “double consciousness”, echoing Du Bois’s (1903) well-known term, can result in the coexistence of an anti-stigma discourse with self-stigma, raising questions about whether authors can truly transcend the stigmatizing structures they inhabit. To explore this tension, this paper discusses Esmé Weijun Wang’s *The Collected Schizophrenias* (2019), a collection of autobiographical essays where the American-Taiwanese author reflects on her experience with schizoaffective disorder. Wang’s stance toward stigma has received mixed reactions: some critics praise her work for helping destigmatize mental illness by dispelling misconceptions and revealing the medical and cultural frameworks shaping its understanding (Glyde 2019, 375; Hickner-Johnson 2019, 25), while others argue that her focus on high-functioning personal narratives reinforces stigma by promoting “disabled exceptionalism” (Joy 2020, n.p.).

Through a close reading of Wang's essays, this paper explores her autobiographical performance as a critique of the pressure to perform normalcy – a survival strategy for many with mental illness –, while progressively challenging the necessity of this performance. In doing so, Wang's essays offer a self-reflexive critique of internalized stigma, contributing a fresh approach to the autobiographical effort to transform stigmatizing discourses on mental health.

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Life Writing Studies After Gaza

In this presentation, I address questions, challenges and responsibilities that the genocide in Gaza poses to the field of life writing studies. I begin by noting and considering reasons for the relative silence that persists in life writing studies in relation to Palestine, even before the ongoing Nakba accelerated into Israel's genocidal campaign, waged in full partnership with the United States. In a field so attentive to trauma, genocide, human rights, war, testimony and witnessing, how do we account for an inattention that is all the more striking given the multitude of brilliant Palestinians who have powerfully shared their experiences of Israel's decades of colonial violence? And now that we are 16 months into what UN Ambassador Riyad Mansour has described as "the most documented genocide in history", what challenges does Gaza pose to life writing scholars? What does it mean to maintain silence in the face of the scholasticide that plays an integral role in this genocide? Palestinian scholar Karma Nablusi first coined the term "scholasticide" in 2009, during one of Israel's patterned sieges on Gaza, to describe the "systematic destruction of Palestinian education by Israel. In 2025, not a single university in Gaza remains standing, and the Zionist entity has killed thousands of students, staff, and faculty, and destroyed libraries and archives. This systemic erasure is not only integral to the effort to wipe out a people, but to erase their history and culture altogether. In order not to be complicit in this genocidal violence, life writing scholars, I contend, have a responsibility to actively contest it, and to uplift the voices of Palestinians who are steadfastly resisting their erasure. To do any less is not only an intellectual failure, but a moral one that leaves life writing studies bereft of any claims to concern for life.

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Cartas à Gil: memória social da Cultura Viva

As cartas ocupam no imaginário social do brasileiro um lugar afetivo e significativo, sendo considerada a "certidão de nascimento" do Brasil, documentando o primeiro contato entre os colonizadores e povos indígenas, assim como as cartas dos jesuítas o fizeram. E, a partir das leituras realizadas, revelaram muito de como fomos lidos nesse encontro e como a manutenção da colonialidade foi permitida a partir do que foi escrito (Bastos, Silva, Mignot).

Das expressões mais íntimas a experiências que refletiam os valores e costumes de uma época, as cartas permitem a construção de identidades e a manutenção de laços afetivos à distância, como registro dos grandes fluxos migratórios e da própria noção de lugar. (Maia e Lehen).

O conceito de lugar de Certeau (1984), nos inspira a pensar os pontos de cultura enquanto locais físicos onde diferentes expressões artísticas e manifestações culturais coexistem, sendo um “lugar praticado”, onde as narrativas pessoais e coletivas são construídas no tempo e no próprio fazer cotidiano.

Nossa proposta é acionar o dispositivo das cartas para contar a memória da Política Nacional Cultura Viva, buscando a escuta desse lugar “habitado por diferentes práticas narrativas” e as histórias que constituem esses espaços criados pelos pontos de cultura. Acreditamos que a partir das cartas, rompemos com a ideia de história única trazida por Chimamanda Ngozi Adichie, pois ampliamos o espaço narrativo produzido pelos tomadores de decisão da criação da política.

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Narrativas biográficas como elemento dramático nas Práticas Artísticas Comunitárias

Essa comunicação pretende refletir sobre a importância das histórias de vida como componente de criação dramática no âmbito das práticas artísticas comunitárias. Queremos analisar como as memórias dos participantes/criadores narradas através de um elemento poético que é o teatro, podem desempenhar um papel importante na transformação social de suas comunidades, evitando assim um apagamento de seus saberes e uma monocultura do saber. Para isso serão utilizados casos concretos de dramaturgias que tem a memória da comunidade e de seus elementos como inspiração artística, sendo exemplificados nas figuras de um grupo português (Grupo de Teatro Comunitário Cais 14) e de um grupo brasileiro (Coletivo Estopô Balaio).

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La Sospecha de la Representación y la Urgencia de Una Política en Cuarto de Despejo, de Carolina Maria de Jesus

Esta comunicación propone un abordaje del fenómeno editorial de Cuarto de Despejo y su autora, Carolina Maria de Jesus. Se enmarca en los estudios decoloniales, bajo la perspectiva de la sociología de la literatura, combinando los estudios literarios y la antropología social.

Se expone este fenómeno editorial como un acontecimiento en el que se fabricó una idea concreta de la favela y de la favelada realizada a través de la mediación de la voz de la autora en su acceso al espacio público. En 1960, Audálio Dantas, periodista y editor de los diarios de la autora, y la editorial Francisco Alves organizaron los manuscritos de esta con arreglo a una demanda de voces subalternas para elaborar una crítica. Fue un momento sociohistórico en el que Brasil se estaba modernizando de acuerdo a la lógica del desarrollismo económico. Este proceso tuvo multitud de consecuencias sociales y económicas, entre ellas la creación de favelas a causa de la desestructuración y sobrepoblación urbana. El periodista hizo de Carolina Maria de Jesus imagen visible para la denuncia de estas consecuencias a partir de los manuscritos. Fruto de ello, la escritora nunca pudo salir de esta representación.

El primer objetivo de esta comunicación es desvelar las estrategias de representación que se suceden desde la producción hasta la recepción, pasando por la distribución de la obra, que reflejan la exclusión de la voz del subalterno en el espacio público. Por último, habida cuenta de la condición pasiva que provoca la representación, el segundo objetivo es visualizar el diario como un texto que supera la descripción del hambre y la miseria de la favela, como una suerte de discurso oculto, una infrapolítica.

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Transformative Narratives: The Impact of Autobiographies on Pre-Service Teachers

This paper explores the use of life-writing in teacher education, specifically through the analysis of autobiographies written by first-year Primary Education students at a public university in the Balearic Islands (Spain) over the past five years. Grounded in a critical pedagogy framework that values student knowledge, this approach utilizes autobiographies focused on school experiences and trajectories. This serves to connect students' lived experiences with the sociological study of education, prompting them to critically examine their own vocations as future teachers.

Findings indicate that incorporating student autobiographies has led to multi-faceted transformations:

- Strengthened Professional Identity: Students demonstrate a reinforced sense of professional identity, expressing a commitment to social transformation through education.
- Enhanced Classroom Dynamics: The use of autobiographies fosters greater knowledge sharing and cohesion within the classroom learning environment.
- Improved Teaching and Learning: Connecting students' personal narratives with the course content enhances the teaching-learning process in this initial stage of teacher training.

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From Self-Help to Destigmatization: Aesthetics, Didacticism, and Intermediality in the Twenty-First-Century Schizophrenia Memoir and Graphic Memoir

Since its first contested definitions as a mental illness, myths and stigmas about schizophrenia have proliferated (Granger and Naudin 2022). The memoir genre has played a crucial role in shaping and challenging the development of diagnosis, treatment, and cultural theory of schizophrenia. In the 1960s/80s, for example, antipsychiatrists such as Gilles Deleuze and Michel Foucault considered memoirs – e.g., Daniel Schreber's *Memoirs of My Nervous Illness* (1903) and Louis Wolfson's *Le schizo et les langues* (1970), to question normality and mobilize altered mental states as sources of creativity. Our twenty-first-century context, for its part, has been marked by social movements (Mad Pride and neurodiversity), but also by

continued misunderstanding and stigmatization. In this context, a shift in focus in the schizophrenia memoir happened: from the aesthetic complexities of twentieth-century memoirs to the aim of raising mental health awareness and providing self-help guidance. Still, while scholars have highlighted the potential of schizophrenia memoirs for destigmatization (Woods 2011; Wood 2013), others have recommended contextualization and critical scrutiny when reading such a commercialized literary genre with problematic institutional dimensions and self-help rhetorics (Radden and Varga 2013; Van Goidsenhoven 2017; Franssen 2020). Against this backdrop of research, this paper will investigate Esmé Wang's *The Collected Schizophrenias* (2019) as well as two graphic memoirs: *Fous alliés* (2001) and Darryl Cunningham's *Psychiatric Tales* (2010). Inspired by insights from rhetorical narrative medicine (Phelan 2022) and graphic medicine (Squier and Krüger-Fürhoff 2020; La Cour and Poletti 2022), it will analyze the narrative features and rhetorical aims of these schizophrenia memoirs and graphic memoirs. Special attention will be given to experimentation and intermediality as means of avoiding the above-mentioned traps of the illness memoir and foregrounding ways in which this genre and its didactic, aesthetic, and intermedial dimensions can still contribute to destigmatization and social transformation.

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Radna Fabias' Habitus: Negotiating Identity and Cultural Memory

Radna Fabias' poetry collection *Habitus* offers a profound exploration of identity, migration, and the complexities of belonging, making it a compelling site for examining the intersections of life writing and poetic form. Through a delicate weaving of personal narrative and collective history, Fabias reflects on the lived experiences of diasporic subjects, using poetry as a mode of storytelling that merges individual memory with broader cultural and historical contexts.

My presentation will examine how *Habitus* engages with the notion of life writing, not only as an intimate act of self-expression but as a broader commentary on the ways in which identity is shaped by geography, history, and social structures. By focusing on the themes of displacement, language, and the body, Fabias' work underscores the role of poetry in negotiating the tensions between personal agency and the inherited legacies of race, ethnicity, and colonial history. Drawing on theoretical frameworks of life writing (Sidonie Smith and Julia Watson provide a framework for analysing texts which represent lives in relation to memory, politics, and subjectivity), and postcolonial studies, my study will explore how *Habitus* transforms the poetic form into a vehicle for both individual and collective life stories, opening up new avenues for understanding the fluid, often fractured, nature of identity in the contemporary world.

Simultaneously, I will look at the ways in which Fabias explicitly addresses issues of systemic racism and sexism, while also maintaining a unique language.

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“From the Work to the Life, From the Man to the Wife”: Manifestations of Metamodernism in Post-#MeToo Auto/Biography in English

Many philosophers, cultural theorists and social commentators agree that we live in a time of dramatic social transformation, among other things as a consequence of a cluster of intersecting (global) crises. They also see how a new, emerging structure of feeling, so-called “Metamodernism”, is fast replacing Postmodernism as Western culture’s leading sensibility, a development that also leaves its traces in the ways in which we practise auto/biography and shape life narratives. Literary scholars like Alison Gibbons have investigated the significance of autofiction as a typically metamodern subgenre of life writing, but what is yet to be analysed is the question how the twenty-first-century move away from irony and deconstruction observed by Gibbons and her colleagues in metamodern research is impacting non-fictional biography.

This paper will discuss the “repurposing” of postmodern form in Anna Funder’s *Wifedom* (2023), a feminist “counterfiction” about Eileen O’Shaughnessy, the “Mrs Orwell” of the book’s subtitle. It will focus on Funder’s innovative exploration of generic hybridity as well as her “post-postmodern” blurring of the boundaries between the autobiographical and the biographical. The paper will show how Funder, like many other biographers writing in English (but also in other languages), employs postmodern narrative techniques to achieve effects that Postmodernism itself fundamentally questioned: for instance, the capacity of texts to represent reality and lived experience. In doing so, she does not radically break with earlier, postmodern innovations of life writing, but rather redirects these and, so, comments on and contributes to social change – in this case in the area of women’s emancipation.

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Ateliê em espiral: uma pesquisa-formação

O presente estudo pauta-se em pesquisa-formação, cuja proposta foi desencadear processos formativos que permitissem aos participantes, inspirados na imagem da espiral, traçar movimentos circulares virtuosos, tendo como eixo suas experiências de formação. Partiu-se do pressuposto que pensar nos processos de construção de subjetividades e, conseqüentemente, em formação nas sociedades contemporâneas requer olhar para o que lhes é mais próprio: sua complexidade. Se antes construir uma identidade era considerado um projeto duradouro, hoje os sujeitos parecem não possuir mais uma maneira de ser definida e estável, mas viver em constante processo de vir a ser. Assim sendo, foi desenvolvida uma pesquisa formação em forma de ateliê, da qual participaram quatro formadores de professores e três professores, das redes públicas e privadas da cidade de São Paulo- Brasil. O ateliê ocorreu em oito encontros semanais de três horas e articulou quatro etapas interligadas: a elaboração de uma espiral de formação; a escrita da trajetória a partir da interpretação da espiral; o compartilhamento das produções e a reelaboração dos materiais produzidos com base nos processos vividos. Para integrar essas etapas, retomamos Furlanetto (2005) que descreveu três movimentos presentes nas pesquisas com narrativas: circundação, amplificação e reconstelação. Ao traçar esses movimentos, as singularidades, assim como os repertórios de cada um se evidenciaram. Observou-se que os acontecimentos ao serem circundados amplificados derivaram em reconstelações, ou seja tiveram seus sentidos ampliados ou até transformados, produzindo novos conhecimentos. Este processo tornou a formação, por si só uma nova experiência capaz de prospectar sentidos para

as antigas ao produzir novos saberes que ampliaram a compreensão sobre as trajetórias de formação dos participantes e sobre possibilidades de dar continuidade a elas e além disso, enriqueceram modos de pensar a formação de professores.

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Percursos narrativos em diálogo com a dimensão teórico-prática de um projeto de pesquisa: uma proposta artesanal de escrita.

O contexto pandêmico, que surgiu de maneira repentina, nos colocou não só diante de novas formas de vida, como também de desafios educativos em uma sociedade desigual e controlada. Este resumo apresenta a experiência de um projeto de extensão inspirado no projeto biográfico de Delory Momberger, alinhado com a abordagem da Pesquisa Formação Narrativa (Auto)biográfica realizado junto a um grupo de professores de educação básica de escolas públicas brasileiras, a maioria proveniente do Estado do Rio de Janeiro. A proposta consistiu em criar um espaço de conversa e compartilhamento para uma produção de projetos de pesquisa no contexto de um futuro aperfeiçoamento profissional. Este processo teve como ponto de partida a produção de narrativas, tanto orais como escritas, que abordavam a história de vida e de formação dos participantes através da rememoração e reflexão de suas experiências e de seus saberes produzidos como professores na sua trajetória e para este período específico da pandemia. Esta perspectiva destaca a dimensão artesanal da narrativa na produção do conhecimento frente ao consumo voraz da informação. Narrar e ler experiência de formação de professores, significa compreendê-las como processos que se entrelaçam no tempo e que se opõem à perspectiva mercantil de formação, bem como ao silenciamento das relações entre passado, presente e futuro. A ideia foi trabalhar as formas de representar narrativamente experiências formativas, saberes produzidos e sua articulação significativa a questões teórico-práticas de um projeto de pesquisa no seu processo de reescrita na forma de um texto acadêmico em uma dinâmica prospectiva. A partir desta elaboração em seu movimento ao mesmo tempo recursivo e prospectivo, os docentes produziram questões iniciais de futuros projetos acadêmicos de pesquisa dentro da ideia de investir o professor como profissional e como pessoa, autor de seu processo formativo e criador de novas tessituras entre teoria e trabalho docente.

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A Estilística do luto: urgência da expressão. Novas formas de abordar o luto por meio da escrita criativa/curativa.

Este trabalho apresenta um recorte da minha pesquisa-vida no doutorado em linguística na Universidade de Brasília (UnB) na conjuntura desafiadora da pandemia da Covid-19. A partir de lutos que vivi nesse contexto, refleti sobre a relação luto-linguagem e a necessidade urgente de expressão das pessoas que vivenciavam lutos. Criei um espaço para acolher, de algum modo, o “sentir” de quem, no ápice de sua fragilidade, não sabe como agir. As comunidades de escrita foram inspiradas nas comunidades de aprendizagem de bell hooks (2013,2021). Que letramentos outros pediam a dureza desse

contexto, senão letramentos de reexistência? As nossas práticas de escrita criativa autoral em comunidades revelaram-se em práticas de letramentos de reexistência para expressão do sentir-livre em textos-vida. Isso porque dessa interação verbal, surgem as narrativas solidárias que dão vida à criatividade, muitas vezes, silenciada, ora pelo processo de escolarização (contexto, por vezes, opressor) ora pelo contexto familiar, dos textos-vida a revelação. Nas narrativas subjetivas de cada participante, a solidariedade universaliza o sentir em comunidade, potencializando a criatividade, a autoria e o protagonismo na/da vida. Em uma linguagem simples, a poesia surge como um recurso estilístico-discursivo a aflorar as emoções internalizadas. A criação dessas comunidades funcionou como espaço necessário de reexistências para muitos que têm na escrita um recurso vital para vida. Investiguei como as práticas de escrita criativa, no contexto de comunidades, podem estimular a constituição de um participante reflexivo, crítico e protagonista da sua linguagem. A estilística do luto é atravessada, principalmente, pelas metáforas que se constroem e (re) constroem na tentativa de definir o que se sente. Na relação movimentada do pensar, intensa do sentir e incompreendida do agir, o conflito do luto anseia por expressão. O trabalho mostrou-se relevante, tendo os participantes revelado ganhos significativos em suas identidades, por meio dos seus textos.

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Not Asserting a Central Authorizing Identity: Memory and Vision in Edward Said's Out of Place and After the Last Sky

In his 1986 memoir *Out of Place*, Edward Said returns to his childhood as a Palestinian living in Cairo, his education in international schools, his eventual move to the United States. Said's world of origin is in a sense invented, just as, he writes, parents and children are invented in the stories that get told of them over the years (ix). Said's memoir arose out of the feeling that he had "something to understand about a peculiar past "one characterized by displacement and alienation, shared, in recollection, with the Palestinian people and culture who preoccupied him throughout his intellectual life. He writes that it is a record of an essentially lost or forgotten world, one that remains only in fragments; such an observation is only amplified today. In the same year he published a collaborative photographic essay with the French photographer Jean Mohr, *After the Last Sky*. The exhibit upon which the book was based arranged images from the lives of ordinary Palestinians in constellations according to motifs chosen by Said out of his academic knowledge of music, but also through intuition. Said envisions another future where fragments are foregrounded over wholes, and restless nomadic activity over "the settlements of held territory". This mobilization of fragments can also be seen in Said's description of his own identity as a "cluster of flowing currents" that require no reconciling. I will read Said's memoir through the unsettling lenses of psychoanalysis and critical theory, drawing on Jacqueline Rose's work on Palestine and the constellatory motif in Adorno and Benjamin. Grounded in fragmented material reality, the constellation is yet held together by ideas, memories, and desires. How can a life bear witness to a fragmentation, and how can this fragmentation be brought forward in memory toward utopian (which for Said meant worldly, attainable, knowable) possibilities?

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Performing lives: socially contingent re-imaginings of the life of Jacqueline du Pré

Examinations of life writing from the 19th century to the present day reveal that lives of the past are (re)imagined in relation to the socio-cultural context of the time in question. Following the chronological tradition of 19th century accounts, the 1980s biographical turn led to the abandonment of metanarrative approaches in favour of fragmentation and disunity (Walter, 48; Sharpe, 318). Concerning the present day, Alan Kirby's concept of pseudo-modernism marks a shift from author-centric to audience-centric narratives, denoting a return to the cohesiveness of grand narrative structures (Kirby, 2013). Taking the opening scenes of the film "Hilary and Jackie" and Cathy Marston's ballet "The Cellist" (based on the life of Jacqueline du Pré) as case studies, I aim to examine how the narrative structures through which Du Pré's life is remembered and re-conceived plays a significant role in understanding the relationship between life writing and social transformation.

Marston's production, which thrives on the seamless merging of the past and the present, the fictional and the historical, extends themes identified in "Hilary and Jackie" regarding interrelations between life writing and social transformation in relation to reader-response theory. Namely, not only does it resonate with features of Kirby's pseudo-modern age, placing it within the context of our own culture, but also demonstrates how life writing can imbue social consequences. I argue that Marston's "The Cellist" offers an example of how audience members can participate in a receptive process contributing to the production of the Other, through structures of narrative empathy evoked by features of the production. In line with the early modern concept of the "Self" as a communal, rather than autonomous, construct (Trill, 108), I suggest that Marston's production can be conceived as an amalgamation of the past and present with regards to both the re-telling of du Pré's life and life writing as a genre.

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Narrativas de Exclusão e Resistência em Diário de Bitita

A pesquisa analisa *Diário de Bitita*, de Carolina Maria de Jesus, como uma relevante fonte para compreender o cenário educacional, econômico, cultural e político da cidade de Sacramento, Minas Gerais, no início do século 20, sobretudo no contexto da população negra. Publicado postumamente em 1986, o texto reúne as memórias da infância e juventude da autora em sua terra natal, compondo um registro singular sobre as desigualdades sociais da cidade e região. Por meio de uma escrita autobiográfica contundente, Carolina denuncia as condições de vida enfrentadas pelas populações negras e periféricas, especialmente as mulheres, ao mesmo tempo em que oferece uma análise sensível e perspicaz das dinâmicas de poder que moldavam as relações sociais e culturais da época.

Mais do que um relato pessoal, a obra transforma a experiência individual em um reflexo da coletividade. Carolina Maria de Jesus utiliza a narrativa em primeira pessoa para protagonizar àqueles que, historicamente, foram silenciados pelas narrativas oficiais. Ao descrever uma infância marcada pela pobreza extrema, racismo e exclusão, a autora transcende sua vivência pessoal e constrói uma narrativa que expõe desigualdades estruturais enquanto revela o poder transformador da escrita

como ferramenta de resistência. Com uma linguagem direta e envolvente, repleta de profundidade reflexiva, Carolina tece uma crítica social incisiva à Sacramento, cidade do interior de Minas Gerais, caracterizada por costumes patriarcais e governada pelo domínio dos coronéis.

O período retratado na obra é marcado por uma exclusão sistêmica das populações negras e pobres, que permaneceram à margem de uma sociedade que perpetuava a exploração e a desigualdade. Oportunidades de ascensão social e acesso à educação eram escassas, especialmente para mulheres negras, que enfrentavam desafios duplos: o racismo e o sexismo.

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Do diário de uma parteira ao diário de uma professora das infâncias: memórias, histórias e formação docente

Uma menina recebeu um caderninho da sua mãe. Era um diário: “O Diário da parteira dona Sebastiana”, estava escrito dessa forma na parte interior da capa do mesmo. A menina guardou-o com todo cuidado e o esqueceu. Um dia, reencontrou o caderninho e perguntou-se: como/quem/de que forma havia sido escrito? Agora, já não é mais uma menina, mas sim uma mulher-negra-mãe-professora-pesquisadora-narradora-autora e, especialmente, neta. É a autora da presente dissertação, disposta a escrever – ou continuar escrevendo – sobre os entrelaçamentos entre a história de vida da sua avó parteira e a sua, como professora das infâncias. Para tanto, o trabalho toma a abordagem teorico-metodológica da pesquisa-formação narrativa (auto)biográfica como guia da caminhada, tematizando as seguintes questões de estudo: de que maneira os movimentos heteroautoecoformativos mobilizaram/mobilizam a história de vida da parteira e da professora das infâncias? O que ensina a história de vida de uma mulher-negra-analfabeta-parteira-contadora de histórias sobre os processos formativos e desigualdades sociais? Quais os desdobramentos da presença (formadora) da Dindinha na vida-formação da neta-mulher-mãe-professora-narradora-autora? As fontes narrativas trabalhadas foram: o Diário da parteira; transcrições de entrevistas-conversas com familiares, vizinhos e outros; documentos recolhidos sobre a história da Dindinha; fotos do seu próprio acervo particular; bem como narrativas da autora e materiais do seu trabalho como professora das infâncias. Para fechar, foram reunidas algumas das lições aprendidas com a Dindinha a partir das memórias compartilhadas por cada entrevistado. Como a importância de manter a fé e a alegria de viver, do estudo no que tange à escrita e à leitura, o senso de comum-unidade, estando sempre pronta a ajudar quem precisa, dentre tantas outras lições de vida.

Palavras chave: (Auto)biografia. Diários. Memórias. Narrativas. Formação docente.

A girl received a little notebook from her mother. It was a diary: “the diary of the midwife Dona Sebastiana” it was written that way on the inside of the cover. The girl kept it carefully and forgot about it. One day, she found the little notebook again and wondered: how/who/in what in what way was it written? Now, she is no longer a girl, but a black woman-mother-teacher-researcher-narrator-author, and especially, a granddaughter. She is the author of this dissertation, willing to write – or continue writing – about the interconnections between the life story of her grandmother, a midwife, and her own, as a childhood teacher. Therefore, the work uses the theoretical-methodological approach of narrative (auto) biographical research as a guide for the journey, addressing the following study questions: how did heteroautoecoformative movements mobilized/mobilize the life story of the

midwife and the childhood teacher? What does the life story of a black-illiterate midwife-storyteller woman teach about formative processes and social inequalities? What are the repercussions of Dindinha's (formative) presence in the life-formation of the granddaughter-woman-mother-teacher-narrator-author? The narrative sources used were: the Midwife's Diary; transcripts of interviews-conversations with family members, neighbours, and others; documents collected about Dindinha's history; photos from her own private collection; as well as the author's narratives and materials from her work as a teacher of young children. Finally, some of the lessons learned from Dindinha through the memories shared by each interviewee were gathered. Like the importance of maintaining faith and joy in living, the value of education concerning writing and reading, a sense of common unity, and always being ready to help those in need, among many other life lessons.

Keywords: (Auto) biography. Diaries. Memories. Narratives. Teacher training.

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"Almost nothing" Scales of Culinary Social Change in Rebecca May Johnson's Small Fires

While feminist critics like Sidonie Smith challenged "the universalist premise of a unique selfhood" (Dibattista and Wittman 2014: 4) assumed in classical autobiographies, which they criticized for "reinforcing prevailing cultural modes of Western male identity" (Haffen 2021: 13), the "unruly genre" (Dibattista and Wittman 2014: 2) of life writing is also known for its subversive potential. I use Rebecca May Johnson's *Small Fires* (2022) to explore how cooking is used to transgress the boundaries of labour/pleasure, public/private, fictional/non-fictional, body/mind, feeling/thinking in contemporary life writing. More than a feminist autobiography, *Small Fires* is a formally inventive "hot red epic" (11), brimming with recipes, poetic passages, diary entries, sketches, listicles and intertextual references, delimiting cooking between un(der)paid reproductive labour and pleasurable acts of (self-)care. Rebecca May Johnson's notion of culinary social change starts at a personal level and extends throughout time and space beyond the covers of her genre-defying work.

Small Fires produces new "culinary" forms of (literary) subjectivity and self-formation: The self is brought into being by a narrator, who cooks tomato sauce; a seemingly simple act repeatedly performed/told throughout the text. Both the embodied experience of cooking, "almost nothing" (11), as well as critically reflecting its position in one's own life and the larger sociocultural context causes the narrator to form a feminist subjectivity, in which cooking, "the nothing through which I have been sustained and transformed" (11), has been reclaimed not just as an act of care, but also of resistant knowledge-production and social change: "Slowly I realize that when I cook, I am also researching the relationship between the body and language, between self and other; I am learning how to think against a rationalist and patriarchal history of knowledge" (12).

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Assemblages of Selves: Military Nursing and Auto/Biographical Histories in the Major Margaret Macdonald Archives

Born in the rural community of Bailey's Brook, Nova Scotia, Major Margaret Clothilde Macdonald RRC (1873–1948) left home as an ambitious young woman to embark on an extensive international military nursing career. She served in the Spanish-American War, the South African War, and the First World War. She was appointed Matron-in-Chief of the Canadian Nursing Service in November 1914, and became the first woman to hold the rank of major in the British Empire. Her archives, which include scrapbooks, letters, essays, photographs, and memorabilia, are housed in the Macdonald Family Collection at Saint Francis Xavier University Archives in Nova Scotia. Additional papers written and collected by, as well as relating to, Macdonald constitute the Margaret Clothilde Fonds at the Library and Archives Canada, Ottawa. Macdonald's archives have historical, medical, and military value, but they are also generational artifacts speaking to me outside the bounds of libraries and scholarship, for I know Major Macdonald more simply as my great-Aunt Marnie.

In my proposed paper, I will showcase how Marnie positioned herself as an autobiographer, documenting, constructing, and preserving her life story in scrapbooks, letters, photos, and memorabilia. I will further read her as an auto/biographer, for she concomitantly collected and preserved personal narratives of many of her nursing colleagues, and she wrote and collected numerous reports and essays about military nursing as theory, practice, and history. By extension, I contend that Marnie was an autoethnographer; I suggest that Marnie's archives, containing documents relating to private and public histories, evidence her interest in constructing a collective memory of Canadian military nurses and nursing institutions. Given the rise of women serving in and reporting on the diverse wars that continue to erupt around the world in the twenty-first century, Marnie's archive encourages us to reflect on the past in relation to the present.

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Educação, narrativa e saúde: rede de pesquisa internacional e dimensões da formação em tempos de refigurações

A pesquisa aprofunda estudos que articulam Educação, Narrativa e Saúde, mediante processos de aprendizagens biográficas que os sujeitos constroem nas práticas de formação multiprofissional em saúde em contextos educacionais, com foco nas condições de trabalho docente e da alimentação escolar. Organiza-se a partir de dois eixos temáticos: a) formação em rede e b) transferência de conhecimentos. Três entradas mobilizam as atividades de pesquisa: (i) análise da residência multiprofissional em saúde e narrativas de formação-profissão, em articulação com o movimento da Educação Permanente em Saúde (EPS) e as demandas do Sistema Único de Saúde (SUS); (ii) problematização das condições de trabalho e saúde docente; (iii) ações de pesquisa e de formação com atores institucionais do Programa Nacional de Alimentação Escolar (PNAE), enquanto um pilar da promoção da Segurança Alimentar e Nutricional (SAN) e consecução do Direito Humano à Alimentação Adequada (DHAA). A pesquisa (auto)biográfica configura-se como dimensão epistêmico-metodológica que fundamenta a realização de entrevistas narrativas, ateliês biográficos, retratos sociológicos e Documentação Narrativa de Experiências Pedagógicas. Intenciona-se que o projeto possa, com base nos processos de aprendizagens biográficas que emergem das narrativas dos diferentes atores sociais, indicar pistas para repensar políticas públicas relacionadas à formação de profissionais de saúde, à alimentação escolar e às condições de trabalho e de saúde docente, que favoreçam processos de refiguração profissional.

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Life writing and social transformation

Material writing for medical students in a multicultural context requires a nuanced approach, especially when students come from diverse cultural and linguistic backgrounds. The Glocademia Matrix, with its three axes—Glocal Languages, Intercultural Responsibility, and Glocademics—offers a framework that aligns with the needs of a globally oriented medical education. This paper explores how life-writing, filtered through the Glocademia Matrix, can help students navigate the complexities of diagnosing and treating patients in a multicultural context while enhancing communication and relationships with diverse patients.

Glocademics is the first axis of the Glocademia matrix focusing on issues of identity building and awareness. The Glocademics axis transforms medical education by integrating diverse knowledge systems and intercultural perspectives into medical material writing. The framework also promotes criticality and decolonial thinking, challenging dominant narratives in medicine and highlighting the impact of colonialism on healthcare disparities. Through engaging with diverse patient stories, medical students can explore their own biases, cultural influences, and professional identities.

The “Glocal Languages” axis emphasizes the importance of respecting linguistic diversity and linguistic variability within each language, both geographically and historically. By moving beyond the dominance of a single lingua franca and embracing a more inclusive approach to language use, the materials created allow students to analyse the linguistic nuances in patient/doctor communication. This flexibility not only helps reduce language-related barriers but also promotes a deeper understanding of medical material by creating an environment in which students feel more confident and less stressed.

The third axis, “Intercultural Responsibility,” goes beyond intercultural competence into civic action and responsibility, in our case, in medical education. In multicultural settings, medical students must develop empathy and cultural awareness to effectively communicate and collaborate across cultural boundaries. The materials based on life-writing that incorporates patient stories from diverse contexts, allow students to understand the intersection of culture, identity, and medical practice, fostering a deep sense of civic responsibility.

Life-writing in a medical context, guided by the Glocademia Matrix, offers an effective way to prepare medical students to navigate the complexities of healthcare and contribute to making social transformation possible.

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Da tradução à criação: leituras de vida e obra em pesquisas em saúde

Lidamos com estudos qualitativos em saúde, e tomamos, como objeto de pesquisa, a produção textual. Com Nietzsche, temos o pressuposto de que a vida é inseparável da obra, embora não estabeleça, com ela, relações lineares de causa e efeito. Com Derrida, entendemos que a prática da escritura ocorre em “mais de uma língua”, o que nos leva a compreender que a desconstrução não se trata de uma medida negativa ou de destruição, mas sim da afirmação de uma diferença inapropriável, como se as palavras pudessem carregar um vir a ser de sentidos.

Em nossas pesquisas, temos lançado mão de dois percursos de pesquisa com esses pressupostos, que se ocupam da escritura autobiográfica: a Otobiografia e a Timpanização. Este ensaio teórico tem, como objetivo, abrir um debate a respeito desses métodos e da característica que mais os associa: os processos tradutórios.

Monteiro (2004; 2020) propõe o uso do termo otobiografia como método de pesquisa e ressalta o papel do pesquisador na escuta aguçada de vivências do outro, às quais já tem ouvidos através de suas próprias. Compreende-se, neste contexto, que estilos de individuação se formam, conforme se misturam aos escritos (OLINI, MONTEIRO, 2016). Biato (2020; BIATO et al., 2017) propôs a timpanização como uma possibilidade de método de investigação, como leitura inventiva de produções escritas que envolvam objetos indecíveis, como saúde-doença, vida-morte, leitura-escritura, ensino-aprendizagem. Trata-se de fazer uma leitura que afirma a desconstrução do pensamento dualista estabelecido na metafísica ocidental, com possibilidade de disseminar sentidos do que se estabelecia na base em dois e de criar, assim, novos nexos, improváveis e inusitados (BIATO; NODARI, 2020).

Os dois métodos de pesquisa inspirados na desconstrução derridiana se aproximam de vivências e forças que permeiam a produção escrita dos participantes. Ambos, na relação pesquisador-participante, envolvem processos tradutórios, como movimentos interlinguais.

A tradução funciona como exercício desenvolvido por criadores. Ao tratar da tarefa do tradutor, Derrida (2002) destaca a condição de devedor em que este se encontra: frente à impossibilidade de traduzir fielmente os escritos originais, cabe-lhe o trabalho de criar. É nesse sentido que as traduções, para além das mudanças entre idiomas, são entendidas como movimentos da linguagem em ocorrência no ambiente das diversidades culturais, sociais e singulares.

A tarefa quase impossível de tradução – como do/a pesquisador/a – é uma função desconcertante de tentar fazer falar o texto de outro/a, em práticas de “adiamentos, aproximações e sobretudo, negociações” (SPIVAK, 2010, p. 9). Não se trata de julgamentos acerca de erros e acertos conceituais e vivenciais e nem de decifrar o que o outro quis dizer. Trata-se de desempenhar uma hospitalidade à autobiografia do outro e se empenhar em uma leitura criadora do texto que chega.

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Life Listening: Oral histories & the ethics of writing about other people's stories

Since 2017 I have run an oral history project with survivors of institutional abuse in Ireland. Most of the participants had been incarcerated and abused in “Industrial Schools” during the mid to late 20th century, a nation-wide network of residential institutions for children, run by the Catholic Church and funded and overseen by the State. Most of the participants had already given testimony to the official government “Committee to Inquire into Child Abuse” (CICA 2001–2009) but many had felt that their testimony was taken from them. Though the CICA report was hugely validating in confirming the abuse they had suffered, many people in this group felt alienated from their life stories by the dual process of being interviewed by an official commission, and then by the media, hungry for the emotional angle. It had been, for them, not validating, but extractive.

“Do you have somewhere at your university where we could put our stories”? one survivor asked me and, without really thinking about, I said “Yes”. So began several years of meeting with and listening to people tell their stories of containment and abuse and survival. These stories were recorded, transcribed, printed & hardbound, and then given back to their owners. “I wrote a book”, one of the witnesses said to me.

Now I am writing my own book, a memoir about speaking and listening, one part of which describes this project. I have to consider how to write about listening without trespassing or appropriating the experiences of the people I listened to.

This practice-based paper aims to talk through the ethics of secondary witnessing, including the emotional and mnemonic labour of all involved, the practical questions of what to do with narratives of abuse, and finally the rewards of taking a process-based approach.

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Survivor Testimony: What Were You Wearing? Australia as a Digital Model for Addressing Sexual Violence

In the aftermath of testimony-based online movements, like #MeToo and #NiUnaMenos, a key challenge is translating public awareness of sexual violence sparked by these testimonies into meaningful structural change. This paper examines What Were You Wearing? Australia (WWYA) as a case study in digital testimonial activism, investigating how the organisation leverages the unique affordances of survivor testimony and online platforms to drive systemic change aimed at addressing sexual violence.

Inspired by the American “What Were You Wearing” exhibition, WWYA is a First Nations, youth-led organisation that hosts exhibitions showcasing the clothing survivors were wearing at the time of their assault accompanied by written descriptions of the incidents. These powerful visual testimonies have gained widespread attention through viral TikTok videos featuring a range of clothing, from sports training gear to a wedding dress. Through their circulation, these online testimonies disrupt victim-blaming narratives, while reclaiming these clothes as visible, embodied mediums for survivor testimony.

Through critical platform analysis and close reading of testimonies, I explore how WWYA leverages online visual testimony to establish a counter-public that can be mobilised for systemic change efforts. WWYA has successfully advocated for legislative changes, such as mandatory drink spiking prevention training, and mobilised over 100,000 people in nationwide rallies against gendered violence in 2024. Ultimately, I argue that WWYA is a digital model of how life writing practices can drive meaningful reform aimed at preventing sexual violence.

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Collided in the middle of the intermediate space: The Queer Futurity of Claude Cahun's Disavowals

Claude Cahun's *Disavowals: Or Cancelled Confessions* (1930) is an experimental "anti-memoir" that remakes the contours of the gendered body through lyrical fragmentation and photocollages created with Marcel Moore, the artistic and romantic partner whom Cahun referred to as "another me". The photocollages fold, cut, and reassemble Cahun's body, depicting multiple mirror-images of Cahun with a shaved head, or setting parts of Cahun's body afloat in new constellatory relations with nonhuman materials. This paper draws upon Roland Barthes's concept of the "starred text", a method of reading that interrupts the text into "a series of brief, contiguous fragments", but I suggest that *Disavowals* comes to the reader as a kind of self-starred, already interrupted text, actively inviting the reader to assume the reading practices of the "soothsayer" who, in Barthes's model of reading, traces imaginary shapes among the fragments.

Stars are themselves sites of collision, first formed through collapse and later subject to collision with other stars. My paper argues that the shifting constellatory patterns of *Disavowals* function in what Cahun terms an "intermediate space", involving collisional destructions of the traditionally gendered body ("I shave my head, wrench out my teeth, my breasts [. . .] stomach, ovaries"), even as they map the possibilities of an as-yet-unknown queer futurity: *Disavowals* concludes by invoking "My beautiful future, the un hoped for reserve", before qualifying this futurity as potentially already "too late". Cahun and Moore's remapping of the gendered body is explicitly concerned with the futurity implied by "fortune tellers, foresight, a game of chance", but such futurity also depends upon radically transforming the social world of the present. Cahun and Moore were committed to art-based social activism that extended beyond the boundaries of the aesthetic text, using their collage techniques to create anti-Nazi propaganda left daringly enfolded within German military spaces – including the pockets of soldiers.

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Não saí da minha noite: a escrita assombrada pelo absurdo silêncio da morte

Partindo de um posicionamento epistemológico dos Estudos Feministas e de Gênero, o objetivo geral desta comunicação é refletir sobre o conceito de assombração como forma de pensar e analisar narrativas autobiográficas de mulheres que tenham o luto e a margem como temas centrais. A comunicação trabalha com a leitura do diário *Não saí da minha noite* (2023), que reúne textos escritos pela autora francesa Annie Ernaux sobre o envelhecimento, diagnóstico de Alzheimer e a morte da própria mãe. Primeiro, tenho como ponto de partida uma reflexão sobre o papel e a importância dos saberes localizados para esta leitura e sua inscrição no campo dos Estudos Feministas e de Gênero. No segundo momento, apresento o conceito de *assombração* e reflito sobre como ele pode ser útil para investigar a escrita de mulheres que pensam a si e o ato de escrever a partir da morte e do luto. Terceiro e, por fim, exponho uma breve análise textual e discursiva da narrativa de Annie Ernaux tendo o conceito de *assombração* como mediador da leitura com a finalidade de evidenciar que um texto escrito no presente imediato pode ser uma importante ferramenta de elaboração do passado em relação a um futuro interrompido; dos silêncios e silenciamentos nas relações familiares e sociais; dos desejos individuais em contraste com as expectativas sociais; das memórias das perdas e da presença das ausências; do impacto da perda na subjetividade e, principalmente, o que acontece quando o indizível é revelado: toda mãe morre.

Palavras-chave: Escritas autobiográficas. Maternidade. Luto. Assombração. Estudos Feministas e de Gênero.

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Dana Walrath's Aliceheimer's: (Dis)ability to Create Social Awareness of Alzheimer's Disease

Alzheimer's disease is a disability because it progressively affects its sufferer's capacity to remember, to perform daily activities and, ultimately, to live independently, thus requiring both medical and family care. Dana Walrath's mother "Alice" developed this dementia disorder and was forced to move into her daughter's farmhouse in Vermont. Alice was not able to narrate her own story about language and memory loss. Yet, as the carer and witness of her mother's deterioration, Dana Walrath sketches and writes *Aliceheimer's* (2013) to visualize the course of Alice's Alzheimer's disease. Graphic medicine "is the intersection of the medium of comics and the discourse of healthcare" (Czerwicz et al. 2015, 1) and has become an innovative mode to address illness and those "aspects of social experience that escape both the normal realms of medicine and the comforts of canonical literature" (Squier 2008, 130). Aging and its often-associated pathologies and impairments are typically surrounded by a fog of social invisibility and excluded from any narrative beyond patients' medical histories and physicians' judgments. Through the loving – yet extenuated – eyes and hands of a daughter, this article examines the (dis)ability of *Aliceheimer's* "as an example of graphic medicine" to restore voice, dignity, and humanity to Walrath's mother during her experience of Alzheimer's disease. This condition disables Alice's cognitive skills, yet not her capacity to express her sensations and feelings, while enabling mother and daughter to design alternative forms of communication, complicity, and bonding. Ultimately, this essay highlights the visual and textual potential of graphic novels, like Walrath's *Aliceheimer's*, to guide both health professionals and care providers in their journey treating and helping sufferers of Alzheimer's disease, while raising social awareness about the aging demographic of western population, the higher prevalence of dementia disorders, and the imperative to enhance old patients' quality of life.

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The Political Diaries of Audre Lorde and Toi Derricotte: Writing Subjectivity, Enacting Resistance

The tradition of Black women's diary writing in the U.S., though acknowledged by Patricia Bell-Scott in 1995, remains an emerging field. My research explores this complex body of work which, despite its sparsity—only seven book-length diaries published between 1936 and 2020—also includes numerous fragments embedded within broader narratives and anthologies. I categorise this tradition into three forms: (1) standalone published diaries; (2) journal entries embedded within larger autobiographical works; and (3) anthologised diary fragments. This paper focuses on the second category, with particular attention to Audre Lorde's *The Cancer Journals* (1980) and Toi Derricotte's *The Black Notebooks* (1997). These texts stand out not only for their literary and political significance, but for their formally hybrid structures.

Despite their titles, these works defy straightforward classification as diaries. Instead, they are experimental autobiographical narratives that strategically integrate journal entries with memoiristic and essayistic discourses. I argue that they should be understood as political diaries: texts that make strategic use of the diary form to advance literary, autobiographical, and political aims. I explore how Lorde and Derricotte mobilise diary writing not only to document lived experience, but to perform acts of self-examination and self-definition, and to advocate for collective and political resistance against systems of racial, gendered, classed, and sexual oppression.

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Resistance Writing: Activism, Diary Writing and Ethical Editing in Tshaukuesh

Elizabeth Penashue's "Nitiniikiau Innusi – I Keep the Land Alive" (2019)

In her diary *I Keep the Land Alive*, Canadian Indigenous activist Tshaukuesh Elizabeth Penashue records her and the Innu nation's resistance to Canadian hunting laws, schooling, a NATO bombing range and the low flying it entailed in Labrador from 1987 to 2017. I will approach this text from a position of scholarly solidarity in an attempt to grasp the particular ways in which Penashue represents her life as an activist for Indigenous as well as non-Indigenous readers, across linguistic, cultural and generational barriers.

Penashue's text, as a contemporary example of published Indigenous life writing, is marked by a high level of cultural and political awareness on both the diarist's and the editor's side. While editor Elizabeth Yeoman attempts to implement principles of ethical editing of the Indigenous text, Tshaukuesh Penashue is deeply conscious of her own positionality and the relevance of history and tradition as motivations for resistance to contemporary colonization practices that infringe Indigenous rights and encroach on Indigenous land. In this paper, I will discuss both the ethical editing practices and resulting paratexts as well as the modifications of the diary form created by Indigenous diarist Penashue. She constructs herself as an Indigenous activist and author by merging past, present, and future and documenting her own ways of knowing.

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Lugar de memória e periferia: narrativa autobiográfica e transformação social

Esse texto aborda a problemática dos espaços das cidades e a relação com as lembranças de seus habitantes. Acredita-se que estudar os lugares de memória invisibilizados pelos poderes dominantes, como por tantos grupos subalternizados nas sociedades atuais, leva a um novo olhar para a cidade, mais afetivo e íntimo. Problematisa-se a importância da leitura dos lugares de memória, conforme formulada por Pierre Nora (1993), enquanto espaços materiais e simbólicos, onde a história ensinada e representada, através de lugares de memória escolhidos pelos estudantes do Curso de Licenciatura em Artes Visuais do IART/UERJ. Acentua-se o diálogo entre história e memória e o gênero das narrativas autobiográficas entra em cena no palco do conhecimento

histórico, gerando discussões entre o individual e o coletivo, entre o público e o privado. Opta-se pela história oral híbrida, em que se opera a intertextualidade das fontes de memória orais e visuais; e pela história oral temática, na qual presidi as entrevistas com os usuários. Em relação à história oral, as entrevistas ganham forma em conjunto como ‘corpus’ documental. Arfuch (2010) problematiza minuciosamente as diferentes formas tradicionais de relatar a própria vida (memórias, diários, correspondências etc.) e expõe a incursão de novas configurações autobiográficas na contemporaneidade, a mais importante para a autora. É a entrevista. Para ela, a entrevista condensa admiravelmente os tons da Época: a compulsão de realidade, a autenticidade, o ‘ao vivo’, a presença e a intrusão na minúcia cotidiana das vidas. Juntamente com as entrevistas, as fotografias fabricadas pelos entrevistados, ou coletadas em seus álbuns de família, sobre os monumentos das cidades, fazem parte do corpus documental, formando camadas de percepção do objeto. Assim, os sujeitos podem e devem construir memórias e narrar histórias contra-hegemônicas que são capazes de fortalecer identidades nas comunidades e/ou grupos aos quais se inserem.

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A Chain of Violets and Forget-me-nots: How Does Life Writing Affect the Self?

American author Patti Smith has been artistically connected to the work of French poet Jean Genet for a long time. She states that his *Journal du Voleur* has guided her own writing of the book *Just Kids*. In this paper I will first address how the lives and narratives of Patti Smith and Jean Genet are creatively intertwined. In a second part, I will focus on how the two artists impacted my own poetry book, *A Folha Clara*, which I wrote in Portuguese and French. Finally, I will explore my own journey through Portuguese, French, and English literature and languages, reflecting on how different experiences of life inhabited each language and, consequently, modeled the writing process.

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Memory and Ethics in the Family Memoir

Linda Grant describes in an afterword to her memoir *Remind me who I am*, again (1998) her decision to write a book on her mother living with dementia: “I had been struggling for some months to write a novel based on my family. I felt that the fictional characters I was creating were in some bizarre way robbing my relatives of their own biographies. The characters were flat, inauthentic, every made-up incident an insult to my family’s many, varied truths” (298). The genre that better suited her story, the family memoir, has thus provided her with the means of giving her relatives their biographies, and made it possible to convey their “varied truths”. The ethical implications of writing on the family are here made clear, although the genre also carries with it other ethical concerns, as demonstrated when auto/biographical writing has caused controversy and familial rifts. This paper explores memory, forgetting, and narrative in the family memoir. What is involved when writing on the lives and memories of others? What are the specific affordances of genre in this case? The paper will examine the reader’s expectations to the veracity of the narrative, the author’s own responsibilities, and the independent life of the text

which is out of the author's control. The question arises of how to handle the memory of others, not least faulty memory, and thereby writing on another who is perhaps unable to tell their own story.

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(Anti-)Exemplary Avatars in Autofictional Acts of Mourning

Twenty-first-century conceptions of life writing are far removed, in many respects, from the exemplary lives around which first – and second – wave Western autobiography theory pivoted. The “fictional singularity” that, for Slavoj Žižek (221, 433), defines exemplum was at work as much in the perceived uniqueness of these lives as it was in the narrow sociohistorical vision of who might lead them and how they should be written. Such singularity seems to splinter in the face of understandings of selfhood and self-representation as plural, relational, and ever shifting. These pluralities are at their most pronounced in autofiction, which turns the gaps that cannot but emerge from the doubling of one's self and story in writing into the very source of its creative play. Yet the common critiques with which it is met – from egocentrism and exhibitionism to immorality and duplicity – expose a latent exemplary autobiographical self that persists in cross-cultural contemporary reception, particularly that of works by women. In this paper, I will explore the use of anti-exemplary avatars in recent autofictional narratives by Spanish women to confront and challenge the singular models of identity, experience, and narration that readers continue to seek in their consumption of certain kinds of life writing. As Milena Busquets's *También esto pasará* (2015) and Sara Torres's *Lo que hay* (2022) pair the self-doubling and self-distancing afforded by autofiction with the intimate pain of mother loss, they multiply and merge subjects and objects of love and grief, mourning and desire. In shattering the illusion of “their own processes of grief as exemplary models” (Lambrecht 2022, 34), they strive to transform the fictional singularities that shape paradigms of mourning, relational identity, and autobiographical accounts.

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From Private Reflections to Public Records: Computational Analysis of Pandemic Diaries

A personal diary is often defined as a private genre of ego-writing (see Lejeune 2009), where this privateness and ‘not for other eyes’ writing creates a greater level of intimacy, openness and oftentimes fragmentariness and even obscurity (see Bloom 1996, on ‘truly private diary’). Contemporary digital daily writing and social media platforms add another layer, by allowing a multimodal, dynamic ego-documenting, but discarding the ‘private’ dimension of the writing as content published on social media is public, and is usually created with an audience in mind.

This presentation will compare two distinct collections of personal diaries, housed by the Archives of Latvian Folklore (ALF), at the Institute of Literature, Folklore, and Arts of the University of Latvia. The first collection is the unpublished and predominantly handwritten diaries. The second collection, ‘Diaries in the Time

of Pandemic' (see Reinsone et al, forthcoming) was collected during 2020, when ALF issued a public call to document daily life during the Covid-19 pandemic, and gathered daily records from more than 250 diarists.

Taking the approach of digital humanities, we computationally compared both diary corpora, focusing on a set of linguistic features, such as sentence length, punctuation usage, parts of speech, personal pronouns, modal verbs, etc. The quantitative comparison of the two corpora reveals notable differences and similarities, offering valuable insights into diverse practices of self-writing and contributing broadly to the understanding of what defines a diary and more specifically to the linguistic characteristics of crisis-triggered self-writing.

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Parental anatomies and social change in filial life writing

This paper focuses on narratives about parents where their life—and their body as such—comes to mirror the social developments over decades of Swedish welfare state history, in auto/biographies written by their children who are well-known journalists and authors. The analysis focuses primarily on Patrik Lundberg's *Fjärilsvägen* (Butterfly Road, 2020), in which a transnationally adopted son, Patrik, tells the life story of his adoptive mother Birgitta. The mother's lifetime parallels the (predominantly social democratic) national politics of several successive governments and the socio-political arc towards increasing neoliberalism and individualism from the 1970s to the 2000s. *Fjärilsvägen* offers social critique via the grown child's perspective on the life of his single, working-class parent, and uses the parental body to inscribe social developments on individual and collective levels. The maternal body functions both as a site where social injustices play out, and as a (past) site of shameful difference. The paper explores how class, gender and ethnicity intersect in Lundberg's representation of the mother's corporeality.

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Hervé Breton

Savoir expérientiel et narration des phénomènes observés chez les patients ayant un trouble de l'usage d'alcool

Cette communication présente un projet de recherche en cours, déposés dans le cadre de l'appel à projets de l'Agence Nationale de la recherche (France), intitulé : Science avec et pour la société : Recherches participatives. Le projet intitulé SAEXNASA (Savoir expérientiel et narration des phénomènes observés chez les patients ayant un trouble de l'usage d'alcool) porte sur les troubles addictifs. Ces troubles sont des maladies chroniques associant des symptômes cognitifs, émotionnels/perceptifs et comportementaux, avec notamment des envies irrépressibles de consommer, une perte de contrôle sur la consommation, l'existence de dommages et la poursuite du comportement malgré ces dommages. L'enjeu de ce projet est de développer un programme pédagogique visant la conscientisation des vécus du corps et des contenus physiques (tachycardie, polypnée) et psychiques associés (tristesse, anxiété), en relation avec les perceptions éprouvées avant, pendant et après les épisodes de consommation, en se focalisant spécifiquement sur le trouble de l'usage d'alcool. Le projet implique une dynamique de coconstruction rassemblant patients en rémission,

praticiens du soin, proche aidant et chercheurs, la démarche visant la description des vécus du corps et ses incidences sur les troubles psychiques associés (*craving*, perte de contrôle) afin de nommer et caractériser ces vécus via les récits (1), conscientiser les connaissances et savoirs acquis au contact des troubles liés à l'épreuve de l'addiction liés à la consommation d'alcool (2), formaliser les savoirs expérientiels à partir de l'examen des récits des patients (3), répertorier collectivement les énoncés permettant de formuler les savoirs expérientiels (4), coproduire des typologies visant la formalisation de ces savoirs expérientiels (5), coproduire des référentiels de formation permettant la reconnaissance et le dialogue sur ces savoirs en médecine et santé (6).

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Life Writing on Radio and the Legacy of David Oluwale

Radio's reliance on sound, silence, and listener imagination sets it apart from visual media, offering an intimate space for documenting often-overlooked marginalized histories. This paper examines radio's capacity for social transformation by focusing on two BBC broadcasts that recount the life and tragic death of David Oluwale, a British Nigerian who died in Leeds in 1969 due to police violence. The first, "Oluwale" or "Smiling David" (1972) by Jeremy Sandford, is a radio play dramatizing Oluwale's lived experiences following legal proceedings against two officers implicated in his death. The second, "Remember Oluwale" (2021) by Tony Phillips, is a radio documentary that revisits Sandford's play while reflecting on the lasting significance of Oluwale's story within the context of racial inequality, mental health disparities, and colonial legacies in the UK.

By comparing these productions, the study highlights how contrasting genres – drama and documentary – mediate historical memory, challenge dominant narratives, and invite deeper engagement with issues of social inequality. Drawing on decolonial theory, audio narratology, and cultural memory studies, this paper shows how radio can function as a mode of life writing. Through creative uses of sound and silence, radio fosters a dynamic dialogue between past and present, bridging gaps in the historical record and amplifying marginalized voices. Crucially, the shift in narrative authority – from a white British playwright to a Black British documentarian – signals a reframing of Oluwale's story that foregrounds the politics of authorship. In addressing life writing and social transformation, this work argues that radio serves as both an archive and a catalyst, reshaping how we perceive marginalized histories and fostering a deeper engagement with questions of social justice and accountability.

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Colaboración, mutua polinización y empoderamiento de tres grupos latinoamericanos que investigan y construyen formación docente desde abordajes narrativo (auto)biográficos

Esta comunicación busca compartir acciones de tres grupos que pertenecen a tres universidades de nuestra Latino América: UBA, UdeLaR y Unicamp. Acontecimientos diversos llevaron al encuentro de esos grupos que hoy viven el encuentro desde amorosidad, horizontalidad, mutua polinización; en una unión que a todos empodera. Vibran con propósitos, ilusiones, inéditos viables y sienten, valoran, el poder de la comunidad, más allá de diferentes caminatas recorridas. La comunicación realizará consideraciones sobre dimensiones epistemo-sociopolíticas-éticas-estéticas-poéticas que dan soporte a las experiencias y dispositivos teórico-metodológicos de investigación y formación docente que entrecruzan el accionar de estos grupos. Viven acciones de investigación y formación docente con matices que les personaliza, pero todos convergiendo en apostar a una formación docente en la cual narrar historias de vida, de vida docente o más allá de ella, produce pedagogía. Pedagogía construida desde recuperar la experiencia, narrarla: oralmente, escribiendo, con fotos, con videos, con objetos que dicen de esas historias de vida. Tres autores/voces escriben compartiendo, experiencias de la Red de Formación Docente y Narrativas Pedagógicas, del GRIDEN (Grupo de Investigación en Docencia desde un enfoque Narrativo) e del Grupo interinstitucional de pesquisa-formação Polifonia. Se investiga y se hace formación, desde al abordaje narrativo (auto)biográfico, se trata de un enfoque en que el trabajo que mira la formación humana y docente en sus múltiples dimensiones, tomando como camino posible el entrecruzamiento de memorias y narrativas. Hablamos entonces de investigación-formación, vida-formación, vida-investigación-formación, implicación. Inseparabilidad y fuerza de los movimientos transversales entre la construcción del conocimiento en educación y los procesos de formación humana. La dimensión formativa, implicada con la acción, es singular, única, irrepetible e inseparable del compromiso social de la investigación que se realiza con la escuela. Realizada en movimiento, no busca establecer protocolos cerrados, pero apuesta por la coherencia teórica y metodológica.

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Alê: Música Como Instrumento De Mudança

A Rede de Organizações Sociais na Pedagogia Waldorf reúne 35 instituições em 11 estados brasileiros. No estado da Bahia há 10 escolas e duas encontram-se em Maraú. Interessei-me pelas Escolas Maramar e Jardim do Cajueiro e delimitei o campo para compreender a metamorfose biográfica (Bach Jr., 2019) dos professores de música enquanto agentes de transformação social. Metodologicamente, esta é uma pesquisa (auto)biográfica fundamentada na fenomenologia de Goethe (Burkhard, 2002). Realizei entrevistas para captar, por meio da reflexão, a complexidade das experiências formativas dos professores e observações para acompanhar suas vivências em situações específicas. A primeira, com o professor de cada escola, foi realizada online em setembro de 2024. Outras entrevistas e observações foram presenciais entre 27 de novembro e 12 de dezembro do mesmo ano. Para esta comunicação, o foco é a Escola Maramar, onde trabalhou por oito anos, o professor Alessandro Ferreira,

conhecido por Alê. A conexão estabelecida antes de seu falecimento motivou-me a aprofundar os estudos sobre sua vida e trabalho. Sua trajetória, desde o curso de Composição e Regência até o trabalho em projetos socioeducativos, revela dedicação à música como instrumento de emancipação cultural. Sua chegada em Marau possibilitou a implantação da Pedagogia Waldorf. A comunidade apresenta patrimônio cultural diversificado e economia tradicional, mas sofre com impactos do turismo desordenado, mudanças climáticas e falta de políticas públicas. Nesse cenário, Alê, ao adaptar os cantos de capoeira e incorporá-los às práticas musicais locais, construiu pontes entre tradições afro-brasileiras e neopentecostais da Península de Marau. Fomentou a autoestima e integração social de crianças, jovens e adultos. Trabalhou em igrejas e escolas públicas, tornando-se um agente de transformação social. Sua história revela o potencial da educação musical para transformar a vida de pessoas em comunidades marginalizadas, impulsionando debates sobre inclusão e interculturalidade.

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Inês Nascimento Rodrigues, CES-UC, Portugal

Writing with Spirits: Ancestral Postmemory and Spectral Testimony in Santomean Women's Poetry

This paper explores life writing as an act of social responsibility and ancestral inscription, focusing on the poetry of Santomean women writers Maria Manuela Margarido, Alda Espírito Santo, Conceição Lima, and Olinda Beja. Engaging with contemporary debates in memory studies, testimony, and postcolonial inheritance, I propose the concept of *ancestral postmemory* as an alternative to trauma-centered and absence-driven models of memory transmission. In these poets' work, memory is not melancholic but enacted through ritual, ecological presence, and cosmological continuity rooted in Afro-Atlantic worldviews. Through close readings of poems that invoke possession, ancestral landscapes, and female lineages, the paper shows how these authors articulate a mode of (auto)biographical writing that transcends the individual subject. Their poetics mobilize collective and relational memory, calling attention to the presence of spirits—both human and more-than-human—as ontological and historical agents. By framing memory as *dévé*—an ancestral obligation—this paper seeks to advance the decolonial potential of life writing and affirm the epistemic and political relevance of African cosmologies.

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Ioana Luca, NTNU, Taiwan

Post-1989 Migrant Lives and Memories

More than 4 million Romanians have emigrated since the fall of communism in 1989, representing nearly 20% of the entire population, not including temporary workers. Despite this staggering figure, discussions about this mass movement have been largely absent from Romanian literary or public discourse, with the temporary or permanent migrants being relegated to casual conversations and tabloid articles, in which they are typically demonized or grossly stereotyped. This significant gap is being filled by two award-winning journalists and photographers, Elena Stancu and Cosmin Bumbuț, who have lived in a camper van for the past six years and traveled throughout Europe to document the life stories of the Romanian diaspora.

My paper examines the stories and memories of migration chronicled and archived on their website, Teleleu.eu a title that humorously translates to 'Wanderings' in English. First, I explore how the Teleleu archive engages with the migrants' testimonials and the themes of displacement and mobility within the context of both long-term and temporary Romanian migration. As I argue, Teleleu presents these migration narratives not only as personal accounts but also as part of a broader socio-political discourse that has been notably absent in Romania. Second, I investigate the role of personal storytelling and digital platforms in shaping post-communist migrant identities and experiences. By comparing the different mediums used to disseminate these stories – traditional journalistic articles and social media posts and their affordances. I highlight how each format provides distinct opportunities for interaction, engagement, and emotional connection with diverse audiences, both in Romania and abroad. Drawing on life writing and memory studies, as well as interdisciplinary studies on the post-1989 diaspora. Ultimately, this study situates Teleleu within the growing field of digital migration studies, shedding light on how new media platforms can reshape public understandings of migration and the migrant experience.

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Reconfiguraciones de la noción de investigación educativa a partir de una escritura académica sensible

Somos dos académicas universitarias preocupadas por las formas de proceder en la investigación y la formación en el campo de la pedagogía y la educación. La coincidencia de nuestras inquietudes, el intercambio, colaboración y diálogo nos ha permitido explorar estrategias para promover una escritura sensible entre nuestras estudiantes el intercambio, el diálogo y el trabajo colaborativo. El objetivo de esta ponencia e artículo es explorar analizar las reconfiguraciones sobre la noción de investigación educativa a partir de las posibilidades de una escritura académica sensible en trabajos de estudiantes de un posgrado en pedagogía investigación pedagógica y educativa. Entendemos a la escritura académica sensible como una narrativa en primera persona, la cual, desde la perspectiva de los cuidados, permite expresar la afectividad generada en las experiencias de investigación. Sostenemos que la escritura sensible se puede observar en algunas formas narrativas como relatos, historias de vida, biografías, autobiografías, etnografías dinámicas, autonarrativas y trabajo autoetnográfico. Revisamos algunos textos producidos por estudiantes de posgrado en su proceso de formación como investigadores educativos y las reconfiguraciones que experimentaron sobre algunas nociones clave de la investigación, tales como objeto de estudio, participantes o informantes. Adoptamos un enfoque cualitativo exploratorio y empleamos el análisis del discurso guiado por una perspectiva etnográfica. Los resultados permitieron apreciar en el valor de promover valorar la promoción de un pensamiento y una escritura académica que reconozca el lugar de los autores, sus reconfiguraciones identitarias, así como sus emociones y con ello apoyar la formación de una voz autoral y desde ahí formar investigadores una reconfiguración de lo que entienden como investigación. Así, observamos cambios en las ideas predominantes de investigación, predominantemente positivista, de carácter riguroso, sistemático, preciso y neutro. La escritura académica sensible, en cambio, promueve una aproximación más humana, real y relacional.

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A escrita de si como pessoa não binária na subversão de uma sociedade binária

A escrita de si como uma pessoa não binária é um ato político. A escrita autobiográfica, nesse contexto, desafia normativas, revela subjetividades que não se enquadram na hegemonia do binómio de género feminino e masculino. O ato de tornar-se visível e validar sua identidade perante um sistema compulsoriamente binário em que permanecemos colocados é necessário, tal como reivindicar esta narrativa que emerge novamente como potência coletiva, que vai contra as formas de opressão.

A escrita de si é incitada pela expectativa de subverter discursos dominantes e expandir práticas teóricas e metodológicas. Nos Estudos Feministas, componente de um campo interdisciplinar, evidencia identidades não binárias que são interseccionadas por questões de raça, classe, território, cultura, políticas e sexualidade. Ao compartilhar suas vivências, pessoas não binárias provocam inovações e recuperam antigas práticas invisibilizadas, mal traduzidas, como aponta Christine Saidi (2023), que desafiam a rigidez da linguagem e abrem caminho para áreas inclusivas, dentro e fora da academia. Notadamente nos Estudos Feministas, a escrita autobiográfica ganha proximidade mais expressiva, os Estudos Feministas como indica Adriana Bebiani (2023) dispõem de um campo produtivo para questionar o género e a diluição de categorias fixas. Porém, mesmo nesses ambientes possíveis, há a reprodução de certas normativas que acomodam para as margens as vivências e práticas não binárias. Como podem pessoas não binárias se fazer presentes em uma sociedade que as invisibiliza? Portugal não reconhece pessoas não binárias em seus censos, projetos de políticas públicas e no legislativo. Sara Ahmed (2027) aponta a linguagem como um espaço que precisa ser invadido. Escrever sobre si em meio a tensões é enfrentar o desafio de reivindicar estas experiências que foram ocultadas de diversas formas ao longo dos anos, seja pela colonização, seja pela heterocisnormatividade, ou a simbiose de ambas.

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Jacek Bielawa, University of Silesia, Poland

Stress, Freedom and Self-Transformation in Central European Life Writing: The Works of Yuri Andrukhovych and Andrzej Stasiuk

This paper explores a research problem inspired by Peter Sloterdijk's definition of societies as stress-integrated force fields. Sloterdijk contends that, during the Enlightenment, individuals discovered a distinct pleasure in distancing themselves from systems of collective stress. Literature, particularly autobiography, served both as a catalyst and a medium for these retreats from the community. Contemporary Central European autobiographical writing has developed specific strategies for both reducing and intensifying social stress. Following Milan Kundera, this paper defines Central Europe as a 'zone of small nations', situated between East and West and threatened by unwelcome interference from either side. I address two research questions: firstly, whether and how autobiographical texts from the past forty years have articulated, alleviated, or generated community-building stress in Central Europe; and secondly, whether and how these texts have expressed and supported the transformation and relocation of subjects within or beyond the stress-generating communities. I seek partial answers in the autobiographical works by Yuri Andrukhovych and Andrzej Stasiuk, focusing on the relationship between stress and freedom in their life writing against the backdrop of fundamental geopolitical transformations in Europe.

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Joanne Higson, University of Bristol, UK

Creating informative depictions of domestic abuse in narrative fiction

My research includes a creative element – the writing of a novel in which I wanted to explore whether I could write about the more subtle nuances of domestic abuse while still making the book a compelling read – and a critical element where I wanted to find out to what extent other survivors of domestic abuse saw their experiences reflected in contemporary novels – or not.

To that end I ran a book club over a year and used reflexive thematic analysis to analyse the results. This analysis completely changed the book I wanted to write.

In this paper I will talk about how my own experiences of domestic abuse have shaped my research; reflect on whether life writing for me was traumatic or cathartic; discuss the setting up and running of the book club, and read a short section of the novel.

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Appalachian Reckoning v. Hillbilly Elegy: J. D. Vance in the Court of Memoir

The 2019 anthology *Appalachian Reckoning: A Region Responds* to *Hillbilly Elegy*, edited by Anthony Harkins and Merideth McCarroll, gathers together scholarly essays, personal narratives, poems, and hybrid texts by writers with ties to *Appalachian Reckoning* who offer diverse (though largely reproachful) perspectives on J. D. Vance's controversial 2016 memoir *Hillbilly Elegy: A Memoir of a Family and Culture in Crisis*. The relevance of these critical responses to *Hillbilly Elegy*'s neoliberal individualism and demeaning "culture of poverty" tropes has been magnified with Vance's election as Donald Trump's vice president in 2024 and the prospect of the deleterious economic and social transformations a second Trump administration is likely to bring about in and beyond the US. Drawing on Leigh Gilmore's insights into the circumscribed jurisdictions within which disenfranchised subjects submit life narratives as testimony, I examine three of the retrospective personal essays in the collection, Robert Gipe's "How Appalachian I Am", Chelsea Jack's "Consolidate and Salvage", and Rachel Wise's "Loving to Fool with Things" as witness statements in the prosecution of Vance's derogatory representation of Appalachians. By deftly embedding their short memoirs within the large-scale institutional structures, economic policies, and corporate practices that perpetuate their communities' precarity, and by highlighting collective ingenuity and resilience, these writers offer counter narratives to Vance's victim-blaming and his claim to heroic self-sufficiency. I conclude by arguing that these writers' confrontation with the political ideology modeled in *Hillbilly Elegy* mobilizes the "antagonism" Ernesto Laclau and Chantal Mouffe view as essential to the revitalization of democracy in the face of hegemonic neoliberalism and authoritarianism. In the wake of the 2024 election in the US and comparable political shifts around the world, Laclau and Mouffe's *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics*, like *Appalachian Reckoning*, has assumed a renewed urgency.

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Escritura e identidad en las nuevas autorías obreras de la poesía joven peninsular: Bijuteria de Juana Dolores y Huracanes en la periferia de Ángela Martínez Fernández

Las óperas primas de Juana Dolores (1992), *Bijuteria* (2020), y de Ángela Martínez Fernández (1992), *Huracanes en la periferia* (2024), han irrumpido en el panorama literario peninsular con propuestas que plantean la escritura autobiográfica y la reflexión poética como vías para un cuestionamiento profundo sobre la condición de clase y género en la sociedad y en la cultura española. En una clara oposición a la ‘inercia desobrerizadora’ dominante en la producción cultural de las últimas décadas, ambas poetisas no solo tratarán en sus obras las condiciones de existencia y las experiencias vitales de la clase obrera, sino que se representarán a sí mismas y se construirán, como autoras, a partir de la reivindicación de una identidad y de una legitimidad autoral propia, que visibiliza y enfrenta las dificultades de acceso y reconocimiento crítico sufridas por los escritores obreros en el campo literario. Frente a la usurpación de la palabra pública por la clase dominante, ambas poetisas, hijas de trabajadoras de la limpieza y migrantes andaluzas en regiones catalanoparlantes, reclaman el espacio y la palabra poética planteando una escritura del cuerpo marcado por la clase, que se enfrentará conscientemente al habitus burgués en su representación física y en su expresión poética. En este trabajo analizaremos cómo estas poéticas trascienden la mera escritura en torno a sus vivencias personales como mujeres jóvenes de clase obrera para emerger como altavoces de problemáticas y aspiraciones de transformación social colectivas, alumbrando posibilidades para un deseo, una existencia y un mundo otros desde la inadaptación y la voluntad de ruptura con las limitaciones imaginativas del capitalismo tardío y la corrección moral y estética burguesa y patriarcal. Con este fin, situaremos estas obras en su contexto de aparición dentro del panorama de la poesía joven peninsular actual, caracterizada por la irrupción de numerosas poéticas basadas en la denuncia de la experiencia personal de la precariedad. Concluiremos, así, aludiendo al valor poético y político de estas escrituras que, desde el yo, están apostando por una búsqueda de la enunciación, el reconocimiento y la actualización de las vivencias, los imaginarios y las aspiraciones de la juventud precaria y de la clase obrera del siglo XXI.

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El punto de vista del Antropoceno en el movimiento biográfico. Ecobiografías, nuevos modos de narrar e inventar la vida

Desde hace algún tiempo, los diagnósticos de los cambios climáticos han mostrado diversas aristas de lo que se ha dado en llamar la era del Antropoceno. Vivir en el Antropoceno nos invita a pensar nuevos modos de narrar e inventar la vida. Nos hemos sentido convocados a reflexionar sobre el tema del Antropoceno a partir de reconsiderar la noción de mundo de vida postulada desde la fenomenología y la hermenéutica como espacio temporal y social de la formación de sí. Una vía para tratar las relaciones de sujeto y el mundo son las ecobiografías, exponer cómo la naturaleza habita en los sujetos en tiempos del Antropoceno. Abordamos en esta comunicación la ecobiografía desde cuatro ejes. El sujeto interactúa con otros, consigo mismo y con el mundo natural. Pensamos que las nuevas formas de narrar la vida incluirían, por un lado, la noción de mundo de vida como un puente para

incluir las posiciones del sujeto en relación el mundo natural. Por otro lado, en el contexto del Antropoceno es imprescindible pasar el Je pens cartesiano al Je suis biomasse. Je pens fundamenta el control, dominio, superioridad sobre lo natural. Je suis biomasse conduciría a narrar la vida de un modo no cartesiano, sería reconocer nuestra materialidad, en tanto especie (homo sapiens) e individuo: somos polvo de estrellas. Je suis biomasse nos permitiría el pasaje del reconocimiento de nuestra materialidad, nuestra conexión con la materia. En tercer lugar, acudimos a la noción de resonancia como un principio ontológico que nos permite conmocionarnos ante nuestra relación con el mundo y promover un genuino sensus communis. En cuarto lugar, los problemas del Antropoceno requieren la promoción de un cosmopolitismo crítico para articular las posibilidades de actuación más allá del límite espacio temporal de los sujetos.

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Life Stories in Two Voices: Ethics of Academic Retellings

Asking what legitimizes the academic use of other people's experiences, memories, and diaries, (not from a legal, but from an ethical perspective) one can see a scale, one pole of which is quasi-colonial research, the other one is inclusive research. The first one is research where the researcher collects "material", even in the form of a coherent narrative which he/she analyzes, interprets on bases of theories and creates a new narrative, the heroes of which are social groups. Such a researcher uses life stories as factual information to which he/she must give (new) meaning. The other pole is postcolonial inclusive research, in which life-stories are not only sets of facts, but much more interpretations and conceptions equally participating in the reflections on the social or individual situation. It can be said that it participates as the first, guiding voice, and the voice of the researcher contributes only as a drone accompaniment that gives a tone and coherence, contextualizing the written interpretation, sometimes perhaps sharpening the thesis but not inventing it.

The researcher inevitably presents a second story, in which the first is examined in a new normative background. The scientific retellings are also stories influenced by some principles of social recognizability, grounded by some sources of narrative unconscious. The narrative subjects of both stories belong to more or less different normative environments and certainly not identical planes of narrative unconsciousness. It is from this aspect that I am intending to ask, what kind of consonance can and should be between these two voices. The main conceptions on which this presentation is based are the conception of social recognizability (A. Honneth, J. Butler etc.) and conception of narrative unconscious (M. Freeman, H. Meretoja, etc.).

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Kakuko Matsumoto, Mukogawa Women's University, Japan

Re-engaging with personal history II – How Metonymy Works in Music Narrative Practice with Inmates

This presentation will examine the rhetorical transformation of emotion through metonymy, taking up the scene of the practice of music narratives with prisoners as an example of its social practice. Matsumoto's practice involves "creating a process

of exploring one's life, past, present, and future through the use of music and ensembles in prison. The inmates are not allowed to talk about their life histories. During breaks, they are not allowed to speak freely or call each other by name, so their own interpersonal communication tends to be rather monotonous. With the goal of personalizing their real lives and regaining a sense of self-agency, we are practicing music narratives in small groups as part of correctional education in the prison. Matsumoto asks each group member to recall a piece of "my favorite important music," and then sings and plays that music together. Matsumoto analyzed the inmates' narratives from the perspective of a narrative approach, based on field observations of the session and the protocol materials in the group. The results showed that the music facilitated self-narratives and had an effect on the inmates' self-recovery. It has been found that music, when set next to the narrator's life and shared with the participants, facilitates the activity of telling, listening to, and describing life stories. This presentation will focus on the metonymic relationship of music to personal life and the creation of lived time.

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Mapping Life With/In the Archives: An Ecological Approach to Archival Representation

Archives are rich repositories of biographical information which are often consulted by researchers in attempts to establish key pieces of biographical information. Importantly, much of this biographical information can also be found in archival metadata such as finding aids and catalogues designed to help researchers locate and understand materials in the archive. In these metadata, we can find individual and collective milestones explicitly stated, mappable genealogies of ideas in transit and indicators of associations between individuals, groups, and institutions. As such, this paper recognises the composition and analysis of archival metadata as a form of life writing and asks under what conditions the narratives of archival metadata are rendered readable, as well as what it might mean to read the life narratives found in archival metadata.

As a case study in archival life writing, this paper outlines a new relational network database that traces the movement of ideas, individuals, and institutions relating to Stuart Hall radical theorist of race and media and founding figure in cultural studies and Birmingham's Centre for Contemporary Cultural Studies (1964–2002). In doing so, it argues that the representation of archival metadata using digital distant reading methods (such as network visualisations) can offer a new, ecological approach to archival life writing that contextualises collections within their and the present social, political, economic, and cultural conjuncture.

This project offers potential applications for future research not only in cultural studies but across disciplines and could be applied to a broad range of archival collections and their related metadata. Recognising archival metadata as sites of life writing and applying distant reading methods to construct and analyse these narratives promises an exciting new way into understanding the lives of historical individuals and the networks with which they intersect.

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The poetics of self-defense: violence and vulnerability in narratives of sexual labor

This paper will explore the applied and aesthetic possibilities of life writing as a practice of feminist self-defense or, to use Elsa Dorlin's term, of "martial ethics of the self". If "self-defense" is understood holistically as a transformative process that augments one's sense of physical, emotional, and psychological wellbeing and security, feminist self-defense – drawing from cross-cultural influences including martial arts, philosophy, and sociology – considers the embeddedness of such transformative processes within male-dominated cultures, to challenge the effects of patriarchal culture on the bodies and minds of women and gender-expansive people. These mind/body effects include, for instance, the internalization of "male gaze" (valuing oneself insofar as one pleases an imagined male other); the estrangement of women from their bodies and pleasures, and the reduced capacity to enforce boundaries, due to pressure to care for others at the expense of one's own desires. These topics will be discussed via a selection of autobiographical narratives of sexual labor – specifically prostitution – published in the United States from 2000–2020. Indeed, the experiences of people who do sexual labor with gender- and sexuality-based violence are often exacerbated by repressive juridico-legal contexts and social stigmatization, making narratives of sexual labor a crucial point of departure for exploring the notions such as bodily autonomy and self-determination in oppressive contexts. This paper asks how can reading/writing the body can awaken the senses to repair the alienating effects of male domination mentioned above, by retracing the boundaries of the body in narrative, creating alternate embodied subjectivities, and suggesting new ways of speaking and moving, for both readers and writers of life stories.

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Khaya Mchunu, University of Johannesburg, South Africa

Uncovering Hazel Futa's pageant sash: A story of Miss South Africa, 1955

Hazel Futa was born on 20 August 1931 in South Africa and died in 1989, years after she'd relocated to Kensington, London. She was known for acting, mostly in supporting roles, including the South African film *Come Back, Africa* (1959) and the UK series *The Saint* (1962–1969). While Futa was known for her acting, she first came to wide public visibility as Miss South Africa in 1955, at the height of apartheid. This aspect of her life is of interest to this paper.

As a brand, Miss South Africa, the organisation contemporarily known in South Africa, had its inaugural pageant in 1956, with Norma Vorster as the title winner. This formerly white-only Miss South Africa is distinct from the Miss South Africa in which Hazel Futa participated and eventually won. Futa entered a pageant open to the black race publicised by the South African magazine, *Drum*. The history of this pageant is complicated and incomplete. Creating a list of its past winners, determining who organised the pageant, and uncovering how it was started provides sketchy details making it difficult to record its history in totality. A single case study cannot fulfil the task of generating a complete narrative of the black Miss South Africa but it does offer fragments of the past to understand the present. Studying Futa's life and lived experiences through archives available of her from 1950s South Africa contributes to the discourse of pageantry and the meaning it held for society at a particular period. While they were prohibited from entering the white-only Miss South Africa due to the racist apartheid laws, pageants enabled the black South African community to celebrate beauty on their terms.

The paper draws upon Anna Tsing's (2015) *The Mushroom at the end of the world: On the possibility of life in capitalist ruins*; Njabulo Ndebele's *The rediscovery of the ordinary* (1986) and Gabriel Rockhill's (2017) *Counter-history of the present: Untimely interrogations into globalization, technology, democracy*. These theories are used herein to unpack and tell the narrative of the black Miss South Africa as a way of pluralizing and democratizing history by paying attention to an event largely ignored in present-day South African society. As part of the IABA European Conference and its theme of Life Writing and Social Transformation, this paper touches on the conference's sub-themes of life writing and social vulnerability, auto/biography publics and concerns, and the notion of the self, the other, and creativity.

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The Limits of Selfhood in Social Transformation Narratives

The concepts of testimony and responsibility were the main forces behind writing my memoir, *Waiting for the Rain* (2019), which discussed my experiences as a young mother during the 2003 U.S. invasion of Iraq. The aim of writing the memoir was to share first-hand stories of witnessing, and living through, the devastation and destruction of war and its aftermath. As the memoir expanded beyond those tragic moments of the invasion, other forms of witnessing began to demand attention and recognition. Writing to a mainly Western reader also meant that I had to explain and, at times, defend complex social constructs, cultural traditions, and the not-so-stereotypical aspects of Iraqi life. For most of us, writing here in the diaspora, it seems that we are incessantly alert to our responsibilities as the keepers and disseminators of such narratives in order to challenge and transform social perceptions of our experiences and of our native cultures. However, in this pursuit of social transformation, the subject becomes exposed to other challenges. Autobiography, as Gillian Whitlock states, circulates as a "soft weapon". It can personalize and humanize categories of people whose experiences are frequently unseen and unheard? (3) but Whitlock also acknowledges that, in some situations, these narratives are manipulated for Western propaganda and used as tools to control a collective people's narrative. Thus, social transformation narratives are placed in a questionable position of favoring social change to individual self-representation, which is an essential element of presenting the subjective, independent, (diasporic) individual. Through reflections on my own memoir-writing process, I argue that while social transformation narratives enable us to share our stories, they also frame and confine us to present limited forms of ourselves, rather than the more complex, multidimensional, unique selves we are.

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“Like Me, But Better”: Generative AI and Implications for Auto/biography

In an ad for the AI-supported “writing assistant” app Grammarly, a student uses the tool to “co-write” an essay, exclaiming, “it sounds like me, but better!” The advent of generative AI (GAI), tools trained on the words of others to create new texts in response to our prompts, marks a technological transformation that challenges how we have understood auto/biographical texts and subjects. What does it mean to write auto/biographically with GAI to “sound like ourselves, but better”?

I argue that GAI represents a new “limit-case” in Leigh Gilmore’s terms, for auto/biography studies, one that might require rethinking such core concepts as authorship and authenticity and the idea of the making of auto/biography as itself a processual and meaning-making act. A key issue is how GAI works: the tools use large language models that generate content by scraping from the (limited) datasets on which they are trained. Prompted to write an auto/biographical text, GAI assembles a text that reflects what its model predicts that kind of auto/biography should look like, including the language, style, organization, and content, the very stuff of the discursive construction that we theorize constitutes the auto/biographical subject. But which texts and voices and experiences are in the dataset? Which have been excluded and won’t inform what GAI uses to write us, but “better”?

In taking up these and related questions, I will extend work in our field on the digital posthuman to consider auto/biographies co-authored by GAI. I argue that, as with forms of participatory media, GAI as co-author will shape and be shaped by particular ideas of how we understand what it means to be human, what experiences and lives are valued and reproduced, and what stories we can tell, in ways that will bring about inevitable and potentially unprecedented social transformation.

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Multidirectional Transgenerational Trauma in Mother–Daughter Gulag Correspondence

Transgenerational trauma, often linked to the concept of postmemory as defined by Marianne Hirsch and Leo Spitzer, is typically understood as a one-directional process, where trauma is transmitted from one generation to the next. In my presentation, I wish to challenge this view by exploring multidirectional trauma through the case of Estonian woman Hilda Sikut and her daughter Ilme. In 1947, Hilda was sentenced by the Soviet regime to 25 years of hard labor. Her three-year-old daughter Ilme was left to be raised by her uncle. Their correspondence, published in 2017 by the daughter, Ilme Ristla, reveals the enduring effects of their forced separation and how letter-writing became a lifeline for survival. The volume includes Hilda’s letters to Ilme and family, Ilme’s letters to her mother (1954–1956), and Ilme’s reflections on the impact of forced separation of mother and daughter. After Hilda’s release in 1956, mother and daughter had only three years together before Hilda died of undiagnosed cancer in 1959, leaving 15-year-old Ilme to manage on her own.

I wish to highlight the challenges of working with epistolary communication in extreme circumstances, as the question of epistolary personas and truths emerges with particular urgency in case of epistolary communication driven by extreme circumstances, characterized by deep and longed-for emotional intimacy and the pain caused by limits to it. Of equal importance are the cultural-historical contexts

of the letter, including censorship and correspondence regulations for labor camp inmates as well as questions of linguistic competencies as for the first years, correspondence had to be carried out in Russian. The title of the article, a sentence from one of Ilme's first letters to her mother, "I am well" written in Estonian but in Cyrillic letters, testifies to the resourcefulness and dedication of the daughter to the only means of communication with her mother. By examining the correspondence, I wish to trace the ways in which trauma shaped both lives, demonstrating the multidirectional flow of suffering across generations and the resilience fostered through communication

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Black voices talk/write back: Black resistance, social change and life-writing in the twentieth century as depicted in A. Wheatle's Sufferah (2023) and A. Shakur's Assata (1988)

In *The Black Atlantic* (1993) Paul Gilroy establishes the notion of the *Black Atlantic* and describes it as a transnational and transcultural space, in which the legacies of slavery continue to shape the cultural, political, and social relations and experience of people of African descent (cf. 1-20). Against the background of this concept, this paper aims at investigating how Black lived experiences as depicted in Alex Wheatle's and Assata Shakur's life writing have encouraged them to *talk/write back* (cf. hooks 2015) to white supremacy and how their activism has influenced Black social movements in the UK and US. Furthermore, the notion of *talking back by moving from silence into speech* proves to be vital as it not only is one of the most outstanding characteristics of slave narratives, but also is highly significant for Black life writing in the twentieth century (cf. Olney 1984).

The discussion will focus on the intimate insights Wheatle in *Sufferah: Memoir of a Brixton Reggae Head* (2023) and Shakur in *Assata: An Autobiography* (1988) provide, since both vividly reflect the personal and political struggles of Black communities in two different countries against systemic oppression, while also contributing to broader revolutionary movements for social justice. Wheatle's memoir is a deeply personal account of growing up in 1970s Brixton, London, navigating the intersections of race, youth culture and identity in a working-class, immigrant community. In contrast, Shakur's autobiography captures her journey through the American Civil Rights and Black Power movements, highlighting her role in the Black Panther Party and the Black Liberation Army.

The theoretical considerations regarding the concept of the *Black Atlantic* and the notion of *talking/writing back* will guide the discussion of both first-person accounts as will the question: How does Wheatle's and Shakur's life writing within the Black Atlantic tradition function as a form of *talking/writing back* to colonial power structures and systemic oppression, while engaging with ideologies of resistance of Black social movements in the UK and USA, while engaging with ideologies of resistance of Black social movements in the UK and US?

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Moral Dimensions of Autobiographical and Social Responsibility in Swedish Memoirs of Migration

In its narrower form, autobiographical responsibility relates to recounting events as historically and biographically accurately as possible, including representations of other people present in the writing (Couser 2012). More complex processes involve thinking about the ethics of writing autobiographically, relating to issues of a moral nature that are addressed in the text (Martin 2016). Both the narrow and the broad form are relevant for a study of testimonial and social responsibility, and this paper examines their role in autobiographical texts that advocate for social change. How is responsibility narrated and what moral themes or virtues emerge, and how do they relate to personal memory (Leccardi 2010)? The material examined consists of contemporary Swedish memoirs of migration that address personal and collective responsibility in different ways. Lovette Yallow's *Främling i vita rum* (2020; *Stranger in White Spaces*) examines racism in Sweden, drawing on the author's experiences as a person of color and offering advice for example for teachers working with children from diverse backgrounds. Nadim Ghazale and Sara Nygren's *Min väg från flykt till hela Sveriges polis* (2022; *My Journey from Refugee to Police Officer for All of Sweden* (my transl.)) is focused on addressing gang violence and ways to support young people with family histories of migration, with the author's childhood in Lebanon as a backdrop. The third text is Marika Carlsson's *"Såna som du ska inte va här"* (2018; *"People like you shouldn't be here"* (my transl.)), which recounts life in Sweden as an adoptee from Ethiopia and the discrimination the author has faced. The three texts narrate responsibility as personal and collective, concerning multiple actors, including the authors themselves. Autobiographical memory in the texts stretches into the future, combining advocacy with critical examination of personal histories.

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La place et rôle de l'écriture de soi dans un dispositif pédagogique universitaire de diplomation de sujets malades

L'Université des Patient.es, est un dispositif innovant créé en France en 2010, au sein de la Faculté de Médecine Sorbonne Université. Ce dispositif diplômant est le premier au monde à considérer les expériences de vie des malades et usagers du système de soin comme ressources incontournables pour la société. La création du premier diplôme en cancérologie ouvert en 2015 et destiné à des patient.es, a été contributive d'une des transformations sociales majeures en France : celle de la démocratie en santé et des patient.es partenaires en cancérologie. Nous proposons de présenter ici comment la mise en œuvre d'une approche pédagogique d'écriture de soi accompagne le processus de formation et de transformation de soi des étudiant.es patient.es. Ce travail s'inscrit dans une recherche sur la place de la biographisation dans ce cursus universitaire et tente de rendre intelligible le processus de (trans) formation qu'il favorise. Cette recherche est partie intégrante de la recherche internationale « Éducation, récit et santé : le droit à la vie et à l'éducation en temps de reconfigurations » initiée par l'Université do Estado da Bahia.

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“The virus ticks in me”: Reading Paul Monette’s Memoir of AIDS

In recent years, life storytelling genres have burgeoned in literary and artistic productions, and with the so-called “memoir boom” they have emerged as an autonomous area of study. If recent years saw a growing interest in looking into other lives and intimacies, as well as a willingness to present selfhood in different media, there have been moments where resorting to life writing has surfaced either as a necessity for authors to break silence, or as an act of citizenship and an expression of activism. This was the case in the 1980s with the appearance of AIDS, while the virus remained relatively unknown and lacked appropriate governmental recognition and action. Since the illness’s early niche association to gay men in the US, writing became the widespread strategy for calling attention and attempting to grapple with the growing epidemic. While at first the bulk of the produced literature appeared as a cry for help, presenting itself as more concerned with information and alertness, life writing works with aesthetic and narrative concerns began to appear throughout the 1980s. This paper looks into Paul Monette’s *Borrowed Time* (1988) “the first personal account of AIDS” evincing the use of narrative as a way to make sense and create order out of the epidemic as an ongoing experience, as well as of breaking silence and engaging in dialogue with the cultural and social scenario.

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Environmental Literacies and Self-creation: Trail Building in Christine Byl’s Dirt Work

Christine Byl’s 2013 *Dirt Work* has been described as a “memoir-natural history-ethnographic hybrid” based on her years working on trail crews in national parks in the US. My paper traces the parallels between the physicality of literal trail building and the intellectuality of creating the various interconnected selves, Byl inhabits throughout her memoir.

Dirt Work is organized around specific tools necessary for trail building, such as an axe, a chainsaw, and a skid steer. Byl’s introduction, “What We Carry”, pays homage to Tim O’Brien’s “The Things They Carried”, emphasizing that tools are more than meets the eye, and trails are not merely paths through the park. Through the metaphor of the trail and the literal tools used to construct it with her traildog teammates, Byl traces a version of intersectionality that acknowledges her white privilege and also investigates the devaluing of feminine and intellectual markers of identity in the emphatically classed environment she works.

My paper argues that Byl’s story of herself as a traildog, a builder of trails and of selves, is a multiply artificial endeavor: workers, equipment, rations, and supplies, along with tensions of human interaction, are brought into the controlled wilderness, of national parks, already places of government definition and oversight that guide how they are created, treated, and visited. A memoir is likewise an artificially constructed place, one with rules about how it is created, inhabited, and read. In Byl’s writing we see these pathways of power, and we see Byl develop literacies that serve her: confidence, self-knowledge, independence, and the ability to “read” the environment, and the selves she creates.

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Life Writing of the Russophone Fifth Wave: Against the War, Without a Tongue

My paper examines the phenomenon of life writing by Russophone authors of the fifth wave of emigration, triggered by Russia's full-scale invasion of Ukraine in 2022. In the introduction, I contextualize the fifth-wave literature as an elusive and paradoxical phenomenon: while united by an anti-war stance, its authors are geographically dispersed, ranging from those in exile to individuals like Evgeniia Berkovich who remains in Russia and continues writing from prison. This estrangement from Russian everyday reality defines their work.

The main part of my paper explores key genres and features of fifth-wave anti-war life writing, including travelogues (Alexander Stessin's *Caucasian Diary*), memoirs (Sergei Gandlevsky's *Highway Number One*), court notes (Tatiana Malkina's *The Last Summer*), and documentary plays (Larisa Khazanova's and Anna Narinskaya's *The Last Word*). Fifth-wave writing is marked by its decentralization, with works scattered across digital platforms and social networks. This dispersal, termed "rasseianie" by Stessin, reflects both a vulnerability that resists canonization and a resilience rooted in informality.

A defining characteristic of this life-writing is the profound crisis of language. Writing in Russian, perceived as tainted by its association with the aggressor state, becomes an act fraught with paradox. Maria Stepanova defines this struggle, comparing writing in Russian to "holding a dead mouse in your mouth". Authors confront a broken phraseology laden with militaristic connotations, where even everyday expressions can feel like landmines.

The ethical dilemmas of guilt and responsibility further permeate fifth-wave literature. Authors like Tatiana Malkina interrogate their right to speak on certain traumas, reflecting a broader liberal-left agenda rooted in feminist, postcolonial, and ecological concerns. Fifth-wave life writing thus emerges as a profoundly self-reflective, trauma-informed body of work, grappling with linguocentric crisis of identity in a fractured world.

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Repatriating the Émigré via Carnival: Edwidge Danticat's Travel Memoir After the Dance

After the Dance: A Walk Through Carnival in Jacmel, Haiti (2002) is Haitian-American author Edwidge Danticat's autoethnographic travelogue of multiple personal transformations on her return to Haiti as an adult attending carnival for the first time. Until this journey, Danticat's knowledge of Jacmel's annual carnival had been second-hand, mostly media coverage and warnings from her elders about the dangers and depravity of the collective dance, a gyrating and swaying mass in which people could lose their souls (*After the Dance* 11). This presentation will explore Danticat's situated knowledge of her birthplace through own "dance" as a participant/observer negotiating belonging as a now, Haitian American tourist celebrating carnival. Employing the tools and methods of travelogue, including translation, interview, ethnography, self-reflection, site exploration, local history, and biography, she critiques her own participation in the historic event venerated for maintaining the vitality of one of very few Haitian coastal towns that is not driven by foreign-owned resort capitalism. I will contextualize Danticat's first-hand testimony of acquiring

a complex sense of individual and collective identity among the Jacmelians who serve as her guides within the colonial history of the larger island Hispañola and inform readers of the significance of masking and “role play” to the political critique performed by the locals. Much the way Jacmelian revelers don masks in cultural, social, historical, political role-play, Danticat, too, wears a mask of seeking to complicate her relationship to Jacmelian society in an insider/outsider binary. In a public dialogue with her subjectivity as a Haitian-American woman, Danticat narrates the transformation she undergoes during her education on carnival and its critical commentary on Haitian and world history, including global concerns for environmental catastrophe and political disaster from which revelers escape through their masked jubilation, which is itself an instrument of social critique aimed at raising social consciousness and effecting social change. I will draw conclusions about Danticat’s multilingual “thick description” Clifford Geertz’s term for contextualization meant aimed at outsiders, as a method of homecoming by which she both implicates herself as an outsider “an American-Haitian” – and repatriates herself as an involuntary émigré within the social structures of carnival. Such hermeneutical readings of her experience of return offer an “interpretive anthropology” of the ways in which these events, places, and people make meaning for her as a self-proclaimed “distant observer” seeking to bridge her Haitian and American selves (“Thick Description” 29; After the Dance 16).

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A Sojourner’s Account: The Choice to Invest in Spanish Language Learning During Study Abroad

The present study offers insights on additional language learning when temporarily relocated in a different linguistic context. The author, a former study abroad student, narrates her Spanish language learning experience during her prior sojourn in the bilingual Spanish-Catalan autonomous region of Catalonia, in the north-east of Spain. She had been a non-language major on a Master’s programme at a university in Barcelona. She undertakes a critical reflection and presents a narrative of the self or, more particularly, of her Spanish language self. This account is assisted by a writing template, with prompts including: describe your Spanish speaking self at that time; did you have a roadmap for achieving your ideal Spanish speaking self; what were your fears about not learning Spanish; what were your beliefs about reaching your goals; and choose three symbols of your Barcelona experience. The author, as a researcher, through thematic analysis of her narrative, further explores what Spanish means for her, through the social psychological framework of the L2 Motivational Self System (L2MSS) (Dörnyei, 2009) and the sociological model of investment (Darvin & Norton, 2015). Dominant themes arising: (a) the support of others; (b) authentic social interactions; and (c) the micro-contexts of learning. The author-researcher also considers the tensions inherent in such self-as-subject research (Yazan, 2024).

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Entre cartas e memórias: Teorizando Vidas e Transformações Sociais pela Educação

Esta reflexão investiga como as cartas, enquanto dispositivo narrativo, podem contribuir para a construção de subjetividades críticas e promover transformações sociais no contexto da Educação de Jovens e Adultos (EJA). Inspirado nos ensinamentos de Paulo Freire (1996), argumenta-se que a educação crítica exige o resgate das experiências humanas, articulando memória, diálogo e formação emancipatória. A escrita epistolar, enquanto prática autobiográfica, não apenas permite a ressignificação de trajetórias individuais, mas também fomenta a construção de vínculos pedagógicos e sociais. No cenário da EJA, marcado por múltiplos atravessamentos e descontinuidades, as cartas emergem como uma ferramenta pedagógica que transcende a simples troca de mensagens, ao transformar diferenças em oportunidades de diálogo e aprendizado intercultural. Comprometida com a ideia freireana de que “ninguém educa ninguém, ninguém se educa sozinho, os homens se educam em comunhão” (Freire, 1987), a prática epistolar possibilita um encontro com a alteridade. A partir desse encontro, propõe-se a construção de um saber situado, crítico e respeitoso, capaz de enfrentar preconceitos e discriminações. As cartas tornam-se, assim, um meio de promover imaginários antirracistas, sujeitos reflexivos e práticas pedagógicas comprometidas com a justiça social. Ao resgatar memórias e experiências dos sujeitos da EJA, esta comunicação busca evidenciar o potencial das cartas para a formação de identidades críticas, fortalecendo a educação como espaço de transformação pessoal e coletiva. Por meio do diálogo epistolar, questiona-se: de que forma podemos converter os atravessamentos sociais e culturais em oportunidades para uma coexistência mais justa e solidária?

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A radicalização da colaboração: intensidade e diálogo em histórias orais – o caso brasileiro.

A presente proposta de comunicação possui como objetivo provocar discussões sobre o lugar da *colaboração* envolvendo a materialização de histórias orais. Em face da crise da noção moderna de autoria, tornou-se oportuno problematizar quais são as atribuições cabíveis aos investigadores e interlocutores em situações de diálogo provocadas por projetos no campo da memória de expressão oral. Assume-se a insatisfação contida nos termos “depoente”, “informante”, “ator social”, “objeto”. Como alternativa, política e epistemológica, a aplicação empírica do conceito de *colaboração* (co-labor-ação = ação de trabalhar juntos) têm apontado para a possibilidade de radicalizar os seus pressupostos enquanto postura filosófica diante o si e o tu: Trata-se de uma atitude existencial de respeito diante o Outro, tido como Eu-Tu, nos termos de Martin Buber. Pressuposto de um fazer que aprende com a escuta sensível, a reflexão se baseia em determinados exemplos do caso brasileiro que têm qualificado o debate valorizando a intersubjetividade entre as partes: *Sob nossa pele e com nossas vozes: feminilidades transbordantes no sul-mineiro*, de Marta Gouveia de Oliveira Rovai (2022); *Vidas machucadas: história oral aplicada*, de Leandro Seawright (2023); e, de autoria própria, *Corram livres as lágrimas que choro: o suicídio Guarani e Kaiowa – história oral aplicada*, no prelo.

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O si narrado e o si algoritmizado: a escrita (auto)biográfica como resistência

As novas redes digitais de comunicação não são instrumentos novos para a realização de uma prática possível com ou sem elas. Essas redes, com efeito, alteram fundamentalmente a noção de comunicação, a noção de si, a noção de memória e, por isso, impõem desafios à escrita (auto)biográfica. Ao mesmo tempo, porém, talvez seja por meio desse modo de escrita que se pode estabelecer algum tipo de resistência a certos efeitos da imersão nas redes. Nesse sentido, esta fala busca colocar em cena o andamento da pesquisa “A mediação em meio aos meios”, que vem sendo desenvolvida na Faculdade de Educação da Unicamp, no Grupo de Estudos e Pesquisa em Educação Continuada (GEPEC). Esta investigação objetiva compreender os impactos oriundos da lógica algorítmica virtual nos modos como docentes compreendem o que fazem e na relação entre professores, estudantes e saberes, sobretudo no que diz respeito à maneira como os algoritmos fomentam a ilusão da não-mediação. A hipótese é de que o uso frequente dos dispositivos comunicacionais contemporâneos (1) alimenta uma espécie de “subjetividade algorítmica” ensimesmada e indisposta a diferir o que é uma interpretação de mundo do que é o mundo em si; e (2) fragiliza a construção do pensamento e da memória narrativos. Nesse cenário, cabe à escola oferecer uma experiência de mediação distinta, assumida, reivindicada e responsável, e é atrás dela que esta pesquisa se lança, buscando fomentar e recolher narrativas (auto)biográficas em que docentes narram como entendem a mediação em seus fazeres e nas relações que estabelecem com o corpo discente.

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The Liberating Power of Autofiction: The Transition Era Family Relationships in Urmas Vadi's novel “The Other Side of the Moon”

A large number of memoirs and autobiographies have been written about the transition era – the 1980s and 1990s in Estonia. This revolutionary period has far less often been reflected in Estonian literature. Urmas Vadi's autofiction *The Other Side of the Moon*, published in 2023, focuses on the life and family relationships of a young man born at the end of the 1970s, in the context of the radical changes in society, his own life and the life of his family that accompanied the transition era. These topics were embraced by many Estonian readers: Vadi's novel was the literary work at the top of the bestseller list in Estonia last year; based on a popular vote, it was also elected the book of the year. Critics have foregrounded two aspects of the novel, its autobiographical quality and its potential to become the “great Estonian novel” arguing that it is namely this work that is closest to their imagination of a truly great Estonian novel. Thus one critic claimed that the novel is a very naturally depicted walk “through recent Estonian history”. Nevertheless, what is most astonishing about Vadi's novel is not the author's dedication to dealing with recent Estonian history, but the way in which he untangles his own traumatic family relationships – particularly that with his mother – against the background of a turbulent era. The pervasive poetic device in the novel is irony, but it is also engaging to see how the fictional characters influence autobiographical characters and how family relationships are represented in general. In my presentation I will examine more closely the role family relationships play in the author's retrospective on his childhood in Soviet Estonia and his youth and growth into adulthood in the Republic of Estonia.

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Autobiographical Narratives as Resistance to Genocide: “We teach Life, Sir!”

In this presentation we propose to examine the transformative function of the autobiographical narratives of young Palestinians in Gaza, mediated by digital platforms, in the political-social space of conflict between the Zionist project of the State of Israel and the resistance of the indigenous non-Jewish populations of Palestine to genocide. Based on the theoretical principles of Systemic-Functional Linguistics (SFL), we conceive of language as a socio-semiotic instrument that is defined by the impact of its use in a situated social context, that is, language as an instrument for acting on others and simultaneously negotiating/consensualising with them representations of personal or vicarious experiences of the world, an essential condition for concerted action by the members of a productive and balanced society. For the historical, political, and social framing of the autobiographical narratives analysed, we draw on Edward Said’s work on the question of Palestine the discursive representation of Palestine and the Palestinian people by the Israel-Western world dyad, and the unequal distribution of discursive power between Jews and non-Jewish indigenous population in Israel and in the territories occupied by Israel in Palestine. Finally, the role of a current generation of Palestinian activist-academic intellectuals is highlighted, in particular the important legacy of Refaat Alareer, in the discursive empowerment of the current generation of young university students in Gaza, which includes the work developed in the training of young writers in the “We Are Not Numbers” (WANN) project. The work of this latest generation of intellectuals has a special impact on expanding the semiotic resources available for the discursive participation of young Palestinians in the social contexts of the global world.

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New Age Spiritual Travel Narratives As A Testament To The Western “Empty Self”

Although the term “New Age” does not pertain to a particular religion, but to an eclectic conglomerate of spiritual practices, the many spiritual life narratives which it has produced tend to follow the plot pattern of the quest (Campbell 1949). Mostly in the form of spiritual memoir-cum-travelogue, they commonly feature two parallel journeys: one along a spiritual path (inward), and a geographical (outward) journey across previously unknown, often exotic, localities. These localities are not selected randomly. Expectedly, much happens in India, the subcontinent conducive to the spiritual seeker’s quest for a guru, and – more recently – in South American jungles, as spiritual tourists flock to partake of ayahuasca and other psychoactive plant brews during shamanic ceremonies. Notable examples of this part memoir, part travelogue type of text include David Carse’s *Perfect Brilliant Stillness* (2005) and Matthew Pallamary’s *Picaflor* (2021).

Sadly, the New Age belief that ingestion of mind-altering substances allows access to transcendent reality has led to increasing commodification and commercialisation of this sought-after spiritual experiences, as is increasingly demonstrated in New Agers’ narratives. The concept of the spiritual marketplace, long associated with the New Age, has since the turn of the 21st century come to include mass spiritual/drug tourism. Its extent has become a threat not only to the indigenous traditions of native Amazonians, but also a risk to the spiritual tourists themselves. Yet the seekers after inner transformation, spiritual healing and psychedelic visions

appear increasingly determined to sample the South American sacred plant experience. On coming home, part of it seems to be sharing their shamanic journeys with the public via their memoirs. An underlying cause for this, just as for any other New Age spiritual quest, amply documented in New Age self-reflective writing, is the phenomenon of the Western “empty self” (Cushman 1995).

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Problematizações sobre conhecimento e intelectualidade por professoras negras cisgênero a partir das narrativas de si no Instagram

Neste resumo, apresento um recorte de minha pesquisa de doutorado em que reflito acerca da intelectualidade negra contemporânea no Brasil a partir e com os usos do Instagram por parte de duas professoras universitárias negras cisgênero: Giovana Xavier e Bárbara Carine. Assim, penso a intelectualidade negra exercida pelas docentes como ação prática de mudança social no alargamento da visão de mundo a partir da problematização que fazem na plataforma digital sobre o que é conhecimento, sua legitimação e validação a partir da reafirmação da necessidade de uma produção epistêmica alternativa em que a experiência vivida, a sabedoria e as narrativas de si, em primeira pessoa, são primordiais – articulando as ideias de Giovana Xavier e Patrícia Hill Collins. Somo a isso, a escrevivência de Conceição Evaristo que amplia a ideia com a escrita de nós, de nossas vivências e experiências cotidianas coletivas no mundo, na condição de mulheres negras. Dessa forma, penso na potência do uso que Giovana Xavier e Bárbara Carine fazem do Instagram como tática (CERTEAU, 2014) para erguer suas vozes (HOOKS, 2019) e expandir a epistemologia feminista negra (COLLINS, 2019) com base em suas histórias e experiências de vida não validadas dentro da academia, pelo racismo e o sexismo, praticando a audiovisualidade e diferentes performatividades de intelectualidade pública.

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The impact of age in women’s autobiographical writing

In this paper, we would like to question the incidence of age on autobiography, as it appears to have been relatively overlooked in literary and life writing studies – except in relation to old age, as if age necessarily meant old age, and as if old age, in literature as in society, was to be treated apart, away from the central forces of creativity and productivity. An exception can be found in feminist studies, which have long been aware of issues specific to women, and of what Susan Sontag called « the double standard of aging » (1972). This notion of age, we argue, is central in autobiographical writings by women – starting with Simone de Beauvoir’s exemplary *Memoirs* (1958–1972] 2018) and continuing to this day in the all-important work of Annie Ernaux, recently consecrated by the Nobel Prize (2022). In her forty-years career, almost each volume is concerned with a specific age, understood both intimately as a subjective experience and understanding of time, and socially as a typical step in a woman’s life of her generation, particularly in *Les Années* (2008). Yet age in Ernaux’ oeuvre does not go without negotiation and conflict between these two dimensions, especially when the desire of the narrator is at odds with social expectations, such as in *The Happening* (2000), or more recently *Le Jeune homme* (2023),

which highlights middle age. By comparing these two authors, Ernaux being vocal about her debt to Beauvoir, especially as the philosopher of *The Second Sex*, we will try and see how the « auto-socio-biography » invented by Ernaux draws from the episodes of Beauvoir's life writing, using age as a pivot of self-awareness.

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Małgorzata Litwinowicz-Drożdżel, University of Warsaw, Poland

Detail, Accuracy, Sincerity. Autobiographical Contests for Jewish Youth organized by YIVO in Interwar Period

In this talk, I will present the premise of the Jewish youth autobiography contests organised by YIVO in Vilnius in the 1930s. I will discuss selected examples – texts by young diarists and memoirists and point out the most important aspects of the crisis experience (including poverty, difficult family situation, difficulties in accessing education, growing anti-Semitism) and the strategies used by the writers to describe and cope with these difficult experiences.

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Prácticas Narrativas-Artísticas en Trabajo Social. Experiencia con personas con Trastorno de la Personalidad

Desde Enero de 2023, la Universidad Pablo de Olavide de Sevilla (España) y la Asociación Avance de familiares de personas con Trastorno de la Personalidad desarrollan un convenio de colaboración con el proyecto ?Performances Narrativas. Un diálogo de saberes diversos con el Trastorno de la Personalidad?. Fundamentalmente este proyecto consiste en la realización de 2 talleres enfocados en Practicas Narrativas y Prácticas Artísticas. Uno dirigido a personas usuarias con diagnóstico TLP y un segundo taller dirigido a madres de la Asociación. El autor está sistematizando esta experiencia a partir del material recogido en las sesiones en el que se trata temas relacionados con la escritura escrita y oral y la corporeidad creativa como componentes de la identidad y de estrategias contrahegemónicas.

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The role of life-writing in Glocademics' plurilingual and intercultural epistemically self-awareness: Meta-research within the conceptual framework of the Glocademia Matrix

In an age of overall and contradictory de-globalisation, the Glocademia Matrix aims to provide researchers and educators with a conceptual framework to address the entanglement between the globalities and the localities where knowledge is shared and co-created. Its three axes, namely (a) Glocademics, (b) Glocal languages,

and (c) Intercultural Responsibility provide the framework for the intercultural epistemologies and pedagogies in transnational and situated research and education in what regards languages and cultures in mobility and in contact. Glocademics' identities and performances therefore earn specific features within the scope of such a conceptual framework and in reference to the other two elements. The definition of academics needs to be broadened beyond the walls of the university and reflect the knowledge co-creation and research pedagogies carried out in co-operation with the communities as well as theoretical proposals emerging from *praxis*. By playing the role of bottom-up transformative agents, both in their local communities and while voicing newly generated ideas across borders, Glocademics take advantage of systemic 'cracks' (Walsh 2023) as well as of the new technologies to generate multi-level synergies.

This paper will add to the panel discussion about the role of life writing in Glocademics' developments programmes, both on their transnational professional and personal identities and on their plurilingual and intercultural epistemological co-creations, for the purpose of 'research on research' on the criticality and decoloniality of their situated projects. The Glocademia conceptual framework provides a coherent and consistent backcloth to interdisciplinarity-in-praxis research and education programmes resulting from reciprocal and ethical negotiation across epistemic borders. Focused and clearly geared life-writing is an important asset to consolidate researchers' and educators' self-awareness, to enable targeted meta-research projects and promote the goals and vision of the Glocademia Matrix.

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Manuela Wagner, University of Connecticut, USA

Life-writing and the evolution of identity as a Glocademic practitioner

This paper examines how the Glocademia Matrix (GM) (Guilherme, 2022) shapes my work with language educators and researchers in the USA and internationally, emphasizing the cultivation of meaningful relationships and collaborative growth. Drawing on critical engagement with the GM and reflections from participating in an autobiographical workshop for Glocademics, led by Elsa Lechner in January 2025, I delve into my evolving identity as a Glocademic. This process informs the application of the GM in diverse educational contexts, supporting educators in navigating linguistic, cultural, and epistemological diversity while fostering equity and transformative practices.

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Depressed? It Might Be Political: Autotheory and Life-Writing in Ann Cvetkovich's Depression: A Public Feeling (2012)

In the last decade, autotheory has taken a prominent place in the American literary and academic scenes, notoriously in the writings of authors and scholars identifying as queer, people of color, and other marginalized identities, even as the lack of scholarly consensus over the scope, history, and potential of the term has often rendered autotheory as an open-ended genre of shapeshifting qualities. Due to the complex articulation of theory and embodied experience that autotheory engages in, it can be conceptualized as a hybrid form of life-writing, as well as a politicized

textual practice that has the potential to problematize contingent cultural categories related to gender, race, and national identity. This paper examines autotheory as an emergent textual form of life-writing through a close reading of Ann Cvetkovich's *Depression: A Public Feeling* (2012), a text that combines memoir and critical essays to explore depression as a cultural phenomenon, and can thus be framed as an inchoate exercise of autotheory that preceded the broad circulation of the term. Focusing on the first section of *Depression*, which features a short memoir of Cvetkovich's own struggles with the condition, this presentation interrogates to what end is personal narrative, and specifically memoir, introduced by Cvetkovich in her pursuit of new ways of writing cultural critique, and how the author draws from life-narrative to stage an intervention on institutionally sanctioned modes of writing within academia. Additionally, this paper explores how the structure of Cvetkovich's text, which distinctively separates the life-narrative of the first section of the book from the critical essays of the second, performatively enacts some of the tensions at the core of autotheoretical writing. Lastly, this intervention engages with the affective dimension of Cvetkovich's text and analyzes how its autotheoretical form can foster new interpretations of depression and mobilize political action and social transformation.

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Mari Lourdes Santos Lima, Unicamp, Brasil

Narrativas (auto)biográficas de Júlia Viana: práticas de ensino e aprendizagem a comerciantes forras, no século XIX, na Casa Estrela em Cachoeira (BA).

O estudo intitulado *Narrativas (auto)biográficas de Júlia Viana: práticas de ensino e aprendizagens a comerciantes forras, no século XIX, na Casa Estrela em Cachoeira (BA)* tem como propósito apresentar e recompor memórias de experiências de formação de negras forras para o comércio de rua sob a liderança da africana Júlia Viana. No recorte temporal dessa formação, na cidade de Cachoeira, são selecionados registros documentais como cartas, recibos de multas e notícias de jornais, entre 1820, ano da formação da Irmandade da Boa Morte, a 1850, período de criação das quitandas no centro da cidade. Nesse período, a Casa Estrela foi um centro de produção de doces como bolachas de goma, bom bocado, panã e manoel de ovos. Mulheres negras e alforriadas se reuniam nessa Casa para também organizar a venda desses produtos em seus tabuleiros que ficavam espalhados em vários pontos de Cachoeira. Sob a compreensão de que essa atividade foi geradora de sustento de vendedoras e de doceiras, egressas de cativeiros na zona rural, a Casa Estrela é percebida como um espaço de Educação onde se desenvolveu uma formação de mulheres negras fundamentada em práticas pedagógicas de autonomia voltadas para liberdade, emancipação social e expressão de identidades negras em contexto afro-diaspórico. Tais experiências neste estudo são contadas por meio de narrativas (auto)biográficas de Júlia Viana fabuladas pela pesquisadora com base em registros documentais que apontam para três categorias analíticas: a autonomia, a liberdade e emancipação social. Espaço, Sujeito social e Memória são os contextos de discussão que situam a Casa Estrela como espaço pedagógico, a atuação de Júlia Viana na formação para o ensino de práticas comerciais advindas de memórias em comunidades africanas anterior ao sequestro atlântico e também situam a recuperação de experiências ocultadas em arquivos produzidos por um poder de Estado colonial.

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Maria Clara Silva, Universidade de Brasília, Brasil

Reflexões sobre os escritos autobiográficos de Leolinda de Figueiredo Daltro: seria possível ser uma mulher fora de seu tempo?

Esta comunicação tem por objetivo apresentar e discutir a trajetória de Leolinda de Figueiredo Daltro, professora, indigenista e feminista brasileira, que faleceu aos 75 anos em 1935, três anos após a conquista do sufrágio feminino no Brasil “uma vitória que reflete sua intensa atuação política e sua presença marcante na imprensa brasileira no final do século XIX e nas primeiras três décadas do século XX. Leolinda deixou duas obras autobiográficas: “Inícios do Feminismo no Brasil” subsídios para a História” (1918) e “Da Catechese dos índios do Brasil. Notícias e documentos para a História: 1896-1911” (1920).

Em ambas, ela deixava claro ser uma “mulher fora de seu tempo”. Esta comunicação propõe refletir sobre o significado dessa declaração. Relatar experiências de vida não garante uma veracidade objetiva, pois a narrativa é uma construção que busca conectar as vivências a um tempo que, embora ligado ao presente, pode ser percebido como distinto. A afirmação de estar “fora de seu tempo” não é apenas uma demonstração de singularidade, mas uma estratégia narrativa que dá relevância e inteligibilidade à sua história. Essa escolha não é apenas retórica, mas uma forma de reivindicar um espaço na história que transcende seu tempo, revelando estruturas sociais e significações da sua época.

Assim, ao mobilizar a figura de Leolinda, a intenção não é construir uma biografia, mas tensionar a imagem que ela desejava projetar. Essa construção permite iluminar os contextos sociais de sua contemporaneidade, mostrando como sua luta e ideias refletiam e desafiavam as normas da época. A análise revela não só quem Leolinda era, mas também como ela queria ser lembrada: uma pioneira que enfrentou o status quo e moldou sua própria narrativa durante um período de profundas transformações sociais. Leolinda, não é uma “mulher fora de seu tempo”, mas imersa em sua própria contemporaneidade.

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Mary Wortley Montagu in a Victorian ‘hidden library’

In their 2006 chapter on ‘Libraries in the Modern World’, Alistair Black and Peter Hoare deal with the relevant role that libraries have played in shaping modern society and pay special attention to what they defined as ‘hidden libraries’, still relatively unknown as key pieces of a broader puzzle of reading culture.

The purpose of this paper is to describe the lacking presence of early modern women’s fiction in comparison to contemporary male authors in one of these ‘hidden libraries’. Mary Wortley Montagu (1689–1762) becomes the earliest female writer in the library that The Rio Tinto Company Limited (1873–1954) created in the English Club of Rio Tinto (Spain). To understand Montagu’s letters in this library, her work must first be placed in the context of the conception of the 18th century travel: her heroic journey to the Ottoman Empire and observations about female domestic world differentiate her from previous travelers. This ‘New Path’ (Mary Astell) turns the spotlight on qualifying the world of the Orient by comparing it to the Occident, defining not only the observer’s gaze, but the observee’s. This implies an explicit openness that destabilizes Anglocentric impermeability. Her letters can be considered as an example of female empowerment through literature that favoured cultural

symbiosis and cosmopolitanism. Her life-travel writing turns into a powerful vehicle translatable from the realm of her individuality to the space of communality.

The trace of this English female writer in this library is proof of the faithful reflection of the prevailing model in the British metropolis that became a pattern in other libraries of the empire. Montagu, moreover, is evidence of the library system for the purchase of literature by the British community displaced in this foreign enclave in Victorian times.

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Coordenação pedagógica: profissionalidade a se constituir na relação com os outros

A presente comunicação é parte de uma pesquisa de doutoramento, em andamento, no Programa de Pós-graduação da Faculdade de Educação da Universidade Estadual de Campinas. Vincula-se ao GEPEC – Grupo de Estudos e Pesquisa em Educação Continuada, e ao subgrupo NOZSOUTRES – Círculo Narrativo de Estudos em Educação. Trata-se de uma investigação narrativa (Clandinin; Connelly, 2015; Josso, 2004; Benjamin, 1994; 2018; Prado, Soligo, Simas, 2022; Bruner, 1991, 1997), a respeito da constituição da coordenadora pedagógica (Placco, 2018; Araújo, 2019; Pierini, 2007; 2018; Campos, 2010; 2018), no contexto profissional no/do/com o cotidiano escolar e do próprio trabalho (Certeau, 1998;), em contextos de redes de coletivos docentes. Durante 12 anos atuando profissionalmente na coordenação pedagógica, registrados em documentos de trabalho, anotações profissionais (registros narrativos), posteriormente problematizados em grupos colaborativos, gerando outras e novas narrativas, o objetivo da pesquisa é compreender a tomada de consciência profissional e pessoal, na leitura e produção de narrativas reveladoras do desenvolvimento profissional, na unidade dissonante outro-eu-outro, na perspectiva bakhtiniana da filosofia da linguagem (Bakhtin, 2003; 2017; 1988),. Destaca-se a elaboração do Memorial de Formação (Soligo e Prado, 2007; Passegi, 2001; Bragança, 2018; 2023), como constitutiva de aspectos que envolvem os processos da pesquisa narrativa auto biográfica, concernente a prática dialógica com a própria vida, revelando autoria, singularidades experienciais narradas, referendando a perspectiva da filosofia arendtiniana (Arendt, 2007, 2018), em que “pensar no que está fazendo”, provoca transformações de si na relação com os outros. A escrita da pesquisa tem sido articulada com as vozes de autoras femininas (Evaristo 2014; 2017; Kilomba 2019, Chiziane, 2003; Jesus, 1946; hooks, 2019) que constituem o tom emotivo volitivo da tese.

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Micronarrativas de crianças hospitalizadas: desafios da reescrita da vida contra injustiças epistêmica e hermenêutica

O objetivo da comunicação é interrogar o vazio epistemológico e de métodos, nas áreas de Educação e Saúde, relativo a narrativas da experiência vivida por crianças hospitalizadas. Após situar a pesquisa no âmbito das abordagens (auto)biográficas, discutiremos os desafios encontrados ao longo dos processos de pesquisa (recolha das

fontes, transcrição, textualização, análise e publicação de resultados), diante do cuidado de evitar violências simbólicas, injustiças epistêmicas e hermenêuticas. Trata-se, portanto, de abordar com base em micronarrativas elaboradas por crianças de 06 a 12 anos de idade, que experienciam situações de múltiplas vulnerabilidades (física, psíquica, emocional, social entre outras), os desafios que pontuam o percurso de pesquisas centradas na palavra de crianças e em sua capacidade de agir, habitualmente negligenciados. Apontaremos a importância de uma perspectiva ético-política nessa vertente da pesquisa, evidenciando seus impactos para as próprias crianças, a formação em educação e saúde e a implementação de políticas públicas de proteção à infância.

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Re-presenting the Self: Literary Autobiographies by Punjabi Women Writers

Contemporary Punjabi literature and its practitioners appear to have special affinity with the genre of life writing and most probably the number of autobiographies in Punjabi, especially literary autobiographies, exceeds by leaps and bounds sum of autobiographies in any other modern Indian language. The focus of this paper is the Literary Autobiographies Series (Sahitak sva-jivani lari) conceived and published by the Department of Punjabi Literary Studies, Punjabi University, Patiala, with special attention to the autobiographies authored by women. The first book in the series was published in 1985, with over 50 autobiographies appearing till now, but tellingly, only a few by women: Prabhjot Kaur (1994), Kailash Puri (1995), Mohinder Kaur Gill (2002), Chandan Negi (2011), Dalip Kaur Tiwana (2019). The idea behind launching the series was to provide an open, permanent platform for recording, first hand, the intellectual life of Punjab, in the practitioners' own words, and in a format that they felt most comfortable with. Thus, while some works authored by women chose to follow a generic, chronologically organised narrative template (Prabhjot Kaur, Chandan Negi, Kailash Puri), other offered a compilation of essays on various subjects related to author's field of creative activity, with barely a mention of the lived life (Mohinder Kaur Gill), else constituted a subsequent piece in an ongoing serial life writing project comprising a novelistic autobiography, a collection of autobiographical essays, a set of interviews (Dalip Kaur Tiwana). An in-depth study of literary strategies found in the selected texts hopes to theorise on the modes and practices of fashioning and re-presenting the self in modern Punjabi life writings by women..

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VISUALIDADES DA DOR: Ensaios com o corpo-tela

A pesquisa organiza-se em torno de um trabalho investigativo com narrativas, tangenciando não apenas o que pode ser visível no âmbito das condições de trabalho e mal-estar docente dos professores universitários, mas também o que irrompe da invisibilidade do desassossego de suas dobras. Ancorando-se nos princípios do paradigma do sensível e nos pressupostos da pesquisa (auto)biográfica, a investigação inspira-se no argumento-pergunta "a que tipo de conhecimento pode dar lugar a imagem?". Dessa maneira, o trabalho explora e conecta dimensões estéticas, epistemológicas e

políticas projetadas através de inscrições verbais, não verbais e corporais. Por esta via, as imagens emergem como tentativa de não apenas performar o fenômeno em estudo, mas, sobretudo, de extrair delas um saber. Do ponto de vista empírico, a produção das visualidades decorre de um esforço analítico resultante do processo de depuração de dados biográficos concedidos por 213 professores universitários, sendo 196 docentes vinculados a 49 Instituições brasileiras de Ensino Superior e 17 docentes associados a nove Instituições portuguesas de Ensino Superior. Os dados depurados, revelam que os docentes tomam a si mesmo como objeto de reflexão, operando com um fenômeno figurativo de perspectiva hermenêutica, mediante um trabalho de reflexividade biográfica que expande nuances da profissão no próprio corpo. Neste caso, a sensorialidade se desponta como componente imprescindível das visualidades que se movimentam por palavras e imagens, pela gestualidade e paralisia dos corpos, pela altivez das vozes e seus sussurros, pelos condicionamentos e suas fugas. Não obstante, nem tudo pode ser visto ou sentido nesse exercício. Por isso, ainda que porte a noção de vestígios de uma realidade representada, as visualidades da dor, resguardam uma natureza lacunar e imaginável, exibindo ao mesmo tempo seus limites e suas rasgaduras, evidências que estão para além do corte dos aspectos visíveis. Nesse limiar iconológico, a figurabilidade e a sutileza das narrativas não capturam a dor em sua exatidão, mas ajudam a exprimir desassossegos.

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Marianne Lind, University of Tartu, Estonia

Writing Maternal Ambivalence: Challenges to the “Good Mother” Ideal

Recent life writing has seen a surge in works exploring the complexities of motherhood, especially its darker, more ambivalent aspects. Authors such as Sheila Heti, Rachel Cusk, and Olga Ravn delve into the emotional turbulence of becoming a parent, challenging the deeply ingrained cultural ideal of the ‘good mother’. Despite the growing popularity of motherhood memoirs, societal stigma persists around maternal ambivalence, which these narratives confront head-on.

In this paper, I analyse two autofictional works: Rachel Cusk’s *A Life’s Work* and Olga Ravn’s *My Work*. Both texts grapple with the challenges of pregnancy, early motherhood, and the maternal ambivalence that accompanies them. My aim is twofold: first, to examine how each work negotiates the cultural expectations surrounding maternal identity and the figure of the ‘good mother’; second, to explore how the reception of these works, written 20 years apart, reflects evolving societal attitudes toward motherhood and its representation in literature.

By comparing these two texts, I argue that writing about motherhood serves as an act of resistance, challenging the restrictive stereotypes of maternal perfection while creating a space for honest, multifaceted narratives of motherhood’s realities.

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Marie Eberson Degnæs, Norsk Folkemuseum (The Norwegian Museum of Cultural History), Norway

A slower life is possible!

How do people articulate their sense of pace, of speed and slowness in writing? Could writing diaries lead people to change the rhythm of their daily lives? The speed of contemporary society has long been a topic for social theory. Theories seeking to explain larger social and cultural developments tend to draw up generalized images of an accelerating world. However, people's sense of tempo and rhythm is anchored in their selves, in bodily sensations and practices, and in the practical realities of their everyday lives. In the Nordic research project Disrupted Temporalities we examine what happens to people's experience of time when society is set on hold, as happened during the COVID-19 pandemic. Diaries handed in to folk life archives in this period suggest that such a forced pause may lead to a heightened awareness of pace both on a personal and societal level. Pace becomes a topic for careful investigation and evaluation.

This paper examines diaries written by two women after the pandemic hit Norway in 2020, one is a high school student, and the other is a self-employed teenage mother. Both diaries were handed in as contributions to projects aiming to document people's lives during the first lockdown. How do these women articulate their experience of life slowing down? Through which words, metaphors, and subgenres do they convey their sense of a new, less hurried daily rhythm? Throughout their diary writing, both women come to embrace the languidness brought on by the lockdown. The paper analyzes how the diarists use the genre to explore and evaluate their pre-corona lives and identify elements in it that create a sense of hurriedness. Could diaries written for public documentational purposes become devices for reform both on a personal and societal level?

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Peasant economic theories in light of interwar memoirs, researchers and interpretators. A perspective of entangled history

In the interwar peasant memoirs and diaries collected by Institute of Social Economy, the topic of economics came to the fore. But their subject was by no means exclusively about individual poverty or the economic crisis of the countryside, which is what the project's initiators required of them as testimony. The peasants raised the topic of their own work and its place in the life of the state and its individual citizens. They also diagnosed the causes of the crisis. They invoked Enlightenment agrarian ideologies, which circulated strongly in the countryside, popular among the peasant movement and rural co-operatives. The initiators of the competition, who came from the socialist or Marxist engaged intelligentsia, overlooked their theories. They were interested in receiving the supposedly raw peasant experience, not their interpretation of it. This experience was to shake the public conscience and lead them to propose solutions to the countryside, which came from outside their world. This fact was recognised by the Polish economist and rural researcher Władysław Grabski (1936). Grabski criticised the naivety of the researchers organising the competition. But at the same time he imputed the peasants' lack of their own economic concepts. He claimed that they were taken from the concepts of metropolitan elites and had little in common with the peasant economic experience. In my presentation, I would like to critically read the memoirs and their contemporary reception in perspective of entangled history. I want to show that they contained many original and pertinent ideas linked to peasant axiology. I also want to reflect, what were the reasons for not wanting to see them at the time

Marta Soares, ULICES/CEAUL and CAPP, University of Lisbon

Digital Storytelling: A Phenomenological Approach to First-person Illness Narratives

Over the past years, first-person illness narratives (or autopathographies) have been crucial to the so-called “narrative turn” in healthcare. Aligned with this appreciation of autopathographies (usually available via literary fiction and non-fiction), the online dissemination of patient narratives enabled by digital storytelling has also been playing a significant role in charting the territory of illness experiences, particularly in the aftermath of the COVID-19 pandemic.

The relevance of personal accounts of illness is highlighted by Havi Carel in *Phenomenology of Illness* (2018) and *Illness: The Cry of the Flesh* (2019), where the author proposes a phenomenological approach to illness as a complement to the predominantly naturalistic view in healthcare. A philosophical method based on first-person investigation, phenomenology sheds light on ill people’s relationship to their social and physical world, providing a wider understanding of the lived experience of illness that benefits not only healthcare professionals, allowing them to perceive other sides of illness beyond the biomedical model, but also patients themselves, whose vulnerability becomes a source of power as their unique experience is valued.

This paper examines two online platforms that share patients’ digital stories (Patient Voices UK and Health Experiences USA) from a phenomenological perspective, exploring the collective epistemic value that emerges from these individual accounts and reflecting on their potential impact on health education, research, and practice. After outlining the democratizing potential of digital storytelling, I briefly present the rationale and methods of these platforms, discussing afterwards their impact and reflecting as well on possible ethical issues raised by sharing stories authored by vulnerable subjects. I then concentrate on a selection of digital stories from a phenomenological perspective to map different dimensions of illness experiences, highlighting their transformative power both individually and collectively.

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Martyna Bartusiak, University of Wrocław, Poland

Performative Femininity in As Consciousness is Harnessed to Flesh: Diaries 1964–1980 by Susan Sontag

Ever since it was defined by Judith Butler in 1990, the concept of gender performance has been of interest to scholars across multiple interdisciplinary fields. Butler’s revolutionary work introduced the concept of performance of gender into mainstream thought through describing it as an act of pretense aimed at appeasing one’s social surroundings. Although Butler’s definition ought to refer to all genders, it is undeniable that in case of women, gender performativity, and in particular, performance of what is traditionally understood as ‘femininity’, has become a method of self-adjustment to eternally transforming demands of a patriarchal society. Traces of performative femininity are found in the writings of women writers, regardless of the definition of gender performance being initially limited to social behaviors. Diaries of female writers in particular, despite the notion of intimacy and secretiveness associated with the form, no longer serve only as a site for self-creation safe from external judgment; rather, these writings begin to reflect the attempts at social acceptance in a patriarchal environment through the performance of femininity. Through becoming a background of a dialogue between social demands

and one's own identity, diaristic identity narratives expose the process of women's attempts at self-transformation in order to fit the ever-changing social demands. My analysis reveals the influence of performative femininity onto the internal dialogues of women, with Susan Sontag's *As Consciousness is Harnessed to Flesh: Diaries 1964-1980* serving as an example. In particular, I use Sontag's work to illustrate the social processes of life writing. In my presentation, aside from analysing Sontag's gender and identity through the diaristic lens, I aim to discuss the subconscious and conscious performance of femininity, which subsidizes authenticity of a diary as a site of identity-transformation, by drawing on theories of feminist scholars such as Judith Butler, Sidonie Smith, and Carol Watts.

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Masayoshi Morioka, Ritsumeikan University;

Kakuko Matsumoto, Mukogawa Women's University, Japan

Re-engaging with personal history I -Memory, Image, and Music neighboring to Life

The purpose of this presentation is to examine the social significance of telling the story of one's own life from the perspective of co-construction, in psycho-clinical support situations.

The client's life history is a chain of failures and disappointments. On the other hand, in collaboration with the therapist's regardful attention, it can open up another history of the person's life. Michael White (2000) in *Narrative Therapy*, when a client suddenly mumbled, a few words about how he used to go "fishing" as a child, White asks a question that focuses on "fishing". He develops a life story and how it relates to the person's life. "Fishing" opened up another history of the person's life. Here "fishing" has a metonymic relationship to the person and his life. The therapist focuses on the events that occurred to the individual, their image sequences, and their constellation relationships, interspersing questions and creating movements of meaning (Morioka, 2016; Morioka, Matsumoto & Hirose, 2019).

This presentation will draw on clinical illustrations to examine the ways in which fragmented images and music in memory are neighboring to life, and how focusing on them can provide clues for individuals to reconnect with their own histories. Even life events with a negative emotional load may be jointly amplified and shaped by fragmentary images or hummed songs and melodies that suddenly come to mind, thereby alleviating negative emotions and restoring the continuity of life history. This paper will discuss this transformation of emotions through rhetorical Metonymy at work.

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Meritxell Simón-Martín, Universidade de Lleida, Espanha; **Ana Tereza Reis da Silva**, Universidade de Brasília, Brasil; **Gloria Jové-Monclús**, Universidade de Lleida, Espanha

Formas de interculturizar e decolonizar a educação nas universidades ocidentalizadas: intercâmbios epistolares e produção dialógica/colaborativa de conhecimentos

Essa comunicação examina como um fenômeno educacional do século XIX na Inglaterra (a educação epistolar) pode ser extrapolado de forma transnacional para salas de aula do século XXI como uma forma de inovação no ensino. Em nossa reflexão transdisciplinar (história/formação de professores), descrevemos o conceito de educação epistolar como foi vivenciado por um grupo de mulheres brancas burguesas vitorianas; e explicamos como o transformamos em uma oficina epistolar

Essa comunicação examina como um fenômeno educacional do século XIX na Inglaterra (a educação epistolar) pode ser extrapolado de forma transnacional para salas de aula do século XXI como uma forma de inovação no ensino. Em nossa reflexão transdisciplinar (história/formação de professores), descrevemos o conceito de educação epistolar como foi vivenciado por um grupo de mulheres brancas burguesas vitorianas; e explicamos como o transformamos em uma oficina epistolar de formação de professores, primeiro na Universidade de Lleida (Espanha) e depois na Universidade de Brasília (Brasil). Também explicamos nosso objetivo pedagógico: converter a diferença linguística, cultural e social de nossos alunos em uma oportunidade de aprender com a alteridade. Comprometidos com pedagogias feministas e decoloniais críticas, nós avaliamos o potencial da epistolaridade para trabalhar em direção à educação intercultural. Essa comunicação propõe que, se educar exige escuta, diálogo e amorosidade conforme nos ensina Paulo Freire (1996), os intercâmbios epistolares têm o potencial de fomentar imaginários e subjetividades antirracistas e abertas à alteridade, suscitar o reconhecimento das diferenças que nos constituem, experimentar a coexistência respeitosa na diferença, e combater toda e qualquer forma de discriminação. Isso é porque a carta pode substituir e mesmo potenciar o mais elementar num contexto de aprendizagem: a presença e o diálogo e subjetividades antirracistas e abertas à alteridade, suscitar o reconhecimento das diferenças que nos constituem, experimentar a coexistência respeitosa na diferença, e combater toda e qualquer forma de discriminação. Isso é porque a carta pode substituir e mesmo potenciar o mais elementar num contexto de aprendizagem: a presença e o diálogo.

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Michel Soares do Carmo, University of Georgia, United States

Autobiogeographies of a black man in the academic world: intertwining “Escrevivências”

In this presentation, I intend to reflect on how my experiences in relation to black women in my life (mother, grandmother, etc.) can be associated and analyzed through a different lens when having narratives and studies by and for black women in mind. For this, concepts and aspects of the work of Conceição Evaristo, Grada Kilomba, bell hooks and Ida B. Wells will be used. The narrative pieces I chose were two poems by Afro-Brazilian women, Cristiane Sobral and Conceição Evaristo, which bring themes such as family hierarchy, poverty/scarcity and silence/silence. My intention is to articulate the themes contained in these poems with the common experiences of black women in Brazil in the 90s/2000s and my personal experiences with black women throughout my life in those same years. This work is the result of profound personal

reflections and significant changes of perspective over the course of two courses took by me during the semester of 2022. One focused on narratives by black writers in the U.S. and the other on short narratives by writers from the Lusophone world. These courses enabled a more intense process of “self-restraining”, or pivoting, according to what Elsa Barkley Brown names “A framework for conceptualizing and teaching African-American women’s history”.

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Michelle Tourbier, Independent Researcher, Australia

Exposing coloniality and utopia through life-writing and Glocademia

This paper considers the value of using life-writing to reflect deeply on what it means to be a ‘Glocademic’. Glocademics inhabit a complex array of intersecting identities and power-relationships, which are influenced by place, historical context, positionality and implicit utopian aspirations for the future. My research (2021, 2024) proposes that making implicit utopias visible in educational settings can help reveal what is problematic in the discourses and life narratives we embrace, while pointing to new pathways and possibilities for the future.

My interest is in how life-writing can be harnessed as a methodology and instrument for social change when combined with the theoretically and practically-informed conceptual framework referred to as the Glocademia matrix. As a Glocademic interested in the critical and inspirational role that utopia can play in educational contexts, I consider how combining life-writing with Elsa Lechner’s method for sharing biographic narratives can help Glocademics reflect more deeply on the hopes they bring to the Glocademia matrix in both critical and generative ways. As Foucault (1986) theorises, self-writing is a key technology for self-transformation, which can lead to social change. Levitas (2013) further theorises that engaging with utopia functions as a method for critically and creatively reimagining the social world. Combining these theories with life-writing can potentially help Glocademics discover their shared humanity and empower Glocademics to positively transform the communities they serve.

Key to the success of sharing life-writing is the trusting, empathetic environment that Lechner’s methods produce. I propose that combining life-writing, Lechner’s collaborative biographic workshops and the Glocademia Framework can help create, in the words of Catherine Walsh (2023), ‘fissures’ and ‘cracks’ that expose the workings of coloniality and the implicit utopias we embrace. The aim is to inspire Glocademics to positively impact the diverse communities they serve and lead to critical transformative action.

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Mónica Prates, Maria Assunção Folque, Évora University, Portugal, e Luciana Ostetto, Universidade Federal Fluminense, Brasil

Partilha de Histórias profissionais na 1ª pessoa em diálogos intergeracionais na formação inicial de educadores/as e professores/as

A profissão docente ocupa um lugar de extrema relevância contribuindo para um mundo mais informado e justo apesar de assistirmos em Portugal a pouca atratividade dos jovens pela profissão. Uma profissão mais exigente, complexa e sem o reconhecimento social merecido, a par de uma crescente cientificidade e “universalização” exigida para o seu exercício podem contribuir para o problema. Requer-se, assim, uma reflexão profunda sobre os processos de formação inicial de professores capaz de promover a construção da profissionalidade docente coerente e autónoma. Nóvoa (2017) alerta-nos para a necessidade de retomarmos a centralidade da profissão para a formação e assim combatermos o afastamento entre formação e profissão (Folque, Leal-da-Costa & Artur, 2016). Diversos estudos realçam o potencial da aprendizagem intergeracional entre profissionais para o desenvolvimento profissional dos professores (Geeraerts, Tynjala e Heikkinen, 2018). As narrativas profissionais promovem a reflexão sobre a profissão de forma integrada e holística, indo além dos aspetos técnicos do ensino e integrando as componentes sociais, emocionais, morais e políticas (Lopes & Dotta, 2023).

Nesta comunicação apresentaremos o projeto de doutoramento de Mónica Prates “A construção da profissionalidade docente em contextos de um diálogo intergeracional: contributos do projeto histórias profissionais na 1.ª pessoa”, nas dimensões teórico-metodológicas. Este estudo tem por base dados produzidos no âmbito da Licenciatura em Educação Básica (LEB) da Universidade de Évora entre 2010 e 2023. Os estudantes de 1º ano produzem narrativas reflexivas escritas sobre as histórias profissionais na 1ª pessoa que integram a unidade curricular “Educação Básica e seus contextos”. Apresentam-se dados preliminares da análise de um conjunto de narrativas dos estudantes sobre as histórias dos educadores e professores procurando responder a uma das perguntas de investigação: quais as dimensões da profissionalidade surgem valorizadas pelos estudantes nas suas narrativas reflexivas e como é que estas contribuem para o seu projeto profissional em construção.

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Curating Collective Identity: Epistolary Gaps in Modernist Letter Collections

This paper investigates how curated collections of letters by modernist European artistic intelligentsia mediate between fragmented identities and collective experience through the epistolary form. Focusing on contemporary editions of correspondence, such as Marcel Proust’s “Letters to his Neighbour” (2024), Rainer Maria Rilke’s “Letters around a Garden” (2024), and the letters between Karol Szymanowski and Natalia Davydov (2018), the study explores how editorial practices transform private letters into epistolary biographies. These biographies not only transform personal testimonies into narratives about artistic communities and social networks but also illuminate the tensions between individual identity and collective experience. The concept of ‘second-degree epistolary gaps’ is introduced to describe the narrative gaps created during the editing process, distinct from the temporal discontinuities inherent in letter writing (first-degree epistolary gaps). Two types of narrative gaps are examined as immaterial manifestations of writing (Bryant 2007) which enable the (re)construction of fragmented identities by weaving private testimonies into narratives about artistic collectives, communities, and social networks (Stanley

et al. 2013). The paper demonstrates how letters not only record gaps in identity but also serve as a space where these gaps are negotiated, offering a theoretical framework for understanding how edited correspondence reveals the complexities of collective identity.

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Mrunmayee Sathye, University of Tübingen, Germany

Owning Narratives, Owning Identities – Paradoxes of Intersectionality and Self-Representation

As discussions surrounding identity become increasingly overwhelming and volatile through the proliferation of social media platforms, questions of visibility, solidarity, and the very meaning and possibilities of social change have also become more convoluted within the context of life narratives and their publics. In this paper, taking a step away from the many positive potentials of life narrative in a Kecting social transformation, I would like to critically engage with the ways in which experiences of (multiple) marginalisation come to be negotiated between the individual and collective by taking the 2019 memoir by Yashica Dutt titled *Coming Out as Dalit* as an example, in which the author explores her experiences at the intersection of caste, class, and gender in an urban Indian context. In particular, this paper will focus on a plagiarism debate surrounding Dutt and the creators of an Amazon Prime series which took place on social media in 2023, looking at some of the crucial questions that it gave rise to, namely: who can claim the right to represent a shared, marginalized identity? To whom do identities even belong? Is it desirable – or more importantly, constructive – to translate, for instance, emancipatory terminology from a queer into a caste context, or the title of an autobiographical text by a living person into a fictional character on a streaming platform? And how can we navigate the incredibly fast-paced, increasingly polemic, and confusing discourse around identity in virtual but also in non-virtual spaces? By delving into some of these paradoxes, this paper intends to explore the pitfalls of representation within life narratives in the digital age, and what that can mean for pressing questions of social transformation.

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Naoki Edahiro, Kobe University, Japan

Social Change and Life Writing in the Early 20th Century: The Development of free writing in Freinet Education

Autobiographical writing of disordered substance use strongly impacts society's understandings of addiction and recovery, often producing unhelpful tropes and reinforcing stereotypes, creating stigma and barriers to life choices for people who (have) use(d) alcohol and other drugs (AOD). This can be seen in mainstream publishing's 'neoconfessional' (Gilmore) addiction memoirs that feature an individual's normative redemptive narrative arc, detached from socio-material realities.

In auto/biographical theory, addiction life writing can also be conceived of as a form of 'autosomatography' (Couser) or first-person life writing of illness and disability. For life writing to positively impact society's response to AOD use, there is a need to think beyond Arthur Frank's three categories of illness narratives (restitution, quest and chaos) and to explore more nuanced, materially grounded narratives of substance use, especially of marginalised individuals, women and queer folk.

Nina Baeyertz, La Trobe University, Australia

Queer/ing life writing of addiction

Autobiographical writing of disordered substance use strongly impacts society's understandings of addiction and recovery, often producing unhelpful tropes and reinforcing stereotypes, creating stigma and barriers to life choices for people who (have) use(d) alcohol and other drugs (AOD). This can be seen in mainstream publishing's 'neoconfessional' (Gilmore) addiction memoirs that feature an individual's normative redemptive narrative arc, detached from socio-material realities. In auto/biographical theory, addiction life writing can also be conceived of as a form of 'autosomatography' (Couser) or first-person life writing of illness and disability. For life writing to positively impact society's response to AOD use, there is a need to think beyond Arthur Frank's three categories of illness narratives (restitution, quest and chaos) and to explore more nuanced, materially grounded narratives of substance use, especially of marginalised individuals, women and queer folk.

In this paper, I aim to queer addiction life writing by exploring embodied processes of autosomatography in an attempt to discover new language/form in the writing of AOD lived experience. I draw upon Australian experimental feminist theory such as 'écriture matière' (Eades), corporeal feminist conceptions of the body as a material, social, cultural, historical weaving (Grosz), and contemporary drug scholarship that uses Deleuze & Guattari's 'assemblage thinking' in relation to drug use (Malins, Duff). By engaging with bodily movement/awareness and somatic writing, I propose that addiction life writing can ground itself in the material, becoming both fresh and socially responsible, with the potential to break down stigma and situate drug use as a complex socio-material phenomena that extends the body beyond the boundaries of the individual. This could lead to transformation of the ways societies respond to substance use issues, especially those impacting LGBTIQ communities.

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Olga Aksakalova, LaGuardia Community College, City University of New York, United States

"Their whole strategy is to stop anybody from hearing me. But there is you.": Echoes of Soviet Dissident Memoirs and New Forms of Relationality in Alexey Navalny's Patriot

"But life works in such a way that social progress and a better future can be achieved only if a certain number of people are willing to pay the price for their right to have their own beliefs." This line is from the late Russian opposition leader and political prisoner Alexey Navalny's memoir, *Patriot* (2024). Having survived poisoning and multiple detentions, Navalny served three years in prison and died in the "special regime" colony above the Arctic Circle in 2024. Broadly organized into two unmarked sections about his life before and after imprisonment; combining the tropes of bildungsroman, national liberation narrative, and prison diary; and allowing a rare glimpse of the contemporary Russian prison experience, *Patriot* powerfully exemplifies how the act of life writing can serve as an instrument for social change.

Building on Julia Watson and Sidonie Smith's claim that "Prison narratives critique state repression in particular national contexts," I will begin by situating Navalny's *Patriot* in the history of Soviet and post-Soviet dissident memoirs, focusing on how he engages with and departs from their major tenets, such as the deployment of memoir space to construct what Benjamin Nathans calls "transpersonal identities."

Considering the book's national, historic, and cultural contexts, I will suggest that we read Navalny's autobiographical act in connection to Hannah Arendt's concepts of isolation and loneliness in totalitarian regimes. This angle illuminates how Navalny's shifting storytelling forms and mediums – a traditional chronological autobiography, prison diary, and Instagram posts – help to construct various forms of relationality with global and local audiences and promote resistance. In a way, the memoir stands as a moving performance of opposition.

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Paula Gabriella Silva Gomes Lima, Juliana de Freitas Dias, PPGL/Universidade de Brasília, Brasil

Portfólio criativo: construções dialógicas de conhecimento a partir das práticas autorais de escrita e colagem

Este trabalho apresenta um recorte da experiência que vem sendo desenvolvida junto aos estudantes do curso de Licenciatura em Letras, da Universidade de Brasília, no âmbito das disciplinas de Prática de textos e de Oficina de Produção de textos. Partindo dos ensinamentos de Paulo Freire (1989; 1996) acerca da importância da experiência pessoal na constituição do sujeito, aos estudantes foi proposta, como método de avaliação, a produção de um portfólio criativo, ao longo das disciplinas mencionadas. Trata-se de metodologia ativa na qual os alunos são convidados à produção de textos autorais, criativos e reflexivos como memoriais, cartas entre outros, no intuito de promover o diálogo entre as experiências pessoais e os conhecimentos linguísticos constantes da ementa do curso. O principal objetivo consiste em investigar as possíveis contribuições de práticas contraideológicas para a construção de salas de aula comprometidas com uma educação crítica, criativa e decolonial, a partir da (re) construção das identidades pessoal, social e de agente de mudança dos atores sociais, em contextos de crise. Fundamenta-se nos Estudos Críticos do Discurso (Fairclough, 1992), reconhecendo a urgência de posturas crítico-transgressivas (Dias; Coroa; Lima, 2018) aliadas aos Estudos Decoloniais (Quijano, 2005; Walsh, 2013).

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Paula Read, University of Bristol, UK

Discovering whiteness in the mirror: An exploration of white writing on race

When I embarked on my PhD novel and research on the intricate racism of progressive white US activists, I discovered that writing about race as a progressive white writer is a bit like being a vampire. You're writing with the ink of Others' pain, and when you look in the mirror, your own whiteness is invisible except as reflected against that pain. Rather than write about the injustice of racism imposed upon Others, then, my question became how to write about the whiteness that inflicts it.

This paper discusses the research and uncomfortable self-discovery I did during the course of my project, including a deep historical interrogation of my own family background of settler colonialism and its impact and limitation of my imagination, as well as specific narrative strategies I implemented to explore the imposition of racist structures without further appropriation of experience or avoidance of responsibility.

My aim is to investigate how white writers, in particular progressive white women who work on racial equity and justice, as well as environmental injustice, can better understand and represent their own biases in their writing. I will briefly outline some typical patterns for white writing on race in memoir and fiction, and look at how white writers often successfully render whiteness into an invisible topic.

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Paweł Rodak, University of Warsaw, Poland

Memoir-writing competitions in Poland 1918–1939: social experiences, document and literature

In my presentation, I will first briefly discuss the phenomenon of Polish memoir-writing competitions in the 20th century (over 1500 competitions!), with particular emphasis on the most important competitions organised between 1918 and 1939. I will then examine three competitions in more detail: Competition for the Memoirs of Workers (1921), Competition for the Memoirs of the Unemployed People (1931), Competition for the Memoirs of Emigrants (1936). When describing the memoirs submitted to these competitions, I will pay attention both to the social experiences recorded in them (work, unemployment, emigration, social advancement) and to the way in which they were written. I will take a special look at the tension between document and literature that emerged in these memoirs.

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Pedro Abrantes, Universidade Aberta, Centro de Estudos Globais & ISCTE-IUL, Centro de Investigação e Estudos de Sociologia, Portugal

Is life writing in prior learning recognition a way of promoting social transformation? Notes on a large-scale programmes carried out in Portugal

In the first decade of the 21st century, around a million of adults have developed a biographical work, as part of a prior learning recognition and certification process, in more than 300 adult education centres spread around Portugal ('Novas Oportunidades' programme). This policy was severely constraint in 2011, according to the austerity and conservative orientations of a new government in charge.

This paper revisits, a decade after, a research on the socialization and inequalities, based on the biographies of 52 adults developed in four different centres, in the frame of the prior learning recognition and certification process, and oriented by theories of Pierre Bourdieu, Norbert Elias and Gert Biesta, among others. We argue that such process 'a mix of public policy and social movement' provided an opportunity to challenge symbolic domination and social closure, creating new paths for integration, dignity and citizenship in a highly unequal society as Portugal.

Still, the precarious condition of adult education workers and the strong pressure for quantitative results has generated vulnerabilities in this process. Besides, the pervasive devaluation of this process by elites and the mass media, leading to its severe downsizing since 2011, is interpreted as part of a conservative reaction to sustain and to reproduce the traditional class structures, undermining its potential for social transformation. The social invisibility of this programme (although still active, under the name 'Qualifica') and the institutional resistance to create an archive to collect such autobiographical account are discussed, in the frame of such symbolic domination relations, as an (hidden) policy of wasting the experience.

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Priscilla Correa de Moura Estevão, Universidade de Coimbra

As palavras da minha vida a alumiar a (re)construção da realidade ao redor

Ensaio novas escritas poéticas aqui e agora no percurso do doutoramento. Eu me conheço.

Preciso escrever para permanecer na esperança da política do amor de coletivizar. Este imperativo não dispensa a emoção; para que aconteça, o sentimento transita da angústia pura e soturna ao prazer da paixão.

Itinerante, coloco no exterior toda palavra que transmuta a dor. Trago para o interior o sentido cooperativo do amor.

Ávida eu me conscientizo e me alumio. Há vida. Há luz. A ideia que me consome qual à cera d'uma vela quando acesa noturna é o desejo com precisão de ser luminosidade na gramática da vida a fim de espantar a escuridão.

Há o sentido do real. A experiência da minha subjetividade é micropolítica e tem um efeito multiplicador. Sinto, penso, questiono, analiso e (re)interpreto as experiências vividas. Eu me transformo.

Há voz. Minhas palavras não são apenas uma reflexão pessoal. Ao compartilhar minhas experiências e emoções lanço sementes em um canteiro para florescer no meio a mudança cultural.

O ato de escrever é resistência e resiliência. É poder e partilha. É desafiar norma estabelecida, questionar o sentido do justo e promover inclusão social. As palavras podem derrubar muros, demolir barreiras, construir pontes e incentivar o diálogo para criar outros futuros possíveis.

Cada novo texto é uma oportunidade de autoconhecimento, mas também de iluminar realidades, de mobilizar ações concretas para o bem-estar coletivo, de dar voz aos silêncios ocultos, de tecer novos fios na rede relacional.

Escrevo para me cuidar e protagonizar minha história. Eu me empodero.

Entretanto, por meio da minha palavra escrita, no contexto da participação pública, tenho destacado questões sociais, ambientais e econômicas; a partir disso (re) construo e modifico não apenas a mim mesma, mas toda a realidade acadêmica e da vida ao meu redor.

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Rachel Fehily, University College Dublin

Writing Home: Personal, Professional and Temporary Spaces During Cycles of Crisis, Change, and Renewal in Baggotonia, Dublin, Ireland

This paper explores the intersections of personal memory, architectural innovation, and the evolving housing landscape in 'Baggotonia', Dublin through the lens of a creative based PhD in the form of a memoir. 'Baggotonia' was both an area and a cultural movement, populated by writers, artists, eccentrics, and other intellectuals living an anarchic life at odds with the conventions of the time. In the late 1950s, my parents returned to Ireland from America where they had worked with the Master landscape architect Dan Kiley on landscaping projects such as the Lincoln Centre and Dulles Airport. They returned to Ireland to pursue their dream of living and working in a holistic, environmentally conscious space, which combined an office, adult quarters and children's area.

Their initial choice was a modest mews which they transformed into a modernist living and work space. At the time, mews buildings were seen as relics, stables with living quarters above, nestled along quiet lanes. Nonetheless, their reimagining drew attention, and won architectural acclaim. The narrative unfolds against the backdrop of 1960s Baggotonia, characterized by a juxtaposition of decayed Victorian houses, makeshift bedsits, and traces of pastoral life, through to today when refugees are creating temporary homes for themselves in tents along canal banks. Through life writing, this paper examines the cycles of crisis, change, and renewal in the writer's neighbourhood and the influence of the new professions of architecture and landscape architecture through her investigation of personal memories, history and historiography. It highlights how marginalized spaces can be repurposed so as to evolve and acquire prestige, and underscores the tension between practicality and aspiration, which is contentious during the present housing crisis in Dublin, as individuals from Ireland and refugees navigate together the shifting meanings of home, in an area of the city shaped by cycles of transformation.

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Raquel Fernández Menéndez, University of Salamanca, Spain

Diary-Keeping and Exemplarity: Forms of Perseverance in Search of Collective Transformation

According to Lejeune (2009, 133), contemporary diaries have one of their most significant precedents in the so-called *journaux de jeune fille*. Although some of these date back to the 17th century, they gained popularity among the families of European high society in the 19th century. Confined to the domestic sphere, young ladies were encouraged to keep diaries in which the process of becoming exemplary women could be documented over time. As Lejeune notes, these diaries left little room for the expression of inner lives but demonstrate that the “repetitive” (170) style of diary-writing, along with its chronological structure, was deemed appropriate for fostering discipline and channelling individual transformation. While 20th-century diary-keeping has liberated itself from the restrictive moulds of the past, the practice of reflecting on good and bad actions through brief, daily notes remains a central motive. In fact, the simple act of showing up every day to maintain a diary can be seen as an exemplary action in itself.

To understand this phenomenon in contemporary writing, I will draw on research that considers exemplarity as something indeterminate, navigating the contradictions between the singular and the universal (Condello 2017, 443; Mácha 2020, 73). More specifically, I will consider Derrida's emphasis on the testamentary dimension of the example to analyse the journals of Max Aub and Zenobia Camprubí, who were forced to leave Spain in the aftermath of the Civil War (1936–1939) and began keeping diaries as refugees. The exemplarity they project relates to human actions and their resonance within the collective, recording their faults as vulnerable subjects. Taking Jacques Derrida's assertion that “the example is first of all for others, and beyond the self” (1994, 41) into account, these journals call for a re-evaluation of this form of life writing, which is often dismissed as egotistical and, stylistically, uninteresting.

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CARTAS DA GUERRA (61-74)

Nesta peça, *Cartas da Guerra [61-74]*, um filho, no tempo presente, 2023, escreve uma carta ao pai em 1972. Um diálogo com cinquenta anos de atraso. Um filho que procura o seu pai com os seus 20 anos. Uma odisseia sobre a Guerra Colonial Portuguesa. Apoiado na mobilização do seu pai na Guiné-Bissau entre 72 e 74, bem como na investigação de Joana Pontes sobre 13 anos de correspondência entre militares mobilizados para a Guerra Colonial e seus familiares que ficaram em Portugal, e uma ampla bibliografia temática, esta investigação da correspondência da Guerra trocada à época, que revela o que ficou nas entrelinhas e escapou à censura do regime fascista português, as lacunas, subjetividades e silêncios de uma Guerra que ainda hoje continua guardada dentro de cada um.

A partir da peça e espetáculo *Cartas da Guerra [61-74]*, iremos procurar sintetizar procedimentos de escrita de vida nesta criação artística, que passam pelo ato de documentar como ideia de investigação, o ator como fiel depositário de testemunhos, a relação de mediação entre o arquivo e a cena, bem como o público como testemunha e transmissor de memória. Deste modo poderemos investigar como o teatro pode ser um espaço de debate e reflexão sobre os processos de memorialização e as políticas da memória da Guerra Colonial.

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Travels with their Poles: Towards a transnational social cartography in post-apartheid South African memoirs

The almost simultaneous demise of the Iron Curtain and apartheid made it possible for a number of South Africans to travel to Central Europe to visit the homeland of their ancestors, the very 'bloodlands' from which their parents or grandparents escaped due to persecution (antisemitism) or military conflicts (WWII). In their travels to Poland, Lithuania or Ukraine undertaken in the 1990s and early 2000s, as well as in their memoirs which emerged in the aftermath of those journeys, they often used the literary works of celebrated Polish poets (e.g. Czesław Miłosz, Adam Zagajewski), however, not only as guidebooks to the lost world of Central European 'ecumene' (Magris) or manuals on how to negotiate the condition of the exile, but also as a source of insight into their own status as 'new' South Africans. The aim of the paper is thus to investigate a number of post-apartheid South African memoirs (by Dan Jacobson, Mark Gevisser, and Jan Glazewski, among others) with regard to the transnational dialogue that they carry out with selected works of Polish literature. Special attention will be paid to the way in which the memoirs construct a new social cartography of post-apartheid South Africa and the manner in which Polish literature with its inquiry into traumatic social and political history of Central Europe in the 20th century assists the memoirs' authors in responding to the legacy of the apartheid regime. Consequently, the paper will study how the selected specimens of South African life-writing mobilise the very migration of traumatic colonial history and memory from post-socialist/communist European core to post-apartheid South Africa and argue in favour of recognising a new, essentially transnational social map-making.

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Narrativas, escritas de si e corporeidades na formação em serviço de professoras de educação infantil na Rede Pública de Ensino: diálogos com a pesquisa formação narrativa (auto)biográfica

Este trabalho dialoga com duas teses de doutorado em Educação, alicerçadas pela pesquisa formação narrativa (auto)biográfica, destacando questões da corporeidade nos processos formativos docentes com as infâncias. Objetiva discutir como professoras significam suas trajetórias de formação em seus percursos de vida, por meio de suas narrativas e escritas de si no contexto da formação em serviço, evidenciando a relevância dos diálogos encarnados localizados na práxis docente, no exercício permanente de relacionar-se com o mundo e com os outros. As histórias de vida e o método (auto)biográfico, segundo Nóvoa e Finger (2010), fazem parte do movimento de repensar os desafios da pesquisa e formação docente, compreendendo que formação representa um trabalho de reflexão sobre sua vida pessoal e profissional, em que as experiências colaboram para a compreensão do mundo social e produzem outros sentidos para suas práticas pedagógicas. Ambas as pesquisas privilegiaram, em suas metodologias, as narrativas e as escritas docentes sobre experiências formativas, em diálogo com os Referenciais Curriculares da Rede Municipal de Niterói (RJ, Brasil); e apontaram que a formação docente no local de trabalho precisa articular as ações das políticas públicas às experiências das trajetórias de vida-formação dos sujeitos, reforçando os fundamentos epistemológicos da práxis. A maneira como os sujeitos se apropriam dos saberes, encarnados e integrados numa pessoa (Finger, 2014), traduzem a articulação entre ciência e formação; reforçam a defesa da ciência comprometida com a formação humana; traduzem apreensões de aspectos dos sujeitos singulares/coletivos, sem a exclusão da totalidade face à realidade, aos problemas atuais originados no modo de produção capitalista. O referencial teórico-metodológico contribuiu para que as professoras de educação infantil produzissem novos sentidos para sua formação, bem como para sentirpensar espaçotempos plurais do movimento na educação infantil, evidenciando a relação entre desenvolvimento e aquisição de conhecimentos pelas crianças por meio de experimentações lúdicas e somaestéticas.

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Digital Narratives of Lived Experience: Exploring Breast Cancer Discourse in China's Online Communities

Breast cancer is a prevalent and life-threatening condition among Chinese population, with 357,200 new cases reported in 2022. Xiaohongshu, a social e-commerce platform, has emerged as a virtual community space for breast cancer patients to document their physical condition, share significant life experiences, and motivate themselves and fellow patients. This study examines the illness narratives of breast cancer patients on Xiaohongshu and explores the narrative intentions and effects of such an online social space. The intentions behind these narratives include inquiry, communication, advocacy, and promotion, each serving different purposes within the community. The effects of these narratives extend to community building and experience writing. This study highlights the importance of online communities in providing social support and fostering a sense of belonging among breast cancer patients. The findings further underscore the potential of digital platforms as shared space in shaping the discourse around illness and contributing to the broader understanding of health and well-being in contemporary society.

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Marie Jahoda's Rekonstruktionen meiner Leben [Reconstructions of my Lives] (2024) as a Personal Testimony of Social Transformation in the Twentieth Century

Inspired by her grandson's desire to learn more about her life as well as her own reading of Virginia Woolf's *Moments of Being*, the British-Austrian social psychologist Marie Jahoda (1907–2001) started to write her autobiography in 1977. First published as "Ich habe die Welt nicht verändert" Lebenserinnerungen einer Pionierin der Sozialforschung ["I didn't change the world" Memoirs of a pioneer of social research] in 1997, a German translation of the full autobiographical narrative (originally written in English) was published in 2024 (eds. Bacher, Kannonier-Finster and Ziegler).

My paper will, first, focus on Jahoda's autobiographical *Rekonstruktionen* [Reconstructions] as a personal testimony of the huge social and political transformations she witnessed in the twentieth century. Jahoda, an assimilated Jew, was born in Vienna, where she began her career as social scientist and was imprisoned in 1936 due to her political involvement with the revolutionary socialist movement. Released only on the condition that she leave the country and her family behind, she moved to the UK where she continued to conduct pioneering work in the field of social psychology. Her autobiographical narrative, which is informed by Jahoda's professional perspective as social scientist on the one hand (the editors point out her remarkable ability to adopt a distanced as well as self-reflexive tone), and by her life-long interest in literary writing on the other, shows how social transformations can be made accessible to later generations through life-writing practices. In a second step, I will discuss the editorial decision to publish this narrative in one volume together with some of Jahoda's letters as well as an essay by Jahoda's daughter Lotte Bailyn on the women of her family as an attempt to foreground the social and dialogic dimensions of life writing.

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Biography as Inquiry: A Dialogue between John Dewey and Hu Shih

This paper examines the intellectual exchange between John Dewey's educational philosophy and Hu Shih's approach to biographical literature during his early years of study abroad in the United States (1910–1917) under the supervision of Professor John Dewey. A key figure in China's literary and educational modernization movements in the early 20th century and a prolific writer of biographies, Hu Shih sought to reconcile Western ideas with his vision of a reformed Chinese intellectual landscape. Central to this endeavor was his engagement with Dewey's progressive theories on education, particularly in *How We Think* (1910) and *Democracy and Education* (1916). In *How We Think*, Dewey argues that thinking is the method of resolving ambiguities, contradictions, and uncertainties through the engagement with experience, framing biography as a dynamic process of reflective engagement. This philosophy of inquiry resonated with Hu, who, in his early diaries, observed that biography should not be a simple recitation of facts, but an inquiry into the ways individuals respond to and shape the time in which they live. Through this lens, biography becomes not just the chronicle of individual lives but a philosophical exploration of how people confront, adapt to, and shape historical and social conditions. Dewey's concept of experiential learning in *Democracy and Education* which emphasizes learning through

active participation and reflection on experience, also influenced Hu Shih's biographical approach by encouraging him to view biography not as a static recounting of events but as a dynamic exploration of individuals' lived experiences in their historical contexts. By exploring Dewey's educational philosophy and Hu Shih's biographical writings, this paper aims to contribute to the growing body of scholarship on the global exchange of ideas in the early 20th century and the reformative, pedagogical potential of biography as a philosophical and social instrument.

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Kinship and the ethno/biographical Cape Verdean American text: Belmira Nunes Lopes, Claire Andrade-Watkins.

This presentation engages two texts: the ethno/auto/biography *A Portuguese Colonial in America*: Belmira Nunes Lopes: *The Autobiography of a Cape Verdean American*, by Maria Luisa Nunes (1982) and the documentary film 'Some Kind of Funny Porto Rican': *A Cape Verdean American Story*, by Claire Andrade-Watkins (2006).

Both texts explore Cape Verdean American identity in the United States as a complex narrative "between race and ethnicity" (Marilyn Halter, 1993). The genre of the two texts, the ethno/auto/biography is an investigation of hybridity, "an inquiry into identity issues that invites critical reflection on the ways in which ethnicity (in the context of gender and class) has been abused in chauvinistic or nationalistic ways" (Jürgen W. Kremer, *Ethnoautobiography as Practice of Radical Presence*, 2003).

This presentation discusses how each text provides critical reflection through the analysis of affect (Sara Ahmed, "Affective Economies", 2004) engaging identity as kinship-making.

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Silvia Frota, University of Lisbon, Portugal

Designing Identities, Redefining Norms: Writing the Self in Gender Queer

This communication proposes an analysis of Maia Kobabe's *Gender Queer*, focusing on the intersection of graphic narrative, autobiography, and social transformation. Through the theoretical frameworks of social semiotics and critical discourse studies, we will explore the role of comics as a privileged medium for articulating personal experiences related to gender identity, simultaneously creating spaces for visibility and social recognition.

We argue that the graphic format facilitates more accessible and emotionally resonant communication, thereby broadening the reach and impact of the narrated experiences. The medium's affinity with the visual languages of social networks emerges as a crucial element in the dissemination of personal narratives, fostering communities of support and raising awareness on marginalised issues. By sharing their story, Kobabe not only documents an individual journey but also contributes to a broader movement advocating for the recognition and acceptance of gender diversity.

Storytelling, as employed in this work, functions as a powerful instrument of active citizenship, intertwining the personal with the political through graphic narrative.

Kobabe develops a unique language that marries vulnerability with assertiveness, leveraging comic book conventions to create spaces for identification and dialogue. This process transcends mere autobiographical recounting, establishing itself as an act of civic engagement, where sharing personal experience fosters a more inclusive and conscious society.

This research contributes to the debate on the role of autobiographical narratives in driving social transformation, illustrating how contemporary storytelling forms can generate new arenas for dialogue and understanding surrounding issues of identity and representation. Kobabe's work exemplifies how life writing, when integrated with the transformative potential of graphic narrative, can serve as a catalyst for profound social change, advancing a more pluralistic and participatory citizenship.

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Narrativas biográficas e autobiográficas: seleção, leitura e produção de textos na perspectiva de gênero para a formação docente na escola pública

The subproject entitled “Biographical and Autobiographical Narratives: Selection, Reading, and Production of Texts from a Gender Equality Perspective for Teacher Training in Public Schools” aims to discuss and promote female protagonism. As a guiding principle for the teacher training of its undergraduate students, this subproject proposes critically reading works and texts that address this topic, as well as conducting Text Production Workshops focused on this topic in accordance with Law No. 14,986 of September 25, 2024 (BRAZIL, 2024), which includes the “mandatory inclusion of approaches based on women’s experiences and perspectives in the curricular content of elementary and secondary education.” To monitor the educational process, a training memorial was written by the participants: 24 undergraduate students in Literature, Pedagogy, and Social Sciences at the Federal University of Bahia, as well as three elementary school teachers who act as co-trainers alongside this author, a university professor and the project’s proponent. The training memorial textual genre is associated with the tradition of writing life stories and autobiographical narratives.

O Subprojeto intitulado **Narrativas biográficas e autobiográficas: seleção, leitura e produção de textos na perspectiva de igualdade de gênero para a formação docente na escola pública** tem como objetivo discutir e promover o protagonismo feminino. Como ideia orientadora da formação docente de seus licenciandos, este subprojeto se propõe a realizar a leitura crítica de obras e de textos que traduzam esta temática assim como a de realizar Oficinas de Produção de textos voltados a esse tema em conformidade com a Lei Nº 14.986, DE 25 DE SETEMBRO DE 2024 (BRASIL, 2024), que inclui a “obrigatoriedade de abordagens fundamentadas nas experiências e nas perspectivas femininas nos conteúdos curriculares do Ensino Fundamental e Médio.” A fim de realizar um acompanhamento do processo formativo, propôs-se a escrita de memorial de formação formulado pelos participantes, 24 estudantes de graduação dos cursos de licenciatura em Letras, Pedagogia e Ciências Sociais da Universidade Federal da Bahia, assim como três professoras da Educação Básica que assumem o papel de coformadoras juntamente com esta autora, que é docente da Universidade e proponente do Projeto. O gênero textual memorial de formação se associa à tradição de elaboração de histórias de vidas e narrativas autobiográficas.

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Deborah Levy and Feminist Thought: Autotheory as Strategic Transformation in Contemporary Women's Autofiction

Linda Anderson speaks of the need of a “new form” that can sufficiently give voice to the diversity of women’s lived experiences in the twenty-first century. Building upon her work, recent scholarship in the field of postcolonial studies and life-writing has conceptualised the inception of an intersectional form (Soriano) and autopolitics (Zwartjes). I correlate such scholarship, which combines questions of formal manoeuvring with political purpose to the category of the radical aesthetic, in which aesthetic values attempt to push against embedded and entrenched structures of thought within society. This paper argues that the emergence of autotheory and experimental autobiography as a radical aesthetic form, is a specifically contemporary and gendered unfolding.

Taking this as a point of departure, this paper explores formal experimentation as politicized form in Levy’s series of living autobiographies: *Things I Don’t Want to Know* (2013), *The Cost of Living* (2018), and *Real Estate* (2021). I connect formal experimentation with a tangible, contemporary feminist consciousness in Levy’s work, and situate the experimental autobiography as a locus for exploring the gendered mechanisms of power. In the process, I analyse the ways in which Levy mobilises the form of autotheory to work through a feminist politics of the present.

Levy terms her series of autobiographies as “living” or “working” literary texts, conversing with a wider set of categories which have defined the tussle that guides the woman autobiographer. Barbara Johnson identifies this as the move away from the traditional autobiographical text: the burden to resist the pressure of masculine autobiography as the only literary genre available to her for her enterprise? (qtd. in Smith and Watson). Levy’s work directly converses with this gendered tussle: hers is an autobiography to be worked through, a “narrative with holes” in which instead of writing the self, she allows the self to emerge in its own pace: “I map it lightly but I leave some gaps, I don’t want to pin a character down too much to start with”. “I am in conversation with [the characters] so that they have to reveal something to me” (“Footprints”, 133). I establish Levy’s “narrative with holes” or “living” autobiography as a marker of contemporary autofiction.

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Life Writing and Caste

Life writing genres (autobiographies, testimonies, memoirs) dominate among early examples of what has been called the boom in Dalit (formerly “untouchable”) literature in India in several languages. Perhaps because of this they have routinely been regarded as definitive of Dalit literature. In this regard, Dalit literature is similar to other emergent literatures (for example, African American literature in the nineteenth and early twentieth centuries). More recently however critics have questioned the centrality of life writing genres to any definition of Dalit literature, suggesting that regarding them as central in this fashion is counterproductive to a political understanding of Dalit-ness based on the mutability of the category “in reality”.

My presentation explores this tension between competing ideas of what is foundational to even constitutive of Dalit literature. I argue that what is at stake here is not only politics but aesthetics. Citing critics working in English as well as other Indian languages, I demonstrate the assumptions about experience and identity that underlie each position. If authenticity of experience is invoked on one side, artifice and imagination is on the other. In each case, the power of the literary is differently manifested. Among the critics I engage are Gopal Guru, Parthasarathi Muthukaruppan, Sundar Sarukkai and Sharan Kumar Limbale.

I follow this review by exploring the devastating note left by Rohith Vemula, whose suicide shook India for several months in 2016. Vemula was a Dalit student activist whose status as a Dalit was questioned after his death. I read his death note as a life writing text in the context of the debate over Dalit literature sketched out above.

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Susana Borges, FEUC-CES, Coimbra

A world of stories from stories of the world – The stories of others told through me as it writes my story through them

The world is full of untold stories; we all tell ourselves stories about people in distant corners of the world, where most have never been and possibly will never go. There are stories created, and narratives repeated about real people, whose true stories may never be told without the testimonies of those who lived or witnessed them. I have worked in remote places where airports have been destroyed by war. Places like Yemen, where the old city of Sanaa despite being a UNESCO world heritage site, has since long been restricted to humanitarian flights.

This presentation (part of a book) aims to give voice to and animate those stories that have made mine. My story is made of the stories of those who dethroned me from my single story. Using the single-story concept, the Othering and Otherization concepts I present scraps of stories that were lived and collected in the first person. Together with Arwa and the Women Who Smile with Their Eyes (Yemen), with The Guardian of The Golden Key in the mountains of Daykundi (Afghanistan), Ali or Aisha in Sudan, maman Mutzanza in DRC, Gopal in Indian Rajasthan or Samoun and the Invisibles of Lisbon, I hope to give you a glimpse of a world of stories from stories of the world. By telling them, I am not sharing my perspective but revealing how much I was moulded by their lives, and their stories. However, I also know that the way I laughed in Afghanistan or walked in the DRC has contributed to their stories, opening horizons for social transformation.

This presentation brings real testimonies that break the single story of many of these places and people, produced by cultural differences, social inequalities, political narratives or fear. As written, it plants seeds for social transformation.

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Teresa Brus, Wroclaw University, Poland

Idiorrhythmic Conversations

This paper aims to explore personal essays as sites of conversations revolving around theoretical and practical problems. I am planning to apply a plant lens to question essayistic models of subjectivity as an open system. Vegetal ideas of peacefulness and tranquility will help me unravel especially Virginia Woolf's relational ontology but also ontologies of other 20th and 21st-century essayists. In Woolf's words, conversation runs hither and thither, seldom sticks to the point, abounds in exaggeration and inaccuracy, and has frequent stretches of extreme dullness. Focusing on essayistic models of communication, I will test the unpedantic "conversible" principle and the idea of living as thinking that promotes growth, decay, and metamorphosis. By following plant-thinking and plant imaging, I plan to provide various forms of philosophical contextualization to articulate the being-in-the-world of plants and humans in essayistic life-writing that promotes social change.

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A Espiral Formativa de um Professor: Reflexões (Auto)biográficas e Construção Docente

Esta comunicação baseia-se na autobiografia de um professor africano, atualmente em processo de doutoramento em Portugal. Ao relatar a sua trajetória de vida, o autor reflete sobre como o distanciamento, tanto temporal quanto espacial, lhe permite compreender que a construção da sua identidade profissional começou muito antes de assumir formalmente o papel de professor. A narrativa destaca que, imbuído do mandato de educar, o professor utiliza a sua história pessoal como uma ferramenta pedagógica, tornando-se simultaneamente sujeito e objeto de formação e transformação. Assim, a sua autobiografia emerge como uma estratégia para enriquecer a relação pedagógica e a interação educativa, demonstrando como o ato de formar também transforma o educador.

Os pseudónimos pelos quais o professor foi chamado ao longo da vida refletem fases distintas de sua trajetória, marcadas por diferentes cenários e contextos socioculturais. Esses nomes, na sua multiplicidade, evidenciam as complexidades e os desafios enfrentados, além de revelarem como os estereótipos e preconceitos, muitas vezes internalizados, podem coexistir com o desejo de superação e transformação. Apesar de buscar ser trãsfuga, ou seja, alguém que rompe com paradigmas e barreiras, o narrador revela-se, por vezes, ainda influenciado pelo seu passado oblato, alguém conformado com certas estruturas impostas.

Ademais, a narrativa expõe desigualdades profundas vividas por crianças em territórios distintos, mostrando como a infância é um conceito plural e atravessado por realidades socioculturais heterogêneas. A riqueza de detalhes na autobiografia permite desvelar a espiral formativa e transformadora que acompanha a vida deste professor. Ao analisar a autobiografia de Celestino, busca-se aprofundar a epistemologia de métodos (auto)biográficos que, ao mesmo tempo, constroem ciência social e atuam e podem atuar como ferramentas estratégicas essenciais na formação e no desenvolvimento de professores. Essa abordagem oferece contributos para compreender a docência como um processo dinâmico e contínuo.

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“This is not a biography”: Jenn Shapland’s My Autobiography of Carson McCullers and Queer Self-Knowledge

To tell her own story, a writer must make herself a character. To tell another person’s story, a writer must make that person some version of herself, must find a way to inhabit her. This book takes place in the fluid distance between the writer and her subject, in the fashioning of a self, in all its permutations, on the page. Jenn Shapland, *My Autobiography of Carson McCullers*, 3–4.

How does a queer person come to know themselves in a social context in which queer self-knowledge is actively discouraged?

This paper seeks to provide one answer to this question through an analysis of Jenn Shapland’s *My Autobiography of Carson McCullers* (2020). Working in the twin generic traditions of, on the one hand, the auto/biographical process of coming to know herself through McCullers’s love letters and therapy transcripts found in various archives. She theorizes queer self-knowledge in the context of queer(ly) reading, highlighting the entanglements of personal and social transformation and developing a queer auto/biographical practice that works against the normative conventions of both biography and autobiography.

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Autoethnography: Research as a Political and Social Act

This communication proposes a discussion on how a researcher’s personal narrative, or autoethnography, can act as a source of privileged knowledge and be recognized as a scientific and critical methodology, capable of unveiling, in its self-reflexive way, new and meaningful paths to sociological research. We argue that autoethnographies are a critical, creative, and political form of academic research in that they provide an anticolonial approach to the production of knowledge in academia. An episteme that encompasses different views, theories, and interpretations that are present in everyday lives, and difficult to access in conventional investigations.

Distancing themselves from generalized knowledge claims, feminists and black women are those who have dedicated themselves the most to experimental subjective writing based on personal experiences, related to their histories, and to their ancestries. They are writers who challenged academic norms and invested in embodied knowledge productions, from different perspectives, located in different bodies and social places, advocating against the idea of an undefined, universal subject based on Eurocentric standards.

Oriented by an anticolonial view of science and through qualitative method research, we will analyze the autoethnographic work of Simone Euclides and Joselina da Silva, two black professors who reflect on their own practices in their academic space. Their experiences as black women in Brazil, and their religious experiences encompassing their sacred belief systems, guide their academic praxis by governing their choices on themes, theoretical sources, and methodologies, where perspectives on issues of racial relations are privileged, alongside reflection on anti-racism. By echoing embodied voices, these personal narratives explicitly take on the political value of writing, exposing and exploring structures of repression within a particular social

domain. Through the researcher's own experiences, we can reflect on political and cultural dynamics, pointing to resistance; consequently, leading to the promotion of social transformation.

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Distinct Biographical Modernisms: The Twofold Nature of English "New Biography" and Its Influence on Later Life Writing

The "new biography", named by Virginia Woolf in 1927, represented a popular interwar movement, characterized by literary style, the blending of fact and fiction, and a significant interest in psychology. Though these qualities were not truly "new", the movement did flourish, fuelling an interbellum "biography boom" strongly marked by a humanist critique of the hero cult. I argue that the new biography undertook a revisionist dual project of destruction and creation: challenging hagiographic Victorian traditions, while paving the way for experimental and emancipatory forms of life writing.

The dual nature of the new biography is often overlooked. Notably, Woolf characterises the trend as homogenous and equates two very different modernist biographers: Lytton Strachey and Harold Nicolson. These works are characteristic of the two distinct trends, which I suggest existed within the new biography. Strachey attempted to write history, while Nicolson practiced a more literary and free autobiographical life writing. Both approaches were significant in the evolution of life writing and their grouping under the same name is to be questioned.

This presentation will develop the idea that there are two distinct types of English new biography, in light of the "biographical turn" which often dismissed the new biography for its literary character. Through Strachey's *Eminent Victorians* (1918), Nicolson's *Some People* (1927) and Woolf's *Orlando: A Biography* (1928), I examine how certain degrees of fictionality position the new biographies between objective history and subjective literature. Their shared critique of tradition, I argue, opens pathways for a more inclusive and critical life writing practice. In particular, I will explore how the deconstruction of heroic figures aligns with the emancipation of previously marginalized groups, highlighting the social and transformative potential of this

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Palingenetic transformations in a "cosmic autobiography"

Palingenesis was a popular theme in Romantic literature (C. Nodier, H. Balzac, V. Hugo, M. Rapisardi, and others). This concept, borrowed from natural scientists and philosophers, proved to be particularly appealing during the era of great political revolutions, as it presupposed a progressive dynamic of transformations both in nature ("La palingénésie philosophique", 1769, by C. Bonnet) and in social reality ("Essais de palingénésie sociale", 1827?1829, by P.S. Ballanche). Palingenetic transformations of nature and history were described in various literary conventions: the philosophical poem, treatise, essay, etc.

In our presentation, we will address the issue of thematizing palingenesis in life-writing forms. We will focus on the text of the Polish poet Juliusz Slowacki, "Genezis z ducha" ("Genesis from the Spirit", written in France in 1844), which researchers have described as a "cosmic autobiography". An analysis of this text will allow us to answer the question of how, in this particular genre, reflections on social transformations intersect with views on the law of death and rebirth inscribed in nature. Slowacki's text will be presented against the backdrop of other works on palingenesis published in France during the Romantic period.

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Becoming Mori, Becoming a Writer: Social Transformation in Patricia Grace's Memoir From the Centre: A Writer's Life

This paper examines the intersection of sociocultural identity and creative practice in Patricia Grace's 2021 memoir, *From the Centre: A Writer's Life*. Drawing on life-writing theory and sociological frameworks, it explores how Grace weaves her journey of becoming Mori with her development as a writer. By emphasizing socialization, education, cultural reclamation, and storytelling, Grace positions her identity as a Mori woman and her literary practice as inseparable and mutually reinforcing. Life-writing, as theorised by Sidonie Smith and Julia Watson (1998; 2010; 2018), is a performative act through which individuals construct subjectivity at the intersection of the personal and the social. In Grace's case, her journey to become Mori was shaped by external forces and internal negotiation. Born to a Pkeh Irish mother and a Mori father, Grace's racial identity was first imposed upon her during childhood, particularly at school, where her skin colour marked her as Mori. This imposed identity was accompanied by experiences of exclusion and inferiority, as Grace was positioned outside the dominant Pkeh cultural norms. Her memoir acts as what Gillian Whitlock (2015) calls a "testimonial transaction" that challenges dominant narratives and centres marginalised voices. Concurrently, Grace's memoir reveals how becoming a writer was influenced by her education and her experiences as a teacher. Her time at teachers' college was transformative, introducing her to New Zealand's literary tradition and inspiring her to imagine a place for her own voice. Later, teaching in Mori schools heightened her awareness of the power of storytelling and language in education and cultural preservation. Grace explicitly connects her identity as a Mori woman with her creative practice in her reflections on her novel, *Potiki* (1986). Grounded in Mori land loss through colonisation, *Potiki* exemplifies storytelling as both cultural resistance and survival, echoing Linda Tuhiwai Smith's assertion that storytelling is central to Indigenous knowledge systems (2005; 2019). Thus, in *From the Centre*, Grace's writing-autobiographical and fictional- bridges personal and collective histories, engaging in cultural reclamation and demonstrating the transformative potential of storytelling. By doing so, Grace illustrates how literature serves as a tool for resistance, memory, and social transformation.

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Lembranças escritas e narrativa autobiográfica antirracista: Experiências de atuação pedagógica autoral no Ceará

O objetivo desta comunicação é relatar as narrativas das minhas experiências de atuação docente por meio do Projeto/Programa Residência Pedagógica (PRP) do curso de Pedagogia da Universidade da Integração da Lusofonia Afro-Brasileira no Ceará-Brasil, enquanto práxis do curso para a formação de uma educação antirracista, resultado da minha pesquisa de graduação do curso de Pedagogia. Assim sendo, numa perspectiva autobiográfica, que envolve lembranças, registros escritos, fotográficos e narrativas aliadas no conhecimento, nas experiências e vivências formadoras, mediante a intervenção do projeto, apresento a minha trajetória de tornar-se professora, as minhas práticas no projeto e reflexões deste processo formativo como espaço de construção subjetiva. O Programa Residência Pedagógica da UNILAB-CE, busca promover a articulação dos saberes adquiridos ao longo do curso com escolas das cidades da microrregião do Maciço de Baturité-CE, articulando os preceitos legais presentes na Lei 10639/03 (que estabelece a obrigatoriedade do ensino da história e cultura afro-brasileira e africana nas grades curriculares dos ensinos fundamental e médio) e na Base Nacional Comum Curricular e a formação de professores para a diversidade. Discorrer sobre esses acontecimentos experienciados por meio de narrativas, nessa Pedagogia de autoria e criatividade, que se constitui nos relatos de experiências das minhas práticas docentes, por meio das trajetórias formativas do PRP, me instigou a refletir acerca de como estou me constituindo profissionalmente. Levando em consideração os conteúdos exigidos pela Lei 10639/03, nas minhas práticas abordava sempre ações que levassem os/as alunos/as a respeitarem a diversidade e a perceberem a contribuição e reconhecimento dos/as negros/as na formação da sociedade brasileira, constituindo saberes necessários para formação que contribuem para uma educação antirracista. O Projeto contribuiu no meu saber-fazer, proporcionando uma reflexão de como eu estava constituindo a minha identidade pessoal e profissional mediante a intervenção e percurso no PRP. Parafraseando Paulo Freire, a educação pode ser libertadora.

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Azadi Mera Brand: playing on a sixty-five squares chessboard

This presentation aims to examine Azadi Mera Brand (lit. “Freedom, my brand”, 2016), a travelogue by the Indian master chess player Anuradha Beniwal, which was born from the author’s experience while on a solo trip across Europe. Initially conceived as a series of Facebook posts and subsequently published as a book by Rajkamal Prakashan, Azadi Mera Brand allows for an examination of the role of social media platforms and languages in the production of contemporary literature (Thomas, 2020), with a particular focus on life writing. Subsequently, the presentation will demonstrate the significance of a travelogue authored by a woman of South Asian origin. Since the exploration of novel locales, cultures and the unknown, along with the notion of uninhibited movement in the public domain (Bassnett 2002), have historically made travelogues a domain largely reserved for male authors in South Asia, Beniwal’s text is particularly noteworthy in its aim to encourage Indian women to reclaim their personal autonomy and explore the world. From this perspective, Beniwal’s choice of language is significant in itself, as it implies a desire to address a wider Indian audience, rather than solely the educated English-speaking **elite**.

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Early Modern Counter-Fictions and Post-Colonial Afterlives in Álvaro Enrique's Sudden Death and You Dreamed of Empires

In Álvaro Enrique's sweeping biofictional novel, *Sudden Death* (2016), he invents a tennis match between the Italian painter, Caravaggio and the Spanish poet, Francisco de Quevedo, with Galileo as line judge. With the Counter-Reformation and Hernán Cortes's colonization of the New World as its imagined backdrop, the novel is in fact about the clash between creative transformation and reactionary conservative power that persists in the present. As Enrique has contended, the biofictional novel doesn't aspire to accurately represent a particular historical time but "does want to present it as a theory about the world we live in today". *Sudden Death* is not about Caravaggio, Quevedo, and their world, but ours.

The political uncertainties we face are not only the risks of physical violence and aggressive power, although those are very real, but also to the confidence and trust we have in sources and claims to veracity. These uncertainties are exacerbated by misleading fictions and conspiracy theories masquerading as fact. By embodying the layered, contradictory subjectivities of these overdrawn historical figures, the afterlives of Enrique's biofictional novel examine the destructive legacies of autocratic power and the artist's task to expose alternative possibilities that were erased. Moreover, by imagining dueling world views as a contest, the novel engages with both the enduring power of spectacle and the responsibility of the spectator or bystander in shaping political engagement.

In *Sudden Death and You Dreamed of Empires* (2024), Enrique creates counterfactual worlds that not only contest popular rhetoric and the imposition of false and oversimplified mythologies, but that also provide fantastical counterattacks that give voice to absent, suppressed, biographical lives. Such restorative biofictions have the potential to embolden the ethical imagination, opening to the complicated, transformative pursuit of reimagining the human condition.

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Surviving the sanatorium: the diary of an Irish TB patient, 1942

In 1942 a tuberculosis patient named John Riordan kept a diary of his life in, and after, Crooksling sanatorium, Dublin, Ireland. He also kept a photographic record. This paper seeks to use these sources, in combination, to explore the life of the "patients" and the "exers", as former sanatorium residents called themselves.

In particular, the patient's perspective, which Riordan's life-writing opens us, allows us to examine the extent to which the sanatorium was a social space. His diary (and the photographs) illuminates the strategies deployed by these institutionalised and vulnerable patients to create a life, and emotional communities, inside the sanatorium. For one sanatorium, in one place, at one time, Riordan affords us a unique opportunity to tease out whether we are looking at a "total institution" as Linda Bryder, following Goffmann, has suggested. Or, whether we should be more sceptical of Goffman, as Flurin Condrau has argued.

Because Riordan continued to keep his diary beyond the sanatorium gate, we can also use it to think about the post-discharge life of the exers, including questions of stigma, how patients adjusted, and whether patient bonds were maintained beyond the

walls. As such, Riordan's life-writing facilitates an examination of tuberculosis patients' efforts to navigate the social transformation inherent in ceasing to be a patient and long-term resident of an institution and returning to "ordinary" life.

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Writing the Self and the Other: Subjectivities in Patti Smith's Just Kids (2010)

This communication aims to explore the interrelation between personal perspective and subjectivity in memoir writing, focusing on Patti Smith's *Just Kids* (2010). The central question addressed is whether it is possible to truly write about another person or if one's portrayal is inevitably shaped by the lens of one's own worldview. Through an analysis of Smith's linguistic strategies and literary references, this communication examines how she reconstructs Robert Mapplethorpe's public image and recounts their shared journey as struggling artists in the 1960's and the 1970's New York City. One can argue that Smith's depiction of Mapplethorpe is, at its core, a reflection of her own subjectivity, as the act of writing is an expression of the writer's perspective on the world. Drawing on explicit references to Smith's literary idols, such as French poets Arthur Rimbaud and Jean Genet, the memoir reimagines these figures' mythologies to shape an interpretation of Mapplethorpe's life and their time together. Smith's writing, much like Mapplethorpe's photography, plays with imagery and myth, creating a multifaceted portrait of his life that also mirrors her own creative process. One can argue that Smith's memoir functions as both an act of mourning and a creative endeavor to preserve Mapplethorpe's memory after his passing. Ultimately, it contends that while Smith's writing seeks to immortalize her partner, it is inseparable from her own self-representation and creative identity. This interplay of memory, myth, and personal perspective reveals the innovative nature of Smith's narrative choices and her artistic process.

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Autofiction as a space for narrative agency: Aesthetics and politics in Marek Torcík's Memory Burn

Nowadays life writing is often seen as a strong platform for the voices of marginalized people, a platform that enables authors to challenge implicit cultural narratives of normative experience and reject definitions imposed on them, to voice activist concerns, or to break taboos and resist stigmatization around certain experiences. Correlations between such questioning of dominant social discourses and innovative narrative methods, including autofictional strategies, have also been considered. This paper introduces the concepts of "narrative resistance" (Cross and Ronai) and "narrative agency" (Meretoja), applying them to life narratives with regard to both the content and the form. The second part of the paper discusses Czech writer Marek Torcík's 2023 autofiction *Rozložís paměť (Memory Burn)* and its marriage of aesthetic and political aims. Torcík has been hailed as "Czech Édouard Louis" due to his focus on his identity as a queer person with working-class origins. His novel employs unconventional narrative strategies to support the explicit commentary on personal, social, and political issues. The use of second-person narration highlights the

complex relation between the present and the past self, but it also complicates the distinction between Self and Other. This latter dichotomy is further challenged by parts narrated from the perspective of the protagonist's mother. In turn, this narrative perspective helps to thematize the question of the (in)accessibility of the past and its mediation, linking it to the central topic of memory' remembering as well as forgetting, or, rather, the inability to forget. Shaping his own difficult experience of growing up gay in the narrow-minded environment of a small industrial city as well as his family's passed-down trauma into a fictionalized story, Torčík exercises narrative agency and tries to subvert prevailing narratives about sexuality and class.

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