

Parker Proposal Narrative

Significance of the Project

The recovery of Eliza Haywood's voluminous body of work from near-oblivion is considered one of the most important contributions feminist scholarship has made to eighteenth-century studies. In the late 1980s and early 1990s, Haywood decidedly recovered her status in the eighteenth-century "canon," significant not only for students of the period but also for those interested in the historical development of the British novel more generally.¹ Indeed, few other authors—male or female—could be considered more prolific: by the end of her career, Haywood had produced and published several novels, short prose pieces, plays, operas, poetry, philosophy, essays, periodicals, and—importantly, for my project—translations. In addition to this wide-ranging literary output, Haywood's work is also notable for the crucial counter-narrative it provides to a complex but patriarchal eighteenth-century sexual politics.² Haywood, an influential proto-feminist, anticipates many of twentieth-century feminism's vital insights: that gender is performative, that women should be afforded equal opportunities, and that sexual violence is an exercise of power rather than an expression of weakness.³ In this project I contend that, through the unlikely medium of translation, Haywood responds meaningfully and actively to these concerns. Through conceptual revisions and pointed diction, Haywood's translations offer subtle but poignant critiques of male-authored texts and the gendered models of sexuality, pleasure, and power that they perpetuate.

¹ See, for excellent examples of scholarly work that have sought to establish Haywood firmly in the canon of eighteenth-century studies, Mary Anne Schofield, *Quiet Rebellion: The Fictional Heroines of Eliza Fowler Haywood* (Washington, D.C.: Univ. Press of America, 1982); Ros Ballaster, *Seductive Forms: Women's Amatory Fiction from 1684 to 1740* (Oxford: Clarendon Press, 1992); John J. Richetti, *Popular Fiction before Richardson: Narrative Patterns, 1700-1739* (1969; Oxford: Clarendon, 1992); William B. Warner, *Licensing Entertainment: The Elevation of Novel Reading in Britain, 1684-1750* (Berkeley: Univ. of California Press, 1998); Paula R. Backscheider, *Revising Women: Eighteenth-Century "Women's Fiction" and Social Engagement* (Baltimore: Johns Hopkins Univ. Press, 2000); Kirsten T. Saxton and Rebecca P. Bocchicchio, eds., *The Passionate Fictions of Eliza Haywood: Essays on Her Life and Work* (Lexington: Univ. Press of Kentucky, 2000);

² Donna Kuizenga, "Writing in Drag: Strategic Rewriting in the Early Epistolary Novel," in *Strategic Rewriting*, ed. David Lee Rubin (Charlottesville, Virginia: Rookwood, 2002), 149-72; Karen Hollis, "Eliza Haywood and the Gender of Print," *Eighteenth Century: Theory & Interpretation* 38 (Spring 1997): 43-62; Felicity Nussbaum, "Dumb Virgins, Blind Ladies, and Eunuchs: Fictions of Defect," in *"Defects": Engendering the Modern Body*, ed. Helen Deutsch and Felicity Nussbaum (Ann Arbor: Univ. of Michigan Press, 1999), 31-53; Jennifer Thorn, "'Althea Must Be Open'd': Eliza Haywood, Individualism, and Reproductivity," *Eighteenth-Century Women: Studies in Their Lives, Work, and Culture* 1 (2001): 95-127; Patrick Spedding, "Shameless Scribbler or Votary of Virtue? Eliza Haywood, Writing (and) Pornography in 1742," in *Women Writing, 1550-1750*, ed. Jo Wallwork and ed. and introd. by Paul Salzman (Bundoora, Australia: Meridian, 2001), 237-51.

³ Early work on Haywood by feminist scholars in the 1980s and 1990s proves particularly instructive here, especially Jane Spenser, *The Rise of the Woman Novelist: from Aphra Behn to Jane Austen* (Oxford: Basil Blackwell, 1986) and others mentioned above, including Ballaster, *Seductive Forms* and Backscheider, *Revising Women*, in addition to recent work by Emily Jean Dowd (*Evoking the Salon: Eliza Haywood's The Female Spectator & the Conversation of Protofeminist Space*, Ph.D. Dissertation, Florida State University, 2010) and Kathleen Lubey ("Eliza Haywood's Amatory Aesthetic," *Eighteenth-Century Studies* 39, no. 3 [Spring 2006]: 309-322).

The first part of my proposed project, an article on Haywood's translation of the erotic novel *Le Sopha* (1742) by French Enlightenment author Crébillon *fiils*, will closely compare her translation with the French original in order to show how Haywood suffuses this otherwise playful erotic tale with a resistant, political critique of its dominant sexual paradigm. While eighteenth-century readers would likely have been proficient in both French and English, and thus could have been more attuned to the radical alterations Haywood made to the script, modern readers—having largely lost the ability and the opportunity to read bilingually—can miss this highly significant aspect of Haywood's translation. Context for this comparison would develop from research conducted during a week-long stay at the Newberry Library, Chicago in July 2013, which houses many original editions of Haywood's works, as well as an extensive collection of contemporary criticism in eighteenth-century studies. My article is particularly interested in how Haywood, in her translation, repeatedly characterizes desiring women as “machines,” an often paradoxical image absent from the original *Sopha's* depiction of women's bodies as pliable and permeable, juxtaposed with the more philosophical and abstract erotic male body. My claim is that, by substituting “machines” in her translation, Haywood not only challenges *Sopha's* representation of female desire as consistently and (un)naturally responsive, but also draws a parallel between the hollowness of female bodies *and* the many sofas that the male protagonist is cursed to inhabit in Crébillon *fiils' Arabian Nights*-inspired tale. By drawing out this comparison of female bodies and inanimate fixtures, Haywood underscores the incompatibility of sexual pleasure with consensual and freely-chosen love, in addition to emphasizing the perversity of male desire driven solely by fantasies of occupation and penetration.

The planned comparison not only illuminates political and sexual themes that infuse Haywood's writing, but also opens up broader questions about the purpose, form, and meaning of the act of translation itself. In this case—rather explicitly—translation is obviously much more than passive form of transcription; indeed, it is an active and thoughtful *re-writing* of an original text. Haywood, I claim, engages Crébillon *fiils* in a philosophical dialogue regarding the status of women in the eighteenth century *through* the medium of translation—a dialogue that may have been accessible to eighteenth-century readers but that has lost much of its significance and meaning for contemporary ones. Haywood's intriguing (and often surprising) rhetorical choices not only illuminate the masculinist orientation of Crébillon *fiils' writing*, but perform an ingenious kind of subversion by making the essence of her critique the author's *own narrative*. Because Haywood's text makes an important contribution to our thinking about textual transmission in the eighteenth

century,⁴ and because Haywood is herself such a celebrated and significant author, the second phase of my project involves preparing an annotated draft of the novel to submit to Broadview Press as a critical edition. Broadview Press, an independent academic publisher that specializes in early novels and particularly in novels by women writers, has published five of Haywood's works in recent years, and interest in Haywood continues to grow exponentially. My proposed critical edition of *The Sopha* would thus widely appeal to eighteenth-century scholars, students of the period, and those who are interested in translation studies and global early modernity more broadly.

Taken together as a whole, the project will show how this form of subversive re-writing aligns Haywood's translation not only with her other work (she completed notable parodies of two major eighteenth-century novels by Samuel Richardson and Henry Fielding) but also with a male-dominated aesthetic agenda typically characterized as "Augustan." The use of translation as a form of parody and/or critique was extensively theorized in the eighteenth century and practiced by some of its most celebrated figures, including Fielding, Alexander Pope, Jonathan Swift, and Samuel Johnson.⁵ It was not considered, however, the purview of novelists (Swift and Fielding being the notable exceptions), especially women novelists. By showing how Haywood's translation of erotic fiction adopts the practice of parody and imitation usually reserved for "high" art, I engage recent, intriguing criticism that not only aligns poetry with the novel in the early eighteenth century, but that also sees erotic fiction as a more mainstream subset of popular domestic fiction.⁶ My project thus forms a crucial bridge connecting two main aspects of my broader research agenda: I am currently co-editing a volume with Courtney Weiss Smith at Wesleyan University titled *Eighteenth-Century Poetry and the Rise of the Novel Reconsidered* (under contract at Bucknell University Press) and my other articles, both forthcoming and in-progress, consider the ways in which domestic novels and eighteenth-century poetry adopt and assimilate libertine philosophy. The award of a Faculty

⁴ A nice complement to and extension of recent work on French-British translations like *The Literary Channel: The International Invention of the Novel*, eds. Margaret Cohen and Carolyn Dever (Princeton: Princeton University Press, 2001), as well as to recent theorizations of translation like those of Emily Apter in *The Translation Zone: A New Comparative Literature* (Princeton: Princeton University Press, 2005).

⁵ See, for a seminal example of criticism on Augustan parody, Howard Weinbrot, "Translation and Parody: Towards the Genealogy of the Augustan Imitation," *ELH* 33, no. 4 (Dec. 1966), 434-447, as well as the more recent work of Margaret Rose, *Parody: Ancient, Modern, and Post-Modern* (Cambridge: Cambridge University Press, 1993) and, for the study of parody in the work of a single, significant Augustan author, Robert Phiddian's *Swift's Parody* (Cambridge: Cambridge University Press, 1995).

⁶ For an excellent recent work that brings together both concerns and places them in dialogue with theories of feminism and eroticism, see Kathleen Lubey's book *Excitable Imaginations: Eroticism and Reading in Britain, 1660-1760* (forthcoming from Bucknell University Press, November 2012). Warren Chernaik's study *Sexual Freedom in Restoration Literature* (Cambridge: Cambridge University Press, 1995), though of a period immediately prior, is insightful and useful in making similar connections between and among poetry and prose.

Research Grant would thus enable me to continue to grow and to expand my active research agenda.

Objectives

Given that my project involves two related phases, I have sketched objectives for each goal below.

Initially, my primary goal is to write and publish a peer-reviewed article on Haywood's translation. In fall semester 2013, I will submit my article to the journal *Symposium: A Quarterly Journal in Modern Literatures*. *Symposium* is a competitive, peer-reviewed journal in the comparative humanities that accepts approximately 20% of submitted articles.⁷ At the spring 2012 American Society for Eighteenth-Century Studies conference, I discussed my idea for this article at length with the journal's editor, Amy S. Wyngaard (Syracuse University). With my planned article's focus on the intersections of French and British editions of the novel and its comparative methodology, the editor felt it would be an excellent fit for *Symposium* and strongly encouraged my submission. In addition to the *Symposium* audience, I feel this article would be widely read by eighteenth-century scholars whose work focuses on Haywood, as she is an important figure of interest in eighteenth-century studies, but one whose archive continues to develop and is not yet exhaustive. Further, this article would likely appeal to a broad audience because it introduces readers to a previously unstudied aspect of Haywood's work: her translations. Finally, my article would situate Haywood within the male-dominated tradition of Augustan imitation, as well as within the field of early modern translation studies more broadly. I see these as important contexts for a fuller and richer understanding of Haywood's contribution to eighteenth-century studies, and to our understanding of her impact as a writer—they should not continue to be overlooked.

My second objective is to prepare and submit a critical edition of *The Sopha* to Broadview Press for publication. I believe that such a proposal would be warmly welcomed by Broadview because it beautifully complements their current holdings on Haywood. A critical edition of *The Sopha* would be the only published instance of a Haywoodian translation (whereas most other of Haywood's writings—including her periodicals and plays—are available in modernized editions). In addition, while Haywood is known for the erotic undertones of her writing and for her amatory

⁷ I consulted the *MLA Directory of Periodicals* for this information (via EBSCOhost, www.uwlax.edu/murphylibrary, accessed 22 August 2012).

fiction, this would be the only published version of one of Haywood's explicitly erotic writings, as *Le Sopha*, the French original, is often classified as a work of philosophical pornography.⁸ Given that many contemporary scholars tend to focus on Haywood's amatory fiction and her relationship to eighteenth-century eroticism, *The Sopha* should attract a good amount of attention from Broadview's audience. This conversation with Broadview would be an important first step towards publication; if Broadview expresses interest, I plan to apply for a National Endowment for the Humanities Scholarly Editions and Translations grant to support the remaining work on the edition in December of 2014. The NEH grant is a multi-year grant, with awards ranging from \$50,000 to \$100,000 per year, intended to support the preparation of scholarly editions and translations that are currently inaccessible to the reading public.⁹

This research project will also enhance and enrich my teaching, as courses I hope to offer in the future at UW-L include an Advanced Study of Major Authors course (ENG 495) on Eliza Haywood and the "proto-feminist" eighteenth century, and a Literature and the Human Experience course (ENG 200) on the European erotic tradition in Britain—both courses in which I would assign the translation of *Le Sopha* and potentially encourage students to collaborate with me in putting the finishing touches on the final critical edition.

I also hope and expect that this project will have tangible benefits for the undergraduate research assistant involved. I will encourage the student to present a reflection on his or her work at the UW-L Celebration of Student Research & Creativity in AY 2014-2015, and also to accompany me as part of my Faculty Research Day presentation. As previously mentioned, I would also, ideally, aim to recruit a student whose short-term plans after graduation include advanced work in English or the humanities, so that the project could provide him or her with measurable professional benefits beyond a summer stipend.

Research Methods

This research project will require close collaboration with a research assistant and the staff at the Newberry Library, preparation to conduct archival research, analysis and synthesis of my findings in an article for *Symposium*, and the proof-reading and copy-editing of a typescript of *The Sopha*. The writing phase of my article will involve a close textual comparison between the French edition of *Le Sopha* and Haywood's English translation, as well as a broader contextual and historical

⁸ See Robert Darnton's *The Forbidden Best-Sellers of Pre-Revolutionary France* (New York: W.W. Norton & Company, 1996).

⁹ See www.neh.org/grants (accessed October 14, 2012).

analysis largely supplied by my research at the Newberry. The drafting phase of the critical edition will build on this research, enabling a closer and deeper look at the text itself, the writing of explanatory footnotes, and the construction of a scholarly apparatus in writing an introduction to the work.

Work Plan

June 2013: I will meet with the student assistant and work with him or her on understanding eighteenth-century typographic and publishing conventions, and show him or her the expected process for transcribing a text. We will then meet weekly thereafter to discuss any problematic passages or questions he or she comes across when preparing the manuscript. The English department will provide the student a workspace and a laptop computer for the transcription. In the meantime, I will also be re-reading both the French version of *Le Sopha* and Haywood's translation, making direct comparisons between the two texts to uncover the moments in which Haywood's translation directly confronts or revises the language of Crébillon *faits*. I will also use this time to prepare any questions or additional materials that will be useful to request from the Newberry in order to write footnotes and/or introduction to the edited volume.

July 2013: In collaboration with my student assistant, the transcription will continue. I will prepare for my time at the Newberry by contacting the staff, explaining my project, and collaborating with them in amassing materials that might be useful for my visit. I will travel to the Newberry in the third week of July and will return to La Crosse, where I will begin sorting and organizing the materials gathered from my visit to Chicago.

August 2013: The remainder of the summer would be dedicated to formalizing my findings at the Newberry in a 6,000-7,000 word article and preparing that article for submission to *Symposium*. In this time, I also intend to review the typescript with my student assistant, and meet with him or her regularly to identify moments in which explanatory footnotes would be appropriate and/or desirable for undergraduate readers (the intended audience of Broadview paperback editions).

Fall semester 2013: I will submit the article for consideration at *Symposium* in Sept. 2013. I will then prepare an initial proposal for the critical edition of Haywood's *The Sopha*, as well as a more polished draft of the manuscript (including some supplementary footnotes and a brief introduction) to submit to Broadview Press for consideration in December 2013.

January 2014: I will present a version of my article at the Faculty Research Day.

Spring semester 2014: Should my proposal to Broadview be accepted, I will begin to prepare the introduction and additional footnotes for the Haywood edition. I plan to teach advanced seminars in the next few years in the Department of English; I plan to assign the manuscript draft of *The Sopha* in the classroom and allow the students to collaborate with me in determining what kinds of information should be included in the footnotes and introduction.

December 2014: Should my proposal to Broadview be accepted, I will submit my application for the NEH Scholarly Editions and Translations Grant to support my final work on this project, in consultation with the Office of Research & Sponsored Programs at UW-L.

Selected Bibliography

- Apter, Emily. *The Translation Zone: A New Comparative Literature*. Princeton: Princeton University Press, 2005.
- Backscheider, Paula R. *Revising Women: Eighteenth-Century "Women's Fiction" and Social Engagement*. Baltimore: Johns Hopkins University Press, 2000.
- Ballaster, Ros. *Seductive Forms: Women's Amatory Fiction from 1684 to 1740*. Oxford: Clarendon Press, 1992.
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- Cohen, Margaret and Carolyn Dever, eds. *The Literary Channel: The Inter-National Invention of the Novel*. Princeton: Princeton University Press, 2005.
- Crébillon *films*, Claude Prosper Jolyot, *Le Sopha*. Paris: GF-Flammarion, 1995.
- Darnton, Robert. *The Forbidden Best-Sellers of Pre-Revolutionary France*. New York: W.W. Norton & Company, 1996.
- Dowd, Emily Jean. *Evoking the Salon: Eliza Haywood's The Female Spectator & the Conversation of Protofeminist Space*. Ph.D Dissertation, Florida State University, 2010.
- Hollis, Karen. "Eliza Haywood and the Gender of Print." *Eighteenth Century: Theory & Interpretation* 38 (Spring 1997): 43-62.
- Kuizenga, Donna. "Writing in Drag: Strategic Rewriting in the Early Epistolary Novel." In *Strategic Rewriting*, ed. David Lee Rubin. Charlottesville, VA: Rockwood, 2002.
- Lubey, Kathleen. "Eliza Haywood's Amatory Aesthetic." *Eighteenth-Century Studies* 39, no 3 (Spring 2006): 309-322.
- . *Excitable Imaginations: Eroticism and Reading in Britain*. Lewisburg, PA: Bucknell University Press,

2012.

- Nussbaum, Felicity. "Dumb Virgins, Blind Ladies, and Eunuchs: Fictions of Defect." In *"Defects": Engendering the Modern Body*, ed. Helen Deutsch and Felicity Nussbaum. Ann Arbor: University of Michigan Press, 1999.
- Phiddian, Robert. *Swift's Parody*. Cambridge: Cambridge University Press, 1995.
- Richetti, John J. *Popular Fiction Before Richardson: Narrative Patterns, 1700-1739*. 1969; Oxford: Clarendon Press, 1992).
- Rose, Maraget. *Parody: Ancient, Modern and Post-Modern*. Cambridge: Cambridge University Press, 1993.
- Saxton, Kirsten T. and Rebecca P. Bocchicchio, eds. *The Passionate Fictions of Eliza Haywood: Essays on her Life and Work*. Lexington: University Press of Kentucky, 2000.
- Schofield, Mary Anne. *Quiet Rebellion: The Fictional Heroines of Eliza Fowler Haywood*. Washington, D.C.: University Press of America, 1982.
- Spedding, Patrick. "Shameless Scribbler or Votary of Virtue? Eliza Haywood, Writing (and) Pornography in 1742." In *Women Writing, 1550-1750*, ed. Jo Wallwork and ed. and introd. By Paul Sulzman (Bundoora, Australian: Meridian, 2001), 237-51.
- Spencer, Jane. *The Rise of the Woman Novelist: from Aphra Behn to Jane Austen*. Oxford: Basil Blackwell, 1986.
- Thorn, Jennifer. "'Althea Must Be Open'd': Eliza Haywood, Individualism, and Reproductivity." *Eighteenth-Century Women: Studies in their Lives, Work and Culture* 1 (2001): 95-127.
- Warner, William B. *Licensing Entertainment: The Elevation of Novel Reading in Britain, 1684-1750*. Berkeley: University of California Press, 1998.
- Weinbrot, Howard. "Translation and Parody: Towards the Genealogy of the Augustan Imitation." *ELH* 33, no. 4 (December 1966): 433-447.

Dr. Kate Parker

Education

- Ph.D. Washington University in St. Louis, Departments of English and Comparative Literature (2011)
Dissertation: "Relational Selves in Eighteenth-Century Literature"
Director: Wolfram Schmidgen, Professor of English
- M.A. Washington University in St. Louis, Departments of English and Comparative Literature (2005)
- M.A. Bucknell University, Department of English (2004)
- B.A. Bucknell University; Major: Psychology, Minors: English and American Literature (2003)

Employment

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|--|-----------------------------|
| Assistant Professor, English Department, University of Wisconsin-La Crosse | Fall 2012- <i>present</i> |
| Lecturer, English Department, Bucknell University | Fall 2011-Spring 2012 |
| Editorial Associate, Bucknell University Press | Summer 2010- <i>present</i> |

Publications

Eighteenth-Century Poetry and the Rise of the Novel Reconsidered (co-edited with Courtney Weiss Smith, Wesleyan University), under contract at Bucknell University Press

"'The Battle Without Killing': Eliza Haywood's Protofeminist Mock-Heroic," in *Eighteenth-Century Poetry and the Rise of the Novel Reconsidered* (see above)

"James Thomson and the Affective Body in/of *The Seasons*," for a special issue of *Studies in the Literary Imagination* ("James Thomson's *The Seasons*, Textuality, and Print Culture, edited by Sandro Jung; forthcoming Spring 2013) [peer-reviewed]

"Communal Sexuality: Mutual Pleasure in Sade's *La philosophie dans le boudoir*, *Eighteenth-Century Fiction* (forthcoming, Winter 2012-2013) [peer-reviewed]

Selected Conference Presentations

- (as chair) "Eighteenth-Century Fiction and the Economics of Addiction." American Society for Eighteenth-Century Studies Annual Meeting, Cleveland, OH 2013. [accepted]
- (as moderator) "The Textual Richardson: A Workshop." American Society for Eighteenth-Century Studies Annual Meeting, Cleveland, OH 2013. [accepted]
- "Reconstructing a Culture of Literary Ephemera in the Undergraduate Classroom." American Society for Eighteenth-Century Studies Annual Meeting, San Antonio, TX 2012.
- (as co-chair) "Poetry in the Novel's Shadow." American Society for Eighteenth-Century Studies Annual Meeting, San Antonio, TX 2012.

(as invited roundtable participant). "Reading Richardson in the New Mid-Century." American Society for Eighteenth-Century Studies Annual Meeting, San Antonio, TX 2012.

"Thomson's Sexual/Textual Politics." East Central-American Society for Eighteenth-Century Studies Annual Meeting, State College, PA 2011.

"Thomson in Love: The Heaving Bosoms of *Spring*." East Central-American Society for Eighteenth-Century Studies Annual Meeting, Pittsburgh, PA 2010.

"Sade and Sensibility." American Society for Eighteenth-Century Studies Annual Meeting, Richmond, VA 2009.

"Fetishizing the Magical Object: Symbolic Capital in Crébillon *fil's* *Le Sopha* (1742)." Modern Language Association Annual Convention, San Francisco, CA 2008.

"Absorption and the Orgy in Sade." Group for Early Modern Cultural Studies Annual Meeting, Chicago, IL 2007.

Fellowships and Awards

S. Eric Molin Prize for the Best Graduate Student Paper presented at ECASECS (co-recipient)	2010
Visiting Fellowship, Chawton House Library (declined)	2010
Andrew W. Mellon Dissertation Seminar Summer Fellowship, Washington University in St. Louis	2009
Liberman Graduate Fellowship, Washington University in St. Louis	2008-2010
Otto E. Gansow Memorial Scholarship, Washington University in St. Louis	2007
Graduate Teaching Assistantship, Washington University in St. Louis	2005-2010
First-Year Student Fellowship, Washington University in St. Louis	2004
Bucknell Diversity Award, Bucknell University	2003

Teaching Experience

University of Wisconsin-La Crosse

English 110: College Writing I	AY 2012-2013
English 203: British Literature I	AY 2012-2013
English 366: Restoration and Eighteenth Century Literature	Spring 2013

Bucknell University

English 260: The Bawdy Politic: British Literature in Context, 1660-1789	Fall 2011
English 263: Exquisite Sensibilities: The Early English Novel	Spring 2012
Transition to College Class, Sexual Misconduct Session (invited speaker)	AY 2010-2011

Washington University

Comparative Literature 215: World Literature	Summer 2008
Comparative Literature 449: Between Image and Text (as TA)	Spring 2008
Film and Media 220: Introduction to Film Studies (as TA)	Fall 2007
Comparative Literature 2150: Is It Love?	Summer 2007
Comparative Literature 215: 'To Libertines': The Philosophy and Aesthetics of Erotic Fiction	Spring 2007
English 3524: Topics in English Lit: Gender and Revolution (co-taught)	Fall 2006
English Comp 100: Writing 1	Fall 2005-Spring 2006; Fall 2008-2010

Selected Service Experience

National

Chair, American Society for Eighteenth-Century Studies Graduate Caucus	2009-2011
Member, Jay Fliegelman Mentorship Award Selection Committee (ASECS Grad Caucus)	2010

GRANT PROGRAM Faculty Research Grant 2012		FOR UW-L GRANTS OFFICE USE ONLY		
PROPOSAL TITLE	PROPOSAL NO.	Total Funds		
		Proposed		Granted
PRINCIPAL INVESTIGATOR/PROJECT DIRECTOR Kate Parker	Fiscal Year			
A. PI/PD and Co-PIs (List each separately with title) First Name M Last Name Title		Funds Requested By Proposer		Funds Granted
1.	Kathryn (Kate) L. Parker Assistant Pr	\$5,000		
2.				
3.				
4.				
5.				
6.				
OTHER PERSONNEL First Name M Last Name Title				
1.				
2.				
3.				
4.				
TOTAL PI/PD and Co-PIs (1-6) and Other Personnel (1-4)		\$5,000		
B. REPLACEMENT COSTS (contact dean's office for current per credit amount)				
1.	(0) Credits	\$0		
C. STUDENT WORKERS (SHOW NUMBERS IN BRACKETS)				
1.	(0) RESEARCH/GRADUATE STUDENTS	\$0		
2.	(1) UNDERGRADUATE STUDENTS	\$2,100		
TOTAL STUDENT WORKERS		\$2,100		
TOTAL SALARIES AND WAGES (A+B+C)		\$7,100		
D. EQUIPMENT (LIST ITEM AND DOLLAR AMOUNT FOR EACH ITEM EXCEEDING \$1,000)				
1				
2		\$0		
3		\$0		
TOTAL EQUIPMENT		\$0		
E. TRAVEL				
1	DOMESTIC (INCL. CANADA, MEXICO AND U.S. POSSESSIONS)	\$1,791		
2	INTERNATIONAL	\$0		
TOTAL TRAVEL		\$1,791		
F. OTHER COSTS				
1.	MATERIALS, EQUIPMENT LESS THAN \$1,000, AND SUPPLIES	\$565		
2.	PUBLICATION COSTS/DOCUMENTATION/DISSEMINATION	\$0		
3.	SERVICES - EXTERNAL	\$0		
4.	SERVICES - INTERNAL	\$0		
5.	OTHER	\$0		
TOTAL OTHER COSTS		\$565		
G. TOTAL COSTS (A THROUGH F)		\$9,456		
H. FUNDS FROM OTHER SOURCES TO SUPPORT THIS PROJECT				
1		\$0		
I. AMOUNT OF THIS REQUEST (G) OR (G MINUS H)		\$9,456		

Note: Budget justification/narrative must be submitted with this budget sheet.

Parker
Budget Narrative

The requested stipend of \$5,000 will cover my expenses during Summer 2013 as I dedicate myself full-time to drafting a critical edition of Eliza Haywood's unpublished novel *The Sopha*, researching supplementary primary sources at the Newberry Library, Chicago, and writing a subsequent article on Haywood's unconventionally political use of translation for *Symposium: A Quarterly Journal in Modern Literatures*, which I plan to submit for consideration in late August 2013.

To draft the critical edition of Haywood's novel, I must collaborate with a qualified and self-motivated student worker, who will be asked to transcribe my copy of the original novel into an electronic typescript. As the student must possess excellent proof-reading and editing skills, as well as the superior reading and analytical skills required to assist me in identifying portions of the novel that would benefit from explanatory footnotes, I believe it is appropriate to pay this student at the "Advanced" rate of \$10.50/hour for his or her time. I have allotted in the budget 200 hours for this work (a total of \$2100), as the student must meet with me regularly and complete a typescript of 150-175 pages. My intention is to offer this job to an advanced student who plans to pursue graduate work in English or in the humanities, as participation in this project as an undergraduate would, I believe, make the student a highly attractive candidate for a competitive M.A. or Ph.D. program. The completed typescript will enable me to prepare and submit a proposal to Broadview Press (which has published many of Haywood's works, including those less-studied) for a critical edition of *The Sopha*. If accepted, I would base an initial manuscript version off of this typescript, incorporating a scholarly introduction, footnotes, and other appendixes in Spring 2014. This revised draft would be the basis for an application to the National Endowment for the Humanities Scholarly Editions and Translations Grant, which I would submit in December 2014 with the goal of completing my critical edition by AY 2015-2016.

In order to properly contextualize *The Sopha*—both for the critical edition and for the proposed article—I need access to the Newberry Library, Chicago, which holds a strong collection of Haywood's writings in original editions, as well as the complete *The Female Spectator*, a periodical written by Haywood that contains essays on topics significant to understanding *The Sopha*. The Newberry also holds a number of materials related to translation in early modern studies more broadly, in addition to a rich collection of supplementary sources like literary criticism and theory. I intend to devote one week of full-time study at the library, which should provide me enough time to collect the necessary documents for the successful completion of my article, as well as some initial

materials that will assist my preparing the draft of a critical edition. As I anticipate the need to take copies of these materials back to La Crosse with me in order to process, reflect and follow up on any leads I encounter, I will need to make numerous copies of key documents, and to reproduce some of the library's original images. Copying costs are \$0.40 a page, and .tiff high-resolution reproductions of images begin at \$50. I trust that \$400 will cover my reproduction needs, and that \$150 will cover my electronic image needs (+ \$5/per image to have these images transferred to a CD).

The Newberry Library is in the heart of downtown Chicago. Due to the high price of hotels and restaurants downtown, I have located a bed and breakfast with kitchen in Wicker Park that is within commuting distance of the Newberry. I have budgeted the per diem rate of \$194/night for my stay. Included in my travel budget are the cost of a round-trip train ticket from La Crosse to Chicago, a seven-day unlimited ride Transit Authority card, a week-long stay at the Wicker Park Inn bed and breakfast, and the current UW-L per diem for one week of out-of-state meals.