



CENSORING INTIMACY IN
WOMEN'S WRITING AND
READING IN THE LONG
NINETEENTH CENTURY

-EXPLORATORY WORKSHOP-

23-24 AUGUST 2022,
LJUBLJANA, SLOVENIA

Censoring Intimacy in Women's Writing and Reading in the Long Nineteenth Century
3rd International Exploratory Workshop
Program Summary

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PROGRAMME

Tuesday, 23. 8. 2022

10.00-10.15 Welcome and Presentation of the Workshop

Dr. Katja Mihurko Poniž, University of Nova Gorica
Dr. Alen Širca, Slovenian Comparative Literature Association

10.15-10.45 Introducing Intimacy and Censorship (Chair: Dr. Carmen Dutu)

Dr. Katja Mihurko Poniž, University of Nova Gorica (Slovenia)

10.45.-11.30 Keynote: Reader and Author as Censorious and Exposing Agents: Experiential Readings of Responses to Censored Intimacy in Swedish Alfhild Agrell's *Räddad*

Dr. Birgitta Johansson Lindh Estelle, University of Gothenburg (Sweden)

11.30-12.00 Discussion

12.00-14.00 Lunch

14.00-16.30 Session 1: Women Writers's Confrontation with Censorship (Chair: Dr. Birgitta Lindh Estelle)

Censoring the Nation: Martha Bibesco's Exile of Intimacy

Dr. Carmen Beatrice Duțu, *Dimitrie Cantemir* Christian University (Romania)

How to Become a Poet at the Turn of the Century: Male Censorship and the Female Poet

Dr. Alenka Jensterle Doležalová, Charles University (Czech Republic)

»... written by a Soft, White, Beautiful Hand«: Women Writers and Chivalrous Censorship in the 19th Century Russian Literature

Dr. Jana Kostincová, University of Hradec Králové (Czech Republic)

Correcting Unfeminine Emotions: Translator Interventions in French and Spanish Versions of E. Marlitt's *Das Geheimnis der alten Mamsell* [*The Old Mam'sell's Secret*, 1867]

Dr. Henriette Partzsch, University of Glasgow (United Kingdom)

15 minutes break

Discussion

16.30-17.30 Break with refreshments

17.30 Book Pre-Launch: *Women Writing Intimate Spaces: The Long Nineteenth Century at the Fringes of Europe*. Guest: Christa Stevens, Brill Publishing House (Chair: Dr. Viola Parente-Čapková)

Wednesday, 24. 8. 2022

9.00-12.00 Session 3: Self-Censorship (Chair: Dr. Alenka Jensterle Doležalová)

9.00-10.30 Part 1

Censorship and Self-censorship in Latvian Women's Writing: Reading Intimate in Anna Rūmane-Keņiņa's Stories and Marija Eglīte's Diaries

Dr. Eva Eglāja-Kristone, Dr. Zita Kārkla, University of Latvia (Latvia)

Sapphic Love between State Censorship and Self-Censorship: the Case of Elena Fortún (1886-1952)

Dr. Elena Lindholm, Umeå University (Sweden)

Sexual Dissidence, Intimacy and (Self-)censorship in Manuscript and Published Work

Dr. Viola Parente-Čapková, University of Turku (Finland)

Discussion and short break

10.30-12.00 Part 2

Self-censorship, Family Interpretations of Women Lives and the Influence of Official Narrative Paradigm

Dr. Irena Selišnik, University of Ljubljana (Slovenia)

Double Censored Freedom? *Moj život [My life]* by Maga Magazinović

Natalia Panas, MA, Adam Mickiewicz University Poznan (Poland)

A Censorship of One's Own

Dr. Biljana Dojčinović, University of Belgrade (Serbia)

Discussion

12.00-14.00 Lunch

14.00-15.30. Session 4: Strategies to handle censorship (Chair: Dr. Birgitta Lindh Estelle)

Intimacy, Desire, Sexuality: Strategies to Handle Censorship by Swedish 19th Century Women Authors

Dr. Cecilia Anell, University of Gävle (Sweden)

Reworking the Framework from the Literary Margin: The Croatian Female Writers and their Quest for Recognition from Late 19th to Early 20th Century

Dajana Vasiljevićová, MA, Charles University (Czech Republic)

The Forbidden Speech: (Self)censorship in the Personal Correspondence of Women Writers of the Slovenian Modernism

Dr. Primož Mlačnik, Dr. Ivana Zajc, University of Nova Gorica (Slovenia)

15.30-16.45

Collaborative Session: Preparation of the Guidelines for the Collective Volume (Chair: Dr. Katja Mihurko Poniž)

16.45-17.30 Workshop closure with refreshments

Summaries

INTRODUCTION

Dr. Katja Mihurko Poniž
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Introducing Intimacy and Censorship

Historically, various forms of censorship - from state censorship to editor, publisher, and translator intervention, to self-censorship - have greatly shaped writers' creative process. In particular, topics related to gender and intimacy (love, sexuality, family relationships, friendship) have been embedded in the broader discourse of morality, dictating especially to women what was (in)appropriate (in everyday life as well as in the realm of artistic expression). Women writers reacted to this with various strategies: concealing authorship (pseudonyms), encoding, gaps in texts, choosing different literary genres, masquerading, fragmenting and leaving their works unfinished. In my introductory talk I will be examining the connection between censorship and intimacy from a historical perspective. Moreover, I will be discussing women writers' strategies of resisting censorship and finding discursive ways to articulate and explore intimacy. My aim is to critically examine definitions of censorship and intimacy in the context of women's writing and reading, highlighting some prominent and revealing instances of censorship intervention. Finally, I will be addressing certain questions to be explored together with the workshop participants.

Keywords: intimacy, gender censorship, state censorship, self-censorship, market censorship

Biography:

Dr. Katja Mihurko Poniž is a full professor at Nova Gorica University where she teaches Slovenian literature and gender studies. She is also the head of the Research Centre for Humanities at the same university. In her research she explores representations of femininity and masculinity in the field of literature and literary studies with an emphasis on Slovene literature. She also publishes articles on the women's movement before the Second World War and has integrated digital humanities approaches into her literary research. She is the author of six scientific monographs: She is the author of six monographs and the editor of the critical edition of the Collected Works of Zofka Kveder (five volumes have been published so far). Currently, she is the principal investigator in the project *Transformations of intimacy in the literary discourse of Slovenian »moderna«*.

KEYNOTE LECTURE

Dr. Birgitta Johansson Lindh Estelle
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Reader and Author as Censorious and Exposing Agents: Experiential Readings of Responses to Censored Intimacy in Swedish Alfhild Agrell's *Räddad*

My paper proposes an ethical reading position by taking the specific socio-historic censorious situation of the author into account and by adopting an experiential relational reading strategy in order to expose censored themes of intimacy. I will do so through textual references from the play *Räddad* [Saved 1883] by Swedish Alfhild Agrell. I am building on Helen Freshwater's inclusive definition of censorship, which responds to diverse censoring experiences and acknowledges censorship as a process, and on Toril Moi's idea of a caring, loving reading mood. This focus enables me to critically assess established analytic methods and literary histories in relation to unveiling censored themes of intimacy. More broadly, my speech is aiming towards a potential exposure strategy for a transnational mapping of women writers' literary strategies of hiding and voicing themes of intimacy, with a view to making visible the legacy of these authors in a European democratization movement in the long nineteenth century.

Keywords: censorship, exposure, intimacy, experience, literary strategies, reading strategies, nineteenth-century- playwriting

Biography

Dr. Birgitta Lindh Estelle, Associate Professor in Comparative Literature with a specialization in theatre, is a Senior Lecturer at the University of Gothenburg. Her research is within the fields of Swedish theatre and drama, gender, historiography, reception and transnational studies. She has published the monograph *Som en vildfågel i en bur. Identitet, kärlek, frihet och melodramatiska inslag i Alfhild Agrells, Victoria Benedictssons och Anne Charlotte Lefflers 1880-talsdramatik* [Like a wild bird in a cage: Identity, love, freedom and melodramatic elements in Alfhild Agrell's Victoria Benedictsson's and Anne Charlotte Leffler's plays of the 1880s, 2019]. She has also contributed to two collaborative research projects financed by the Swedish Research Council. In both projects Dr. Lindh Estelle studied the reception of women's playwriting. The results are published as a chapter in *Swedish Women's Writing on Export: Tracing the Transnational Reception in the Nineteenth Century* (2019), in *Nordic Theatre Studies* and in the anthology *I avantgardets skugga. Brytpunkter och kontinuitet i svensk teater kring 1900* [In the shadow of the avant-garde: Turning points and continuity in Swedish theatre around 1900].

Dr. Cecilia Annell
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Intimacy, Desire, Sexuality: Strategies to Handle Censorship by Swedish 19th Century Women Authors

The dichotomy of the “pure” and the “sexual” woman has functioned as a strongly censoring factor for women authors throughout history in their writing about intimacy, desire and sexuality. The double standard morality, holding different moral codes for men and women and for women of different social classes, was a social norm that had to be followed in literature as well, in order to gain acceptance and authority as a woman writer. In this paper I will explore strategies that 19th century Swedish women authors invented to handle censorship when writing about intimacy and sexuality. These strategies could be seen as productive effects of censorship, not merely repressive.

The following literary strategies could be mentioned:

- To place the desire in the other, “sexual” woman. (Sophie von Knorring, *Vännerna* (The friends) 1835)
- To describe a desire in the “pure” woman that she does not give in to (Stella Kleve, “Pyrrhusegrar” (Pyrrhic victories) 1886).
- To describe a sensuality between women (Elin Wägner)
- To describe a religious desire, towards Jesus Christ (Hilma Angered-Strandberg, *Lydia Vik* 1904)
- To describe a “pure” woman with sexual desires (Anne Charlotte Leffler, *Kvinnlighet och erotik* (Femininity and erotics) 1892).

Keywords: New censorship theory, intimacy, sexuality, women writers, 19th century

Biography

Dr. Cecilia Annell teaches at the Department of Humanities, University of Gävle, Sweden. Her research focuses on issues of gender, subjectivity, and politics in modernity. Using a methodology that combined the history of ideas, discourse analysis, and psychoanalysis, her doctoral dissertation, *The Political Potential of Desire* (Stockholm, 2016), investigated novels authored by Swedish and German women around the turn of the twentieth century in terms of feminist resistance strategies ranging from the psychological to the biopolitical. Her current research project examines the articulation of eugenicist ideas in Swedish feminist fiction and non-fiction prose between 1900 and 1920 and their foundation in contemporary Social Darwinist and eugenicist movements. She also has a didactic project: “Is Mrs Ramsay an oppressed woman? On historic contextualization in courses on literary history in education of Swedish high school teachers”, investigating how to teach literary history in a way that avoids a reading of history as a projection of today’s values.

Dr. Biljana Dojčinović
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A Censorship of One's Own

In this presentation I will analyze Virginia Woolf's essay "Professions for Women" in which she treats the issues of censorship as self-limitation. Woolf uses the Victorian image of an Angel in the House to describe the uneasiness in criticizing other authors by a woman writer. She also describes a symbolic fight with it and the way to win it. When intimacy is at stake, however, Woolf admits that she feels uncomfortable in writing about it. The source of her discomfort regarding intimacy was probably the sexual abuse by her brother, as she described it in "A Sketch of the Past", a 1939 autobiographical essay. In this presentation I will try to map how this trauma influenced Woolf's writing and whether the avoidance of intimacy was a handicap or an advantage regarding literary qualities of her works.

Key words: Virginia Woolf, intimacy, professions for women, sexual abuse

Biography

Dr. Biljana Dojčinović(1963) is a full professor at the Department of Comparative Literature and Theory of Literature, Faculty of Philology, University of Belgrade in Serbia. She was one of the founders of the Women's Studies Center in Belgrade, and the Indoc Center of the Association for Women's Initiative. Dojčinović was the director of the national project *Knjiženstvo – Theory and History of Women's Writing in Serbian until 1915* (www.knjizenstvo.rs), and has been the editor-in-chief of *Knjiženstvo, Journal for Studies in Literature, Gender and Culture* (www.knjizenstvo.rs/magazine.php). She is the member of the CEEPUS Network *Women Writers in History*. Dr. Dojčinović has been a member of *The John Updike Society* and one of the editors of *John Updike Review* since 2010. She has published seven academic books. The books she edited, independently or in cooperation within the *Knjiženstvo* project, can be found at the link <http://www.knjizenstvo.rs/sr/izdanja>.

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How to Become a Poet at the Turn of the Century: Male Censorship and the Female Poet

In this paper I aim to explore the gendered influence of the male writers to the poetics of Vida Jeraj (1875–1932), the main Slovene female poet of intimacy at the turn of 19th and the beginning of 20th Century. In the beginning of her writing, she was looking for her poetics and she had to justify her place in the Slovene literary system. I would like to analyze gendered censorship with misogynist characteristics visible in the correspondence between her and the authors, which had great impact on the poetic strategies of the young promising poet. Two main male critics in her first period of writing influenced her style and shaped her poetic career: Josip Murn-Aleksandrov (1879–1901), the impressionist poet from the Slovene literary movement „Moderna” and her friend, and Anton Aškerc (1856–1912), the main Slovene poet of that time and the editor of the Slovene newspaper *Ljubljanski zvon*. Male censorship for the young female poet also meant the beginning of the self-censorship, because her writer’s identity was very fragile. They censored her with advices generally on poetics, but also with what is appropriate to write for a female poet. (J. Murn: „not intimate poetry for adults but poetry for children“). In the beginning their advices hindered Jeraj’s creativity, but later also helped her in articulating issues related to intimacy.

The case study of V. Jeraj shows how hard was for a women writer from a small, narrow-minded patriarchal society in Central Europe of that period to become a poet and to break through with new poetics. It was difficult not only because of prejudices in the society and misogynist critics – but also because of the gendered censorship of the close male colleagues and friends.

Keywords: Vida Jeraj, Central European female poetry, Slovene literature, male censorship in poetry, gender and poetic strategies

Biography

Dr. Alenka Jensterle Doležalová was born in Slovenia, but from 2002 she has been living in Prague. She graduated from Slovene studies, Comparative literature, and Philosophy at the University of Ljubljana, and in 2000 she obtained a PhD with a dissertation on Antigone in South- and West Slavic Drama after the Second World War. She is an associate professor at the Department of South Slavic and Balkan studies at the Faculty of Arts, Charles University in Prague (Czech Republic). She lectures on Slovene literature, Slavic literatures and theory of literature. She is also the author of four monographs, she edited (and co-edited) five collective volumes and she published several academic articles. Her topics are: myth in literature, Slovene “moderna”, Slovene-Czech relations and Slovene women writers. She is member of the Slovene-Czech project “Transformations of intimacy in the literary discourse of Slovene “moderna”. She is also a writer: she has published five poetry collections and three proseworks.

Dr. Carmen Beatrice Duțu

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Censoring the Nation: Martha Bibescu's Exile of Intimacy

Martha Bibescu (1886-1973) is a Romanian author of the exile who wrote in French, acknowledged as a reputed writer during her lifetime in the entire Europe. However, Romanian scholars have consistently censored her occurrence in the national literary canon both before and after the Communist regime, claiming that this woman's literary achievements may not be regarded as Romanian due to her linguistic inaccessibility. By correlating reception fluctuations with the major political changes in twentieth-century Romania, my hypothesis is that this narrative of censorship has always been a political one, rather than a linguistic one. Drawing from the above, first I will be examining the narrative of censorship concerning Martha Bibescu's novels in the mainstream literary criticism both before and after the Communist regime in Romania. Secondly, I am going to explore her novels in order to foreground her contribution to the (trans)national literary canon with a view to the framework of my proposed *fringe* concept encapsulating *intimacy* and *spatiality* as cultural categories and self/ national identity construction tools. More specifically, I am aiming to reveal the strategies at work in her *écriture* through which Martha Bibescu made possible new ways of embracing a feminine, intimate view on modernity that encompasses a transnational perspective and thus deconstructs the enduring narrative of exclusion.

Keywords: exile, nation, transnational, intimacy, fringe, spatiality, censorship, modernity

Biography

Dr. Carmen Beatrice Duțu is Associate Professor in Theory of Literature, Comparative Literature and Romanian Literature and Culture at *Dimitrie Cantemir* Christian University in Bucharest. Her research interests revolve mainly around Cultural Studies, Gender Studies and Digital Humanities. She published two books: *Masculine-feminine in the Romanian Mid 19th Century Novel. A Gender Approach* (2011); *Feminist Literary Criticism. A Comparative Perspective* (2011), numerous articles in national and international journals and edited several volumes of studies in international publishing houses. She has been an active militant for the rewriting the literary canon from a feminine perspective through webinars and lectures held at different universities across Europe; she is also a founding member of CEEPUS Network *Women Writers in History* and a member of *Distant Reading* COST Action.

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„[...] *written by a soft, white, beautiful hand*”: Women Writers and Chivalrous Censorship in the 19th Century Russian Literature

“/W/hat pedant, what barbarian, will have the temerity not to praise that which has been written by a soft, white, beautiful hand.” (cit. W. Rosslyn, 2011) The words of M. Makarov, Moscow publisher, written in 1804 illustrate the prevailing tone in critical reception of women’s writing in 19th century Russia. Writing was perceived as a suitable form of education of a refined woman, an activity that has the potential to beautify her, as well as a sweet caprice, cute entertainment. Critical appraisal was not so much intended to encourage a woman writer as to put her in a desirable humble position and protect her from the dangerous occupation – “real” writing. The paper will present the negotiations between women writers and the patriarchal critical discourse. Challenging “chivalrous” censorship as well as self-censorship, the women writers attempted to express not just the experience of a constricted territory of literary salon or the inner circle of a household. They sought different strategies in expressing authentic intimacy as an alternative to portraying female experience through patriarchal perspective. These include metaphorical language strategies, such as motifs of mask and masquerade, candlelight and flame (Evdokiya Rostopchina’s poetry), playful reversion of traditional model – a poetess’ night encounters with her (male) muse (Karolina Pavlova’s works) and challenging gender identity (Nadezhda Durova’s works and life).

Keywords: 19th century Russian literature, censorship, Evd. Rostopchina, K. Pavlova, N. Durova

Biography

Dr. Jana Kostincová holds a master’s degree in Russian language and literature and English language and literature, and a PhD in Russian literature from Masaryk University, Brno. For her PhD thesis she did extensive research on Russian émigré poetry written in the 1920s and 1930s in Czechoslovakia. She teaches at the Faculty of Education, her courses include 19th, 20th and 21st century Russian literature, poetry of the first wave of Russian emigration, Russian digital literature. Her research interests include Russian literature in the context of digital media, Russian feminist poetry, multilingual and translingual poetry. She has published widely on Russian émigré poetry in the context of modernism and avant-garde, contemporary Russian poetry. In 2017 she was awarded a research project funded by the Czech Science Foundation *Russian Transmedia Poetry as a Model of Literature in Postdigital Era*. The research of Russian transmedia poetry resulted in a book *words_interfaces. Russian Postdigital Poetry* published in Czech in 2020.

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Censorship and Self-censorship in Latvian Women's Writing: Reading Intimacy in Anna Rūmane-Ķeniņa's Stories and Marija Eglīte's Diaries

In the formation of the Latvian national literary canon, two women authors – Aspazija and Anna Brigadere – represented Latvian women's writing until the 1920s. However, omission by ignoring other women's names was not the only censorship practice. Public and private ridicule and biased criteria have greatly influenced woman's self-expression. Extending the concept of women's writing to include autobiographies, we will explore the relationship between censorship, intimacy and women's creative processes paying attention to two case studies: Annas Rūmane-Ķeniņa's (1877–1950) autobiographical story; *Mātes bēdas*; (Mother's sorrow, 1912), about mother's experience losing a child, and Marija Eglīte's (1879–1926) diaries (1902–1926). In the case of Rūmane-Ķeniņa's story, the criticism accused the author of revealing "without shame"; too much of "intimate details of her life", perceiving the personal and feminine specific as of secondary importance. Not only the quality of her work was diminished, but she was also exposed to unethical comments. Marijas Eglīte's diaries whose main reader was her husband and self-appointed critic, poet Viktors Eglītis, give insight into doubts about her intellectual abilities and creative aspirations, revealing how her husband's opinion increasingly reinforces her feelings of inferiority. In both cases critical acts work as censorship that affects female creative aspirations by silencing them.

Keywords: autobiographical writing, family relationships, everyday life, feminine poetics

Biography

Dr. Eva Eglāja-Kristsonsone, is a leading researcher and director of the Institute of Literature, Folklore and Art (ILFA, University of Latvia), she is a curator of digital resources *Literatura.lv* and *Womage.lv*; and several projects dealing with data collection and crowdsourcing carried out by ILFA. Eva Eglāja-Kristsonsone is the author of numerous peer-review articles and several books. Her research is mainly in literary studies, literary anthropology, autobiographical studies and women's writing. Her recent interest deals with diaries written by women covering celebrity, gender and everyday life issues as well as the construction of womanhood and women's activism from fin de siècle through the 20th century.

Dr. Zita Kārkla is a postdoctoral researcher at the Institute of Literature, Folklore and Art (ILFA, University of Latvia). Her postdoctoral research project "Embodied Geographies: History of Latvian Women Writers" proposes comprehensive research on history of Latvian women's writing from 1870s until today, focusing on a particular aspect – female embodiment and exploring spatial interconnections that link women writers, their material worlds and literary texts. Her recent research interests include women's writing, feminist theories and applying methods and tools of digital humanities to history of women's literature.

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Sapphic Love Between State Censorship and Self-censorship: the Case of Elena Fortún (1886-1952)

Before the dictatorship in Spain was introduced in 1939, Fortún was successful as a children's book author with the series about the norm-breaking girl character, Celia. In 1939, Fortún went into exile, but continued to publish new books about Celia. However, the character then changed to fit more into the norms for femininity of the Franco regime. In 2016, her autobiographical novel *Oculto sendero* (Hidden Path) was published posthumously in Spain. The script had been kept unpublished for many years due to an explicit request from the author. The publication caused a great stir, as the novel contained an autobiographical depiction of the author's hitherto hidden homosexuality. It put new focus on Fortún and on the self-censorship of the norm-breaking intellectual women who went into exile after Franco took power in 1939. In this presentation, New Censorship Theory provides the framework for examining the three levels of censorship that are relevant in the case of Fortún:

1. The direct state censorship that influenced the publication of books on the Spanish market during the dictatorship.
2. The indirect effect of Spanish state censorship on a writer in exile.
3. The self-censorship of a female homosexual writer of the 20th century.

Keywords: lesbianism, exile, Spain, Spanish Silver Age, fiction

Biography

Dr. Elena Lindholm is Associate Professor in Spanish at the Department of Language Studies, Umeå University. Her main research interest is Spanish feminist literature from the early 1900s and especially works by women's rights activist Carmen de Burgos. She has, for instance, led a research project on the author's depictions of the Nordic countries that resulted in several articles and book chapters. In recent years she has led a research project where she together with PhD Ulla Åkerström investigated the reception in Southern Europe of the Swedish pedagogue Ellen Key's ideas on collective motherliness. The results of the project have been published in the anthology *Collective Motherliness in Europe (1890-1939): The Reception and Reformulation of Ellen Key's Ideas on Motherhood and Female Sexuality* (Peter Lang, 2020).

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Double Censored Freedom in Moj život (My life) by Maga Magazinović

Maga Magazinović (1882-1968) is a Serbian woman with pioneering dance artistic and pedagogical achievements. In my presentation I will analyze her little-known ego-document *Moj život* (2000). I will consider this text as an example of the first-person narrative, because of Magazinović's strategies of presenting intimacy in literature through genres as diary and confession. I will employ the category of cultural memory as the research method of what functioned in culture and what was transferred to a memory medium and has been deliberately excluded by censorship from collective memory as inconsistent with the canon. By describing close relationships, emphasizing the romantic ones, by her independence of thoughts, blatantly advocating for feminism, and exposing the female private zone so far isolated against both the prudish nature of patriarchy and the new socialist reality, Magazinović's intimacy writing broke all cultural taboos. Therefore, I will show the perspective of a woman's body that frees itself from censorship limitations and its unconventional expression of intimate emotions through modern dance and writing. I'm going to underline that this perspective is in the grip of two contradictory censorship perceptions: that of moral/erotic nature in Kingdom of Yugoslavia and ideological/political one in socialist Yugoslavia.

Keywords: intimacy, cultural memory, double censorship, Maga Magazinović, emancipatory discourse

Biography

Natalia Panas (1994, Poznań, Poland) – completed her BA studies in Croatian philology (2016) and MA in Balkan studies (2018) at the Institute of Slavic Studies at the Adam Mickiewicz University in Poznań, Poland. The MA thesis was dedicated to comparative research of Serbian humanitarian activist Delfa Ivanić's *Memoirs* and Polish doctor Teodora Krajewska's *the Diary*. Currently Natalia Panas is a PhD student at the School of Languages and Literatures and a member of the Research Unit of Gender and Transcultural Balkan Studies. She has been conducting research on her doctoral topic *Cultural Memory and the Serbian Emancipatory Discourse in Autobiographical Texts by Female Authors (19th-20th century)* under the mentorship of Professor Magdalena Koch. This project is funded by the National Science Center in Poland (UMO-2020/39/O/HS2/02719).

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Sexual Dissidence, Intimacy and (Self-)censorship in Manuscript and Published Work

Studies on fin de siècle, namely decadent writing have been using the notion of sexual dissidence when discussing figurations of gender, sexuality and (sexual) intimacy in decadent works. In my paper, I will deal with the issue of censorship in published and unpublished works by fin de siècle women writers. I will mention some cases of women writing their works in major European languages like French or English and concentrate on those who produced their work in Finnish. I will discuss Ain'Elisabet Pennanen (1881-1945) and her unpublished novel, and proceed to my major case study, that of L.Onerva's (1882-1972) novel *Mirdja* from 1908. I will compare L.Onerva's manuscripts, held by the Literary Archive of the Finnish Literature Society in Helsinki, with the published version of the novel. In the manuscripts, there are most daring passages describing heroine's fantasies of identification with the figure of the prostitute, or mentions of affection and love among "homosexual" schoolgirls, all absent from the published version of the novel. I will look at the issue of (self-)censorship in conjunction with this particular case in the cultural context of the turn of the 19th and the 20th century.

Keywords: sexual dissidence, fin de siècle, women writers, sexual intimacy, (self-)censorship

Biography

Viola Parente-Čapková is a Professor of Finnish literature at the University of Turku, School of History, Culture and Arts Studies. She is also Adjunct Professor at Charles University, Prague. Her major research interests are fin de siècle Finnish literature, namely decadence in European perspective, fin de siècle women's writing in Europe with a focus on Finland, transnational cultural and literary networks and transnational reception of women's writing, theoretical issues in literary history, feminist literary theory, postcolonial theory, intermediality and digital humanities. She is currently leading two research projects: "Texts on the Move: Reception of Women's Writing in Finland and Russia 1840-2020" and "Fiction as a Promoter of the Finnish Language among Adults with Im/migrant Background". She is a Board member of the DARIAH-EU Working Group Women Writers in History. Her recent publication include "Matilde Serao in Finland" published in "Matilde Serao: International Profile, Reception and Networks" (eds G. Romani, U. Fanning & K. Mitchell, Classiques Garnier 2022) and "Nordic Literature of Decadence" (co-edited with P. Lyytikäinen, R. Rossi & M. Hinrikus, Routledge 2020).

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Correcting Unfeminine Emotions: Translator Interventions in French and Spanish Versions of E. Marlitt's *Das Geheimnis der alten Mamsell* [The Old Mam'sell's Secret, 1867]

The romance novels by German Protestant writer E. Marlitt (1825-1887) were known for both depicting strong passions and moving their readers. Arguably, this emotional appeal contributed to the immense commercial success that Marlitt's stories enjoyed throughout Europe. At first sight, emotions thus seem to have travelled well, unlike explicit ideological statements in the texts, which tended to undergo considerable transformations in translation. However, this paper argues that these changes went hand-in-hand with correcting the expression of emotions, too. Marlitt's novels are mostly female coming-of-age stories, and their protagonists usually prefer to think for themselves and act accordingly, at the risk of creating conflict. Using *Das Geheimnis der alten Mamsell* [*The Old Mam'sell's Secret*, 1867] as a case study, I will provide close readings of passages that focus on anger, rebellion, guilt and attraction to show how interventions by the French translator, Emmeline Raymond, and in a Spanish serialisation pushed the depiction of the heroine's internal growth into a more domesticated direction. Given that Marlitt's novels were increasingly marketed to women and children, these interventions show a desire to control, or safeguard, both the hearts and minds of supposedly impressionable readers.

Keywords: circulation of literature, coming-of-age narratives, history of emotions, translation

Biography

After being awarded a Doctorate at the Technische Universität Berlin, Dr. Henriette Partzsch has worked at the Universities of Basle, Geneva and St Andrews before joining in 2014 Modern Languages and Cultures at the University of Glasgow. She is currently participating in the international project *Desde los márgenes: Cultura, experiencia y subjetividad en la modernidad: género, política y saberes*. Between 2017 and 2019, she was part of the project *Prácticas culturales y esfera pública: editoras españolas y latinoamericanas*. She has led the HERA funded collaborative research project *Travelling Texts, 1790-1914: The Transnational Reception of Women's Writing at the Fringes of Europe* (Finland, The Netherlands, Norway, Slovenia, Spain).

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Self-censorship, Family Interpretations of Women Lives and the Influence of Official Narrative Paradigm

In my paper I will discuss how women interpreted their lives in their memoirs and how the most intimate decisions were presented in their life-stories (from pregnancy to national orientation). I would be interested in how the narrative was formed and argumentation offered, what was the style of the narrative behind their important life decision and also took in the consideration the wider context (historical, life-cycle). I will also compare their interpretation of life story with interpretations of their lives from family members and “official narrative”. In that scope I will show how self-censorship can be recognized in the text and what was the subject of self-censorship. On the cases of Elvira Dolinar, Minka Govekar and others active women writers from the turn of the 20th Century and their memoirs written till 70ies and comparison with memoirs and interviews of their family members we will observe those cases. In many cases of self-censorship there are different topics subjected to it and at the same time also different reasons for those self-censorship will be researched through “different versions of the story”.

Keywords: women writers, collective memory, autobiographies, family, morality

Biography

Dr. Irena Selišnik is Assistant Professor at the University of Ljubljana, Faculty of Arts. There she holds classes on Slovene history in 19th century and Women's History. She is the author of one book and numerous articles in journals and collections on gender and social history in the Habsburg Empire and Carniola. She is currently leading the Slovenian part of the three-year research project on Urban history (Erazmus +) and is the head of department of history. Her research interests lie in gender and social history and in that scope she researches the meaning of political, social movement, history of emotion, social elites and modernization. In terms of territorial dimension her work relates to Slovene speaking areas and especially Ljubljana which she researches in spatial frame of 19th and 20th Century.

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Reworking the Framework from the Literary Margin: The Croatian Female Writers and their Quest for Recognition from late 19th to early 20th century

The focus point of the contribution will be on narrative strategies related to intimacy that address societal expectations and the process of unmasking the "naturalisation" of ideological concepts of women. Mechanisms of censorship are identifiable not only in private correspondence and autobiographical texts, but ideological oppression and patriarchal pressure are present on the level of narrative logic in the works of Dragojla Jarnević, Jagoda Truhelka, Maria Jurić Zagorka and Ivana Brlić Mažuranić. In the late 19th and early 20th century, authors largely shaped the Croatian female poetics and defied regulation in escape to intimate spaces and familial or personal relationships. In that sense, my primary focus will be on the varied level of censorship and self-censorship in outlining a female experience against the dominant discursive practice. In mapping out the processes of female cultural production and consumption, we can trace the workings of their narrative in the relation between the dominant and subordinate cultures. The dependency on restrictive catholic morality and exaggerated decorum that emphasises the contradictions indicates a willingness to rework the framework of the allotted literary genre. Secondly, the focus will also be on subversive strategies and unusual behaviour patterns that lead toward modernity.

Keywords: Croatian women writers, intimacy, Jagoda Truhelka, Marija Jurić Zagorka, Ivana Brlić Mažuranić

Biography

Dajana Vasiljevićová is a PhD student in the programme of Philology of Slavic literature at Charles University, Czech Republic. She received both BA and MA degrees at Charles University in South East Slavonic Studies (Croatian language specialisation). Her main areas of interest are gendered narrative and critical discourse of female authors from the late 19th to the mid-20th century, especially in Croatian and Slovene literature, Croatian literature and literary canon, cultural life in Yugoslavia and post-socialist Transition. She has recently been part of a research team on communist gender policies toward Muslim minorities in Yugoslavia and the eastern bloc countries. She has already published on gender in Croatian literature and translated contemporary authors from Croatian and Serbian to Czech.

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The Forbidden Speech: (Self) censorship in the Personal Correspondence of Women Writers of the Slovenian Modernism

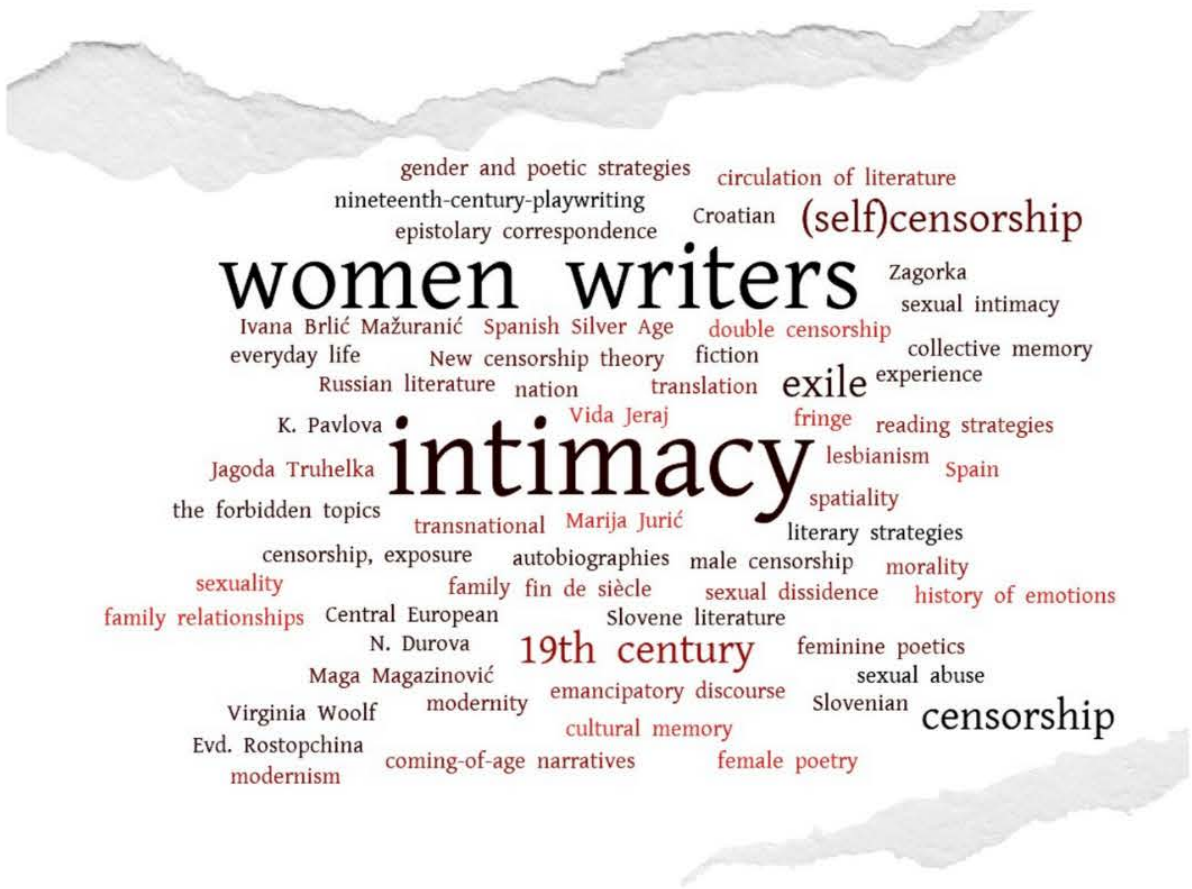
Drawing on the author's archive work and epistolary correspondence analysis in the manuscript collection of the Slovenian National and University Library (NUK), this contribution focuses on Slovenian modernist women writers' (self)censorship, namely Marica Nadlišek Bartol, Zofka Kveder, Marica Strnad and Vida Jeraj. These writers gathered around the first Slovenian woman's literary magazine *Slovenka* and cultivated epistolary friendships, writing about »inappropriate« topics. As shown in the first part of this contribution, the writer's preferred self-censoring techniques to cover up intimate thoughts was the linguistic shift from the Latin script to the Cyrillic script. Moreover they often used self-censoring in the form of immediate conclusions of their narratives when revealing intimate topics. Second, the authors will analyse a few particular cases of censorship of women writers in the literary magazines that are described in their correspondences. In the last part of the contribution, the common and salient intimate topics of the self-censoring linguistic shift and the topics in literary cases of censorship will be exposed and comparatively analysed. We will interpret our findings through the results of an analysis of the corpora of letters with the digital tool ClowdFlow, developed by the Department of knowledge technologies at the Jožef Stefan Institute.

Keywords: (self)censorship, Slovenian women writers, modernism, epistolary correspondence, the forbidden topics

Biography

Dr. Ivana Zajc received her PhD in literary studies (2021) from the University of Ljubljana and works at the Center for the Humanities and the School of Humanities at the University of Nova Gorica. She has published several scientific articles and is currently member of the project Transformations of intimacy in the literary discourse of Slovenian »moderna«.

Dr. Primož Mlačnik received his PhD (orientation: Cultural Studies) from the University of Ljubljana (2020) and is currently employed at the Center for the Humanities (University of Nova Gorica). He is a member of the project Transformations of intimacy in the literary discourse of Slovenian »moderna« and also researches the cultural representations in contemporary Slovenian detective fiction. He has published a scientific monograph and several scientific articles. He is a member of the *International Crime Fiction Association* and also works as a writer.



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