



## THURSDAY, JUNE 1

9h00	REGISTRATION <i>next to room exposições</i>		
9h30	<b>OPENING SESSION</b> <i>room exposições</i> <b>Alexandra Lopes</b> , Director of the Research Center for Communication and Culture, Universidade Católica Portuguesa   Organizing Committee <b>Jorge Bastos da Silva</b> , President of APEAA		
10h00	<b>PLENARY SESSION 1</b> <i>room exposições</i> <b>LUÍSA LEAL DE FARIA</b> , Universidade Católica Portuguesa "This is not an autobiography": how writing the self shaped the life of Dorothy Day <b>Chair: Adriana Martins</b>		
11h00	COFFEE BREAK		
11h30	<b>SESSION 1</b> <i>room exposições</i> <b>Rita Bueno Maia</b> Fictional letters as pseudotranslation: the case of Letters of a Portuguese Nun <b>Joana Moura</b> (Self-)translation as self-portrait: Jhumpa Lahiri's tales of a life in translation <b>Alexandra Lopes</b> On the road - notes towards the definition of a poetics of translatedness in Valeria Luiselli's Lost Children Archive <b>Chair: Ana Cristina Mendes</b>	<b>SESSION 2</b> <i>room 424</i> <b>Catarina Anjos</b> The Aesthetics of Inhumanity: British Modernism and Representations of the Elite between the Wars <b>João Borges da Cunha</b> Refurbishing Myself and Others: from Poe's glare to Simmel's <i>Schmuck</i> <b>Tânia Cerqueira</b> Unightly Uniforms and Frivolous Frocks: Clothing in Young Adult Dystopian Fiction <b>Chair: Katarzyna Pisarska</b>	<b>SESSION 3</b> <i>room timor</i> <b>Teresa Jorge Ferreira</b> "Self-portrait" de Adília Lopes <b>Teresa Libano Monteiro</b> Os duplos como mediadores em José Régio <b>Beatriz Canas Mendes</b> Bernardi after Dunham: a case-study on personal writing in the wake of a feminist subjective turn <b>Chair: Nuno Amado</b>
13h00	LUNCH		
14h00	<b>SESSION 4</b> <i>room exposições</i> <b>Ana Cristina Mendes</b> <i>Heart of Darkness</i> after Rhodes Must Fall: an inter-imperial perspective <b>Elena Bollinger</b> Rethinking Transcultural Reception of Memories in <i>Nothing to Be Frightened Of</i> <b>Katarzyna Pisarska</b> Narrating the (National) Self: History, Memory and Identity in James Robertson's News of the Dead <b>Rogério Puga</b> Legacy Tourism and Familial Identitary Imaginary in Frances Ann Roper's Travel Assemblage Visit to Madeira 1954 <b>Chair: Margarida Vale Gato</b>	<b>SESSION 5</b> <i>room 424</i> <b>Sílvia Isabel Nunes</b> What you see is not what you get: Performance of the self in online spaces, restrictions/permissions online, and identity <b>Alice Carletto</b> "I'm still looking for my own version of America": Americana in Lana Del Rey's Music and Poetry <b>Mário J. Avelar</b> "Things Have Changed": An extension or a creation of a new "self" in Dylan's poetry <b>Nuno Amado</b> Individualidade e comunidade em <i>The Banshees of Inishiren</i> , de Martin McDonagh <b>Chair: Sara Eckerson</b>	<b>SESSION 6</b> <i>room timor</i> <b>Maria Machado</b> Vegetarianism in <i>Herland</i> : "(...) we need all our land to feed our people." A food studies approach <b>Teresa Botelho</b> Writing the Slow Violence of Extractivism in Post-colonial Literature: From Helon Habila's <i>Oil on Water</i> (2010) to Imbolo Mbue's <i>How Beautiful We Were</i> (2021) <b>Joel Oliveira</b> "That is not dead which can eternal lie, and with strange aeons even death may die": Life and aging in the world of Cthulhu and <i>Weird Fiction</i> <b>Inesa Shevchenko-Hotsuliak &amp; Núria Casado-Gual</b> The Ageing Self at the Heart of Dystopia: An Age-Studies Approach to Emma Adams' <i>Animals</i> <b>Chair: Ana Margarida Abrantes</b>
16h00	COFFEE BREAK		
16h30	<b>BOOK FAIR</b>		
17h30	<b>APEAA GENERAL ASSEMBLY</b> <i>anfiteatro 3</i>		

## FRIDAY, JUNE 2

10h00	<b>PLENARY SESSION 2 (ONLINE)</b> <i>room exposições</i> <b>ANGELA McROBBIE</b> , Goldsmiths University of London Feminism, 'Post-feminism' and Neoliberalism Chair: <b>Diana Gonçalves</b>			
11h00	COFFEE BREAK			
11h30	<b>SESSION 7</b> <i>room exposições</i> <b>Paula Alexandra Guimarães</b> Romantic versus Late Victorian <i>Cultures of the Self</i> : from an Egotistical Centrality to an Ideological Selflessness <b>Edgardo Medeiros da Silva</b> Citizen Adams: Constructing a Political Self in <i>The Education of Henry Adams</i> (1918) <b>Teresa Pereira</b> (Un)Making it in Rapture: The Critique of the Myth of the Self-Made Man, by Ayn Rand, and of Objectivism in <i>BioShock</i> (2007) and in <i>BioShock: Rapture</i> (2011) Chair: <b>Maria Zulmira Castanheira</b>	<b>SESSION 8</b> <i>room 424</i> <b>Jorge Bastos da Silva</b> Recepção da Obra de John Milton no Oitocentismo Português - Algumas Achegas <b>André Almeida</b> O Rosto no Espelho: Câmera Subjetiva em <i>Lady in the Lake</i> (1946) <b>Tiago Ramos</b> Enraizamento por via da palavra: Os Diários Escritos de Jonas Mekas Chair: <b>Rita Bueno Maia</b>	<b>SESSION 9</b> <i>room timor</i> <b>Liliana Santos</b> Searching for the "I" in Jacqueline Woodson's aesthetic and identity struggles in the verse memoir for children brown girl dreaming <b>Ana Maria Martins Roeber</b> Maternidade e identidade na obra <i>Slow Emergencies</i> , de Nancy Huston <b>Joana Romeiro, Helga Martins &amp; Sílvia Caldeira</b> Matrescência: O sofrimento e o processo identitário da Mulher-Mãe que sofre uma perda gestacional e/ou perinatal Chair: <b>Carla Ganito</b>	
13h00	LUNCH			
14h00	<b>SESSION 10</b> <i>room exposições</i> <b>Elisabete Lopes</b> The Haunted Self/Selves in Mark Z. Danielewski's <i>House of Leaves</i> (2000) <b>Elena Miriam Dobre</b> <i>Homo vulnerabilis</i> : Charting the traumatized self in literature <b>Maria Zulmira Castanheira</b> Rebellious Spirits and Untamed Bodies: The flowering of identity under Nazi rule (Jersey) <b>Elena Oliete-Aldea</b> Neoliberal Individualism and the Vulnerability of the Self in the Cinema of Precarity Chair: <b>Joana Moura</b>	<b>SESSION 11</b> <i>room 424</i> <b>Celia Torrejón-Tobío</b> "And I wonder, how can I be all of these different things at once?": The shaping of the (fragmentary) identity in <i>Alias Grace</i> (1996) <b>Sara Eckerson</b> Pip's Tragic Dualism: The Self, The Body, and Art <b>Margarida Esteves Pereira</b> Constructing the Self from Fragments of the Archive: The case of Solveig Nordlund's <i>My Other Country</i> <b>Ana Brígida Paiva</b> Fictional Canvases: The Poetics of Trauma in Margaret Atwood and Ana Teresa Pereira Chair: <b>Rogério Miguel Puga</b>	<b>SESSION 12</b> <i>room 441</i> <b>Inês Rosa</b> A Nation and a Poet in Crisis: The case of William Wordsworth <b>Gladys Méndez Naylor</b> Fabled Shore: Rose Macaulay's Journey through Spain and Portugal <b>Teresa Costa</b> The Outdated Postcard as a Manifestation of the Self <b>Rita Faria</b> 'We are obsessed with respecting others': The (un)bearable lightness of the (im)polite Self and what metadiscourses on forms of address tell us about weight and lightness Chair: <b>Jane Duarte</b>	<b>SESSION 13</b> <i>room timor</i> <b>Maria José Canelo</b> Frederick Douglass and Photography: Visualizing the Black American Self <b>Beatriz Gonçalves</b> Of Mothers and Daughters: Kin, Place, and Identity in M. NourbeSe Philip's <i>She Tries Her Tongue, Her Silence Softly Breaks</i> and Claire Harris's <i>Drawing Down a Daughter</i> <b>Tiago Correia</b> Free Breakfast Program and COINTELPRO: Conflicting Values and Reactions <b>Elisa Mariotti</b> A Identidade do subalterno, uma distopia outra-de-Si: os sinónimos e os contrários do colonialismo em <i>Blonde Roots</i> Chair: <b>Maria José Canelo</b>
16h00	COFFEE BREAK			
16h30	<b>SESSION 14</b> <i>room exposições</i> <b>Jacqueline Petropoulos</b> Performances of the Self in Black Canadian Drama <b>Margarida Martins</b> Female Subjectivity in Meena Kandasamy's <i>The Gypsy Goddess</i> (2014) and <i>When I Hit You</i> (2017) <b>José Maria Vieira Mendes</b> Theatre and Representation. The invasion of a stage by Keyla Brasil <b>Leonardo Cascão</b> "Blue, an open door to the soul...": Immersion and Embodiment in Derek Jarman's <i>Blue</i> Chair: <b>Sophie Pinto</b>	<b>SESSION 15</b> <i>room 424</i> <b>Isadora Cavalcanti</b> The Dawn of a Biological Age: The afterlife of <i>Frankenstein</i> ; or, the Modern Prometheus in bio-art <b>Martín Praga</b> A Special Vibration of the Soul: Virtual Chaos and Free Will in C. Park Hong's "The World Cloud" <b>Carla Ganito &amp; Cátia Ferreira</b> Mobile Phones as Technologies of the Self <b>Marcela França</b> Don't Label me! I, Myself, and my Social Media Chair: <b>João Brogueira</b>	<b>SESSION 16</b> <i>room timor</i> <b>Guillem Mas Solé</b> 'To Die Is to Be a Counterfeit': Sir John Falstaff, or the New Existentialist Hero <b>Rui Mateus</b> Fantastic Chosen Ones: One Hero or Many? <b>Carla Soares</b> The (Un)Expected Hero: The place of the self in 21st-century sci-fi film <b>Bernardo Costa</b> "It's a bird! It's a plane! It's a metaphor!": Memory, Trauma and Identity in "It's a bird..." Chair: <b>Teresa Líbano Monteiro</b>	
20h00	CONFERENCE DINNER			

## SATURDAY, JUNE 3

9h30	<p><b>SESSION 17</b> <i>room exposições</i></p> <p><b>Jéssica Bispo</b> The Victorian Little Girl: Constructions of Childhood and Femininity in 19th-century England</p> <p><b>Cláudia Coimbra</b> Between the gaze and the mask: Negotiating female selfhood in Eliza Haywood's amatory fiction</p> <p><b>Daniela Casimiro</b> Giving Way To A Self: Assembling Identity in Toni Morrison's <i>Song of Solomon</i></p> <p><b>Beatriz Oria</b> "We get to write our own story": The Construction of the Self in the Contemporary Chick Flick <b>Chair: Margarida Esteves</b></p>	<p><b>SESSION 18</b> <i>room 424</i></p> <p><b>Paula Currás-Prada</b> "Written for the Self": The Case of Bernadette Mayer's and Eileen Myles's Poetry</p> <p><b>Elsa Simões</b> Eroding the Frontiers between the 'I' and the Other: Merging public and private spheres in Trinny Woodall's promotional YouTube and Instagram videos for the Trinny London skincare brand</p> <p><b>Diana Gonçalves</b> The Right Not to Look Like Oneself: A reflection on social media as sites of construction, representation and contestation of the self <b>Chair: Isabel Oliveira</b></p>	<p><b>SESSION 19</b> <i>room timor</i></p> <p><b>Sara Fernandes</b> Self &amp; Personal Identity. The contribution of Paul Ricoeur</p> <p><b>Alexandra Cheira</b> "Who Is It That Can Tell Me Who I Am?": De/Re/ Constructions of Self-Conscious Fictions of the Writing Self and/ or Writing about the Self in A. S. Byatt's Fiction</p> <p><b>Fátima Chinita</b> Renewed Identities: Myself as Another in Self-Reflexive Subjective Films <b>Chair: Verena Lindemann Lino</b></p>
11h30	COFFEE BREAK		
12h00	<p><b>PLENARY SESSION 3</b> <i>room exposições</i></p> <p><b>EVA C. KARPINSKI</b>, York University, Toronto Living in a haunted house: Racial and settler infrastructures in memoirs of immigrant and Indigenous inheritance (Elizabeth Povinelli and Cody Caetano) <b>Chair: Rita Faria</b></p>		
13h15	<b>CLOSING SESSION</b> <i>room exposições</i>		

## Organizers: