

**Lived Experiences – International PhD Conference**  
**Vrije Universiteit Brussel, Belgium**  
**Preliminary Programme**

**DAY 1 (7 June 2024), in person**

**KEYNOTE LECTURE (9:45–10:45)** Stories of Violence across Time, Space and Genre: How Translation and Translators Shape (Trans)Cultural Memory (Prof. Anneleen Spiessens, Ghent University)

**COFFEE BREAK (10:45–11:00)**

**SESSION 1 (11:00–12:30)**

<b>PANEL 1A</b> Voices from the Margins <i>Chair: Elisabeth Bekers, VUB</i>	<b>PANEL 1B</b> Voices from the Archive: Personal Memory <i>Chair: Inge Arteel, VUB</i>
<p>Mind the Gap? Neurodiversity in Memoirs and Literary Fiction (Liselotte Van der Gucht, Ghent University)</p> <p>Reading Sedgwick Reading (Gwendoline Choi, University of Oxford)</p> <p>Writing Life and Illness in Kuwait: A Close Reading of Shahd Alshammari's Memoir <i>Head Above Water</i> (2022) (Alice Königstetter, University of Vienna/VUB)</p> <p>The Therapeutic Value of the Autofictional Account in Elizabeth Chakrabarty's <i>Lessons in Love and Other Crimes</i> (2021) (Sofie Vandepitte, VUB)</p>	<p>Life Writing in Children's Literature: Tracing Reimagined Memories in the Archive (Emma-Louise Silva, University of Antwerp)</p> <p>Writing as a Religious: The Representations of Evil in the Ego-Documents of G. Matulaitis, T. Merton, and E. Varden (Augustė Žičkytė, Vilnius University)</p> <p>The Sexless Writer or the Good Mother? Performative Noncompliance and Unease in Rachel Cusk's <i>A Life's Work</i> (2001) (Sonja Trurnit, LMU Munich)</p> <p>Diaries in Cinema and Literature (Memories and Personal Odyssey of Jonas Mekas) (Lika Glurjidze, Ilia State University)</p>

**LUNCH BREAK (12:30–13:45)**

## **SESSION 2 (13:45–15:15)**

<b>PANEL 2A</b> Trauma and Recovery <i>Chair: Ioannis Tsitsovits, KU Leuven</i>	<b>PANEL 2B</b> Cultural Memory and Identity <i>Chair: Ann Peeters, VUB</i>
<p><i>Du bist die Ruh</i>: Music, Trauma, and Evil in Judith Mok's Non/Fiction (Marie Jadot, University of Liège)</p> <p>'Mental pictures [...] on my skull's grey wall-spaces': Blurring Fact and Fiction in <i>Mr Emmanuel</i> (Charlie Knight, University of Southampton)</p> <p>The Literary Motif as an Indication of Primordial Trauma: Genotextual Analysis According to Julia Kristeva (Mieke Vulkers, Utrecht University)</p> <p>Where Is Abel Thy Brother? Trauma, Healing, and Resilience in Contemporary English-Translated Russophone Poetry of Exile, (Inner) Emigration and Political Resistance in the Context of the Russo-Ukrainian War (Ilya Skokleenko, University of Basel)</p>	<p>Palestinian Return: Between Exile and Homeland (Amir Nassar, Tel Aviv University)</p> <p>Translation for Reactivating Memory: A Case Study on Iris Zhang's <i>The Rape of Nanking</i> and its Chinese Translation (Luomei Cui, VUB)</p> <p>Terrorism, Post-Conflictual Narratives, and Polyphony: The Voices of ETA, the IRA, and Their Victims in Aramburu's <i>Patria</i> and Keefe's <i>Say Nothing</i> (Ana Fernández-Blázquez, Yale University)</p>

## **COFFEE BREAK (15:15–15:45)**

## **SESSION 3 (15:45–17:15)**

<b>PANEL 3A</b> Life Writing and Mental Illness <i>Chair: Marcela Scibiorska, VUB</i>	<b>PANEL 3B</b> (Post)Colonial Encounters <i>Chair: Bénédicte Ledent, VUB/ ULiège</i>
<p>The Material, Didactic, and Intermedial Dimensions of Schizophrenia as 'Lived Experience' in Clem and Olivier Martini's <i>Bitter Medicine</i> (David Lombard, KU Leuven/ University of Liège)</p> <p>A Dying Mind: Embodied Cognition in David Rudkin's Radio Play <i>The Haunting of Mahler</i> (Lise van Acker, VUB)</p> <p>The Vast Dark Land of Psychiatry: Auditory Life-Writing and Representation of Madness in Klaus Lindemann's Radio Feature <i>Ein weites dunkles Land</i> (Iana Nikitenko, VUB)</p>	<p>The Sense of Healing: Tracing Residual Violence, Trauma, and Recovery in Tanais's <i>In Sensorium: Notes for My People</i> (Apeksha Pareek, Ritik Garg, and Niraja Saraswat, Malaviya National Institute of Technology)</p> <p>Expect Delays!: Weaving, Suturing and Healing Colonialism Is a Seismic Process of Collective Care Towards Better Futures (Kim Darbouze, Royal Netherlands Institute of Southeast Asian and Caribbean Studies)</p> <p>Intersectionality, Intermediality and Heterogeneity of Lived Experiences in</p>

	Dionne Brand's <i>What We All Long For</i> (Yanrong Wang, VUB)
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**COFFEE BREAK (17:15–17:30)**

**SESSION 4 (17:30–19:00)**

<b>PANEL 4 Poetic Life Writing</b> <i>Chair: Eva Ulrike Pirker, VUB</i>	
<p>Putting Silence into Words: Multimodal Representations of Deafness in the Poetry of Raymond Antrobus (Tara Brusselaers, VUB)</p> <p>Pedro Pietri (And Nobody Else): Imagined Collaborations in a Diasporic New York (Alex Diaz-Hui, Princeton University)</p> <p>Humorous Mythological Resignification in the Works of Heine and HaverSchmidt (Anthony Manu, VUB)</p>	

**CLOSING REMARKS (19:00–19:15)**

**DAY 2 (8 June 2024), online**

Time Zone: Central European Time

**KEYNOTE LECTURE (10:15–11:15 CET)** Contemporary Poetry as Relational Life Writing and Historiographic Intervention (Prof. Nassim Balestrini, Karl-Franzens University Graz)

**SESSION 1 (11:30–13:00 CET)**

<b>PANEL 1A</b> Voices from the Margins <i>Chair: TBA</i>	<b>PANEL 1B</b> Potentialities of Literary Practices <i>Chair: TBA</i>
<p>The Pseudo-Memoir: (Dis)Embodying Mourning in Sigrid Nunez's <i>What Are You Going Through</i> (Andreea Moise, University of Bucharest)</p> <p>Auto/Biographical Pact as Political Performativity: Deconstructing Neo-Imperialist Discourses in Para Paheer's Memoir <i>The Power of Good People: Surviving the Sri Lankan Civil War</i> (T. Jenisha, Central University of Tamil Nadu)</p> <p>Which Holocaust Narratives Are Appropriate and Which Are Banned: Pajamification, Historical Uncanny, and Morality Tales Within Autobiographical, Non-Fiction, and Fiction Holocaust Texts (Aleksandra Socha, University of Warsaw)</p> <p>Sounds Like Emigration: The Ethnographic Ear and Using Sound to Explore Loss and Newness When Writing about the Immigrant Experience (Kim Novick, Sydney University)</p>	<p>Literary Voices from 'the Neurological Other': Representations of Autism in Literature (Sinchan Chatterjee, IIT Bombay)</p> <p>Self-Expression in Autocreation: The Complementary Role of Poetry and Fiction in Agnieszka Osiecka's Autobiographical Writing (Katarzyna Hanik, University of Silesia in Katowice)</p> <p>Colonization's Violent Legacy and Creative Restoration in <i>La Plus Secrète Mémoire des hommes</i> by Mohamed Mbougar Sarr (Hayat Boutarbouche, VUB)</p>

**SESSION 2 (14:00–15:30 CET)**

<b>PANEL 2A</b> Representations of Trauma in Autobiographical Writing <i>Chair: TBA</i>	<b>PANEL 2B</b> Feminist & Queer Narratives <i>Chair: TBA</i>
<p>Voices Unveiled: Lived Experience as Structural Violence in Contemporary Indian Autobiographical Narratives and Memoirs (Fauzia Javed, Jadavpur University)</p> <p>Collaborative Autobiography of a Sex Worker: Who, What and Why of</p>	<p>"Do I Exist?": Lesbian Intertextuality in Selected Auto/Biographical Works (Anna Klimek, Jagiellonian University)</p> <p>Contemporary Feminist Life-Writing in Ireland: A Critical Analysis (Muriel Domínguez Viso, Universities of A</p>

<p>Collaboration (Ankita Ananyaa Gaya and Seemita Mohanty, National Institute of Technology Rourkela)</p> <p>Autosomatography and Narrative Medicine: Extricating Insanity and Selfhood in Swadesh Deepak's <i>I Have Not Seen Mandu: A Fractured Soul-Memoir</i> (Neha Singh, SRM University, AP)</p>	<p>Coruña, Santiago de Compostela and Vigo)</p> <p>Feminist Autofiction, Authorship and Tradition in Meena Kandasamy's <i>When I Hit You</i> (2017) (Smriti Verma, University of Oxford)</p>
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### **SESSION 3 (16:00–17:30 CET)**

<b>PANEL 3A Translation Practices Across Memory &amp; Culture</b> <i>Chair: Arvi Sepp, VUB</i>	<b>PANEL 3B Images of the Self in Cinema &amp; Graphic Narratives</b> <i>Chair: TBA</i>
<p>Translating Memories Across the Atlantic: The Contested Transmission of Amanda Gorman's <i>The Hill We Climb</i> (Marit van de Warenburg, Utrecht University)</p> <p>Bridging Narratives: A Translator's Journey with "Bheemaparvam" — Subverting Dominant Narratives and Amplifying Marginalized Experiences (Reneeta Anna Robert, National Institute of Technology Puducherry)</p> <p>Exploring Núria Gómez Gabriel's <i>Traumacore</i>: Translating Dissociation through Multiple Languages, Medias and Genres (Sandra Mora López, Universidad Autónoma de Madrid)</p> <p>Personal Dimensions of Postmemorial Translation Work in the Armenian-Turkish Context (Mikael Evdokimov, University of Vienna)</p>	<p>Intermedial Narratives of Self: The Evolution of Indian Comics as Life Writing (Ritwik Balo, Jadavpur University)</p> <p>Petra Costa's Cinema: Autobiographical Narratives about Political and Personal Hopes and Traumas (Daniel Velasco Leão, Federal University of Santa Catarina)</p>

### **CLOSING REMARKS (17:30–17:45 CET)**