

*WIF 2010 Conference, June 10-13  
Wagner College  
Staten Island, New York*

*Updated Call for proposals for special panels -  
July 25, 2009.  
This call replaces the one sent previously*

**Note: Panels 2 and 4 have been canceled.  
3 panels (16, 17, 18) have been added.**

**Deadline for proposals to the following special panels: September 15, 2009.**

Please send your 200-250 proposal directly to the panel organizers.

**(Deadline for individual papers: September 30** – these can be sent to Martine Guyot-Bender, [mguyotb@hamilton.edu](mailto:mguyotb@hamilton.edu)).

Proposals must include:

Name, Affiliation, Contact information.

Title, 200-250 word proposal.

Please send them as word attachments, which are easier to file.

Proposals in English or French are welcome.

**1. Traduire dit-elle.**

Proposed by Jean Anderson, Victoria University of Wellington.

This panel provides a forum for translators of French-language women writers to reflect on issues relating to gender that are encountered in the literary translation process, from the initial undertaking to the published (or unpublished) work. *Proposals for a workshop based on current translation projects may also be considered.* Theoretical or practical approaches to literary translation, exploring the difficulties of translating cultures and/or particular difficulties encountered in translating women's writing. Papers expected: theoretical or practical approaches to literary translation, exploring the difficulties of translating cultures and/or particular difficulties encountered in translating women's writing.

Send inquiries and proposals to: [jean.anderson@vuw.ac.nz](mailto:jean.anderson@vuw.ac.nz)

**2. Canceled: Time conflict.**

### **3. Women's Autobiography Between Languages.**

Proposed by Natalie Edwards, Wagner College.

This panel seeks to explore autobiographies written across or between different languages. It aims to examine and contrast texts written by authors such as immigrants, second-generation immigrants, the exiled or, more positively, those who have willingly changed the language in which they write (i.e.: Asia Djebar's, Hélène Cixous, Nancy Huston and Leïla Sebbar.) The panel will pose questions such as: how do these languages contribute to the formation of a self in narrative? How do writers use different languages to write different parts of the self? How do they negotiate different languages in their writing and communicate/translate meaning to their readers? To what extent does language affect catharsis? How do such multi-lingual autobiographies force us to reevaluate the conditions and limits of the genre and the 'I' upon which it is predicated?

Send inquiries and proposals to: [natalie.edwards@wagner.edu](mailto:natalie.edwards@wagner.edu)

### **4. Voix de femmes dans le film documentaire (canceled – possible time conflict)**

### **5. Nomads and Communities: Francophone African Women Writing Selfhood.**

Proposed by Christopher Hogarth, Wagner College.

This panel seeks to explore the ever-expanding range of autobiographies written by Francophone African female authors, in particular the quest to write the individual "self" whilst recognizing and describing the range of community influences that have contributed to the formation of the female Francophone African individual. The panel will examine a wide variety of influences including, but not restricted to, the influence of the family community, the local/national community, migrant communities (since so many Francophone African female authors write from a nation different to that in which they were born,) notions of patriarchy and feminism as well as the influences of their exponents, and the inevitable influence of education, be it colonial, post-colonial or traditional. Questions may include the reasons for the need to express the self in relation to the (African, European or Afro-European) community, the influence of language (European and African) on notions of selfhood, and the attitude of female authors towards the supposed duty to recognize the plurality of forces contributing to the formation of an individual "self."

Send inquiries and proposals to [Christopher.hogarth@wagner.edu](mailto:Christopher.hogarth@wagner.edu)

### **6. Staging Marie Antoinette in Life Writing.**

Proposed by Claire Maronne, Sacred Heart University.

Excerpts from proposal:

(...)I hope to receive proposals on personal narratives by women that offer insights into Marie Antoinette's life and legacy. These texts might be traditional autobiographies, memoirs, testimonials, biographies, film, or autobiographical fiction, among others.

(...)Several recent Antoinette biographers look upon the queen with compassion. She is portrayed as a young woman thrust into a position of influence because of her arranged marriage. They feel she was unprepared to assume the throne and unable to respond to the wave of radical social and historical changes of the time. (...) Several studies shed light on feminist views of royal customs as well as contemporary readings of the revolution. Scholars of biography have also produced riveting

studies of the relationship between biographer and subject. Does the biographer love, hate, or identify with the subject, and how does this impact the final publication? How much speculation is involved in the project? Indeed, how is fiction involved in the making of the biographical "story"?

Send inquiries and proposals to: [marronec@sacredheart.edu](mailto:marronec@sacredheart.edu)

### **7. Héritage et transmission dans les pratiques autobiographiques et autofictionnelles des femmes.**

Proposed by: Anne Martine Parent, Université du Québec à Chicoutimi, and Karin Schwerdtner, Université Western Ontario.

Extraits de la description: "Notre héritage n'est précédé d'aucun testament », écrivait René Char dans *Feuillets d'Hypnos*. Bon nombre de textes contemporains écrits par des femmes (...) pourraient reprendre à leur compte cette affirmation. En effet, face aux lacunes et au(x) silence(s) créés par l'absence d'un testament, les narratrices de ces textes sont hantées par le passé, passé qui contient le secret de leur héritage ainsi que, corollairement, la compréhension de leur présent et la possibilité de leur avenir. Il ne s'agit pas d'un passé pleinement restitué dans un récit lisse, sans rupture, mais plutôt d'un passé à élucider par le biais d'un récit parfois hésitant, incertain, rempli de blancs, de vides, de failles. Ce sont des textes qui cherchent donc à déchiffrer le silence tout en le mettant en scène, en le rendant manifeste (...) Ce panel cherchera donc à explorer les paradoxes et les tensions qui travaillent les récits où se posent la question de l'héritage, ainsi que celle de sa transmission, avec ses silences, ses ratages et/ou ses ruptures. Les communications pourraient explorer les axes de réflexion suivants, série d'oppositions (...)

- mémoire / oubli
- dit / non-dit
- parole / silence
- trop-plein / vide

Envoyer questions et propositions aux deux organisatrices: [amparent@uqac.ca](mailto:amparent@uqac.ca) et [kschwerd@uwo.ca](mailto:kschwerd@uwo.ca)

### **8. Langues Mêlées: Mêlée de langues.**

Proposed by Rosa A. Perez & Elise C. Leahy, Jr, Southern Utah University.

This panel focuses on women's narratives in which the power struggle between French, the language of the majority, and another language is explored through diaries, accounts, and memoirs. Personal narratives not only reveal the fracture of a dual identity refusing to be reduced to a single voice, a single language that is not theirs, but also reaffirm the need to include the communal heritage in History. The everyday lives exemplify the fight against the cultural and political domination of the French language, which has not succeeded in alienating or silencing the 'foreign' voices. Instead, numerous stories reflect the richness of the plurality and multiplicity of lives retold. Papers examining literary texts that weave between the national culture and the regional particularities, either in the French hexagon or in the Francophone world are welcome.

Send inquiries and proposals to both organizers: [Perez@suu.edu](mailto:Perez@suu.edu) [Leahy@suu.edu](mailto:Leahy@suu.edu)

### **9. Autobiographical Mythmaking: The Politics of (Self) Representation in Twentieth-Century French Women's Writing.**

Proposed by Chelsea Ray, University of Maine at Augusta.

Can autobiographical writing be compared to mythmaking in some way? How do an author's choices seem to reflect the desire to represent herself and/or her life in a particular light? For example, does the author try to paint herself in the best possible light? Or is she more inclined to explore the fissures, "flaws," and awkwardness in this conscious (self) representation? If the author is well-known, is she responding in some way to myths that others have created about her? On the other hand, if she is not as well known, does she want to spin this new "mythic" self into existence? In this panel, our primary focus will be on twentieth-century women writers connected to France or French culture in some way.

Send inquiries and proposals to: [Chelsea.d.ray@maine.edu](mailto:Chelsea.d.ray@maine.edu)

### **10. Les mémoires féminins du 17<sup>e</sup> siècle : entre réalité et fiction.**

Proposé par Sophie Raynard-Leroy, The State University of New York at Stony Brook.

Extraits de la proposition: (...)Je serais intéressée de diriger un panel sur les mémoires féminins du 17<sup>e</sup> siècle, en particulier les pseudo mémoires de Madame de Villedieu (1671-1674), les mémoires autobiographiques d'Hortense Mancini (1675), et les mémoires des conteuses de Mme d'Aulnoy et Mme de Murat, textes féminins qui font triompher l'immoralité. Il y a d'une part l'aspect subversif et féministe de ces textes qui est intéressant (rattachement à la veine libertine), et d'autre part il y a des recoupements pertinents à faire avec les romans féminins contemporains de Mme de Villedieu et Mme de Lafayette (réflexion sur le degré de fiction respectif de ces textes). Les mémoires des conteuses Mmes d'Aulnoy et de Murat d'autre part ont la curieuse particularité de se montrer moins honnêtes et plus idéalistes que leurs contes de fées, qui eux sont plus osés dans leur représentation de la femme, aussi méritent-ils d'être inclus dans cette discussion sur le degré de fiction des mémoires féminins de la période. (...)J'espère recevoir entre autres des propositions sur les pseudo mémoires de Madame de Villedieu (1671-1674) et les mémoires auto-biographiques d'Hortense Mancini (1675) ou comment relever le défi de présenter l'immoralité féminine d'une manière respectable.

Envoyer propositions et questions à : [sophie.raynard@stonybrook.edu](mailto:sophie.raynard@stonybrook.edu)

### **11. Negotiating Feminisms: Strategy and Praxis in African Women's Writing.**

Proposed by Amy Reid, New College of Florida.

This panel invites papers that examine feminist praxis in contemporary African women's writing, whether focused on a specific author (e.g. Véronique Tadjo, Calixthe Beyala, Fatou Diome) or comparative in approach. What strategies-literary and political-inform the work of contemporary African women writers? In "Nego-Feminism: Theorizing, Practicing, and Pruning Africa's Way," which first appeared in *Signs* in 2003, Obioma Nnaemeka argues that negotiation-understood as both compromise and maneuvering-defines the praxis of African feminism (Obioma Nnaemeka, "Nego-Feminism," *Gender Inequality: Feminist Theory and Politics*, ed. Judith Lorber, 4th ed. (NY: Oxford UP, 2010): 206-209). If a first wave of African feminist writing, one identified with works including Mariama Ba's *Une si longue lettre* (1980) and Ken Bugul's *Le Baobab fou* (1984), focused on the prise de parole, what tropes and tactics define the feminist engagement work of women writing in the

first decade of the 21st century? Is Nnaemeka's term formulation of "nego-feminism"-which implies both negotiation and 'no-ego'-heuristic for a discussion of literature? And if it is about negotiation, who is at the table?

Send inquiries and proposals to: reid@ncf.edu

### **12. Postcolonial Autobiography and the Visualization of New Spaces of Belonging.**

Proposed by Anna Rocca, Salem State College.

(slight new wording)

This panel aims to explore new spaces of belonging as envisioned in postcolonial women's autobiography. For female authors coming from former colonies, the notion of home is understood as a multi-faceted and ambiguous site of both belonging and alienation. Accounts of home are frequently saturated with unstable and contradictory images and émotions wherein the author finds herself without a reliable place, unable to find affective and relational support. This session welcomes essays analyzing how, in spite of all of these challenges, the process of self-discovery, implicit in postcolonial women's autobiography, reveals also the undeniable desire to establish new places of support, nourishment and belonging. Some themes to consider: what does it mean to believe a place is a home? What are the elements that constitute belonging? When can one say that she belongs? What role do imagination and affection play in the construction of belonging? Does geographical mobility enhance the visualization of these new spaces? How does the autobiographical process of self-discovery allow for the exploration of new forms of belonging? What are the privileged spaces that enable feelings and practices of connection?

Send inquiries and proposals to: arocca@salemstate.edu

### **13. Women self construction in the Middle Ages.**

Proposed by Ann Schotter, Wagner College.

We invite papers dealing with women's self-construction in French (or Latin) before 1500. Possible topics would be the relation of gender to conception of self during the period (whether religious or secular), including mysticism, self-definition through letters, or the emergent view of the writer as author in Paris, with the growth of the early book trade. The multilingual context of Medieval French with relation to Latin and English would be relevant. Writers to be considered might include Heloise, Marguerite Porete, and Christine de Pizan

Send inquiries and proposals to: aschotte@wagner.edu

### **14. Women and Work.**

Proposed by Edith B. Vandervoort, instructor of French and German

This panel invites papers on any era and aspect of women and work in French and francophone literature. Papers in English or French, which examine representations of women and work in conjunction with, family, the military, migration, place, race, ethnicity, and globalization, are welcome, as are papers that contemplate the boundaries and definitions of women and work in 21st century literature.

Send inquiries and proposals to: dobyabear@earthlink.net

### **15. But I'm not an author": Questions of Identity in Women's Self-Narrative.**

Proposed by Lisa R. Van Zwoell, United States Air Force Academy.

Excerpts from proposal: " I am looking for proposals that discuss tensions in establishing self identity in the written text. Proposals should discuss works by women writers who demonstrate difficulty in defining themselves as authors and the way in which these tensions surface in their writing. Women writers densely populate the domain of memoir and journal and are often dismissed as simple chroniclers of family history or family life. These women are nonetheless far from simple and are deserving of recognition as authors. Many women, in fact, use the memoir genre to experiment with their literary selves in a "safe" context. These ambiguous literary spaces where women write themselves into history, into fiction, into existence provide a rich opportunity for us to discuss what it means to be a self, an authorial self.

Send inquiries and proposals to: [lvanzwoell@gmail.com](mailto:lvanzwoell@gmail.com)

### **16. Ecriture du Deuil: autobiographie, autofiction, écriture de soi**

Proposed by Catherine Montfort, Santa Clara University.

Nombreux/ses sont les auteur/e/s qui ont écrit sur la mort de la mère: Simone de Beauvoir, Annie Ernaux, Albert Cohen, Peter Handke, Roger Peyrefitte, Jean-Noël Pancrazi. Parmi ces auteur/e/s, Annie Ernaux s'interroge sur la nature de son activité: "Je ne sais pas si c'est un travail de vie ou de mort que je suis en train de faire." (*Je ne suis pas sortie de ma nuit* 99). Cette session a pour but de s'interroger sur l'écriture de cet entre-deux qui fluctue entre la vie et la mort et sur le "je" de l'auteur/e en question.

Send inquiries and proposals to: [cmontfort@scu.edu](mailto:cmontfort@scu.edu)

### **17. Eighteenth-Century Women Writers in the Twenty-First Century**

Proposed by Marijn Kaplan, University of North Texas.

This panel invites papers on eighteenth-century French women writers and aims to study their role in modern times. What "enlightened" themes in their work continue to appeal to modern scholars and students? Which women writers from the period do we teach, why and how? Does their preferred literary genre, the epistolary novel, have a future in this age of instant messaging; does modern technology perhaps offer a new perspective on the genre? How can we connect their oeuvres with modern criticism? What ideas do these authors transmit to modern readers through the female selves they portray? And the male selves? Has their reception changed over time? Papers on individual women writers from the period and their work are also welcome.

Send inquiries and proposals to: [Marijn.Kaplan@unt.edu](mailto:Marijn.Kaplan@unt.edu)

### **18. Staging the self.**

Proposed by Cecilia Beach, Alfred University.

This panel will explore the ways in which women playwrights bring their own experience to the stage. Possible approaches might include the intersections between autobiography/autofiction and theatre, the challenges of writing about the self in this most public of genres, theatre as testimony,

theatre as therapy, the relationship between personal experience and communal experience. Papers might also study the relationship between the self and performance from the perspective of the actress or performance artist. I welcome proposals on any period, any theatrical genre and any Francophone region.

Send inquiries and proposals to [fbeach@alfred.edu](mailto:fbeach@alfred.edu)