

Intimate Politics in Anglophone Women's Writings

Université Paris Nanterre 23-24 September

Conference organized by Faaam

ABSTRACTS -- the abstracts follow the chronology of our two-day conference--

Followed by our participants' bios (alphabetical order)

FRIDAY SEPTEMBER 23

"I wanted to see if *no* still meant somethin'" or female and Cherokee resilience in

***Betty* by Tiffany McDaniel**

Elisabeth Bouzonviller, Université Jean Monnet, St Etienne, France

elisabeth.bouzonviller@univ-st-etienne.fr

In 2020, Tiffany McDaniel, a writer and painter from Cherokee descent, published *Betty*, a novel inspired from her mother's life, a mixed-blood woman born in 1954 in Arkansas and raised in Ohio. McDaniel explains that she started writing her novel when she was 18 after having learnt her grand-mother and aunt had been the victims of incest, but she needed 20 years and the #MeToo movement for a publisher to accept her novel because she was initially told it contained too many stories of "bras and periods" (Masad, Ilana). Indeed, the novel stages several girls' coming of age and the extreme domestic violence they are confronted to. It focuses on a family in which girls are the victims of marginalization due to their sex, poverty, rural isolation and Native American origins. Thus, their private struggles are indeed "personal and political." The female autodiegetic narrator, Betty, was directly inspired from McDaniel's mother, and I wish to explore how a daughter novelist adopts her mother's narrative voice to explore her family's history through the medium of the novel genre.

I also intend to focus on the way McDaniel links the private and political in a novel which is both a vindication of female and Native rights. Like her ancestors from one of the "Five Civilized Tribes" of the South-East, Betty resists through writing and literature, thus debunking the prejudices she is the victim of at school. Tackling intimate and political topics, this novel and McDaniel's paintings inspired from it give a voice and visibility both to women and to Native Americans, as Linda Hutcheon suggests in *The Politics of Postmodernism*, when she says: "[...] we now get the histories (in the plural) of the losers as well as the winners, of the regional (and colonial) as well as the centrist, of the unsung many as well as the much sung few, and I might add, of women as well as men."

Narrative Intimacy and Empowerment in three Nigerian Female Bildungsromane

Cedric Courtois, Université de Lille

cedric.courtois@univ-lille.fr

Ogadinma. Or, Everything Will be Alright, Nigerian writer Ukamaka Olisakwe's debut novel, starts with a reference to "the early eighties, around the time a group of senior army officers overthrew the democratically elected government". Right from the start then, the idea of (national/political) disruption is put to the fore, as a warning sign for the reader as to what is going to follow. Disruption, whether it be on a national/political scale, or on an individual/personal scale, seems to be at the core of this female and feminist Bildungsroman, and the parallel (de)construction of the (postcolonial) nation and the individual corresponds to the allegorical propensity of the Bildungsroman genre as identified by Wilhelm Vosskamp. This novel is one of the latest examples in a series of Bildungsromane published since the early 2000 in Nigeria, and written by women. This is not innocent in a

patriarchal society that is very often described, in literary works written by women, as violent towards them. Before 2000, the literary scene had long been dominated by male writers in Nigeria and it was about time women could finally express their own concerns by focusing on the issue of their intimacy and intimate spaces, so as to write back against the portrait made of women in fiction written by men. I propose to analyse Buchi Emecheta's Bildungsroman *The Joys of Motherhood* and Flora Nwapa's Bildungsroman *Efuru*, linked to Olisakwe's own novel in an intertextual manner. The point will be to show how (narrative) intimacy is created in these three novels: we will, among other things, focus on how their respective "embodied prose [is used] in in order to elicit the same kinds of strong, physical, emotional responses, from the reader" (Ozeki). In *Ogadinma. Or, Everything Will be Alright*, rape is one of the first elements in this story and Olisakwe clearly aims to put to the fore the impact of such an event on the psyche of a heroine whose self, as an outcome of this rape, is shattered and fragmented (and not unified, as in the traditional Bildungsroman). This (didactic) novel says much about an individual's development, about the development of the nation itself, about (sexual) trauma (which could be perceived as incompatible with the genre of the Bildungsroman in its traditional form), about silence and voice, but also about female empowerment.

"Meeting between the Dry Hours": Lesbian Intimacies and Queer Timelessness in Contemporary Poetry

Heloise Thomas

heloise.ln.thomas@gmail.com

The title of the paper is taken from a line in Robin Coste Lewis's poem, "The Mothers," itself a nod to Gwendolyn Brooks's "Kitchenette Building." Lewis's poem depicts a small and subtle moment of queer intimacy between two working-class women, who find small moments out of time to be relieved from the pressures of the working day structured by the strictures of capitalism. As such, it exemplifies a recurring idea from the past decades, one that sees queer(ed) temporalities as running counter or outside of historical (meaning, linear and teleological) time. In this perspective, the presence of queerness through fractured, repetitive, anachronistic, or disjointed temporalities impacts narrative form and poetics deployed by writers. This paper will thus study how such a conception of queer(ed) temporality helps create a new vision of intimacy, especially within a lesbian framework, both in terms of theme and of form. I will argue that contemporary lesbian/queer poets and writers move away from or disrupt altogether narrative temporalities that have historically been of service to hegemonic and patriarchal structures by focusing on the heroic trajectory of an (often male) individual. Conversely, lesbian/queer poets and writers tend to turn to an understanding of identity and voice that is grounded in the collective and in intertextuality and that relies on a counter-historical sense of temporality. In doing so, these writers redefine not only how queer women may approach and express their own multilayered identity but also how they may connect it back to broader political dynamics. The paper will draw from multiple examples in contemporary (late 20th- and early 21st-century) poetry by lesbians and queer women, including Audre Lorde, Natalie Diaz, Minnie Bruce Pratt, J. Jennifer Espinoza, Adrienne Rich, or Mary Oliver. These poets reframe the/their queer experience by having it intersect with other issues that mobilize both the political and the personal: race and colonialism, transidentity, death, nature. I am intentionally keeping the range of poets as broad as possible because, even though these poets greatly differ in terms

of theme and form, they all identify lesbian/queer identities as a potent site for renewed approaches to female intimacy.

Lonely Hunters: Intimacy Between (Queer) Women in *My Autobiography of Carson McCullers*

Ana Carvalho (Minho Universidade, Portugal)

ana_carvalho_02@hotmail.com

This paper aims at an analysis of Jenn Shapland's *My Autobiography of Carson McCullers* which shifts between a biography of McCullers that looks closer at her sexuality than at her literary work, and Shapland's own account of coming to terms with her own sexuality. It also uncovers a side of McCullers' life that is often hidden and rejected by heteronormative versions of her biography: her relationships with other women and her identification – or refusal to identify – as a lesbian. As an archivist, Shapland had access to McCullers' correspondence with other women through intimate letters and to the transcripts of the conversations between McCullers and her therapist, which were meant to be used by the writer as material for her own autobiography. Reading these archival objects, Shapland wonders about the right to have access, as an archivist, to such intimate conversations, between patient and therapist, all the while wanting to become more drawn into McCullers' life, her women and her intimate relationships. This paper intends to analyse the levels of intimacy that Shapland and McCullers share over a transgenerational, epistolary dialogue made of links of intimacy that are created through the act of reading and/or writing; the closeness but also the distance that is needed, between a writer of a biography and her object; the role of the archivist in writing a narrative that may defy a more widely accepted belief about an author; and finally, the link between McCullers and Shapland, as well as other queer women across time, who find in each other echoes of their own desires.

Lang Leav: navigating the tensions of intimacy as an 'Instapoet-ess'

Floriane Joseph (Université de Lille, France)

floriane.joseph2.etu@univ-lille.fr

"I wanted you to know my poetry but I never meant for you to know me" Lang Leav declares in her poem "My Poetry". By saying so, she defends herself against accusations of dishonesty. Some readers have blamed her for writing about break-ups while not having experienced such events in the way she describes. In other words, they reproach her with creating a false sense of intimacy in her poems – an intimacy Lang Leav rejects. Yet, she does share intimate details of her life as a female migrant writer (she is from Cambodia and grew up in Australia). She does so in her poetry as on her social media accounts. Indeed, Lang Leav is often referred to as an "Instapoet," that is a poet who publishes their work on Instagram, gaining hundreds of thousands of followers (even millions for Rupi Kaur) and selling as many copies of their poetry collections. Such a platform – both public and supposed to provide insights into the life of a writer – is a unique way to create a special relationship with your readers. Lang Leav uses Instagram to share intimate anecdotes, often in a desire to denounce the misogyny and racism she has to face in the literary and virtual worlds: "I would like to be the person to whom I would have sought comfort as a young woman at the onset of my career"² On the other hand, it is also intimacy which triggers backlash. She confesses that the first backlash she experienced happened after she posted a picture of herself, revealing that she was not a white middle-aged male poet, but a young female migrant poetess. So, Lang Leav seems to be permanently navigating the contradictions of sharing intimate aspects of her life as a celebrity

poetess and protecting her intimacy at the same time. Such a tension results in the creation of new poems as well as new reflections on her part, which she posts on Instagram, often as short texts accompanying her publications. I would like to present some of these texts (both poems and written content from Instagram) as a way to examine how Lang Leav deals with intimacy as an Instapoetess, and the way it shapes some of her writings.

Bathroom Words: Intimate Space in the Graphic Narratives of Keiler Roberts

Shiamin Kwa (Bryn Mawr College, USA)

skwa@brynmawr.edu

Keiler Roberts' comics are autobiographical and drawn from her real-life everyday experiences, but the way that the pages are collated into books are oneiric in their evasion of chronology and continuity. The pages are not dated, and are untitled. They transition from one "story" to another without comment or signposting. A story about a visit to the OB-GYN office will be followed with a short comic that starts in an art classroom and ruminates on her concerns about her deteriorating short-term memory. As a reading experience, the shifts are strange and unexpected, and yet they are a casual reminder that this is how our everyday lives evolve as well—little moments that are memorable glistening between the forgotten spaces that constitute getting from morning to night. In reading comics like the ones in *Chlorine Gardens* (Koyama Press, 2018) and *Rat Time* (Koyama Press, 2019), the reader becomes accustomed to this cluster of brief narratives that vary in length and form, which Roberts has likened to walking through a room full of paintings. Each person pieces these individual parts together as active labor towards creating an intimate narrative from the experience.

Roberts' comics offer an inversion of the museum visit where the viewer has to travel to a collection, and walk through long galleries from piece to piece. The comic book brings the artwork to the reader, deliver the same experience of narrative conjuring but at a close and intimate level. The intimacy brokered by the reading experience is further heightened by the subject of these comics. Roberts and her family—her husband, daughter, pets, parents and siblings—are featured in the stories and often in domestic and intimate settings, whether in her home or in public pool changing rooms and doctor's offices. This paper argues that it is the very fragmented nature of these comics in relation to each other that creates the sense of intimacy for the reader, who is invited to inhabit the interstitial spaces between them. We feel, like Roberts, that we have lived the entirety of these moments together but have, like her, not needed to remember how we got from bathroom to the kitchen, from the bedroom to the workplace, from then to now.

Keynote speaker

Epistolary narratives of love, gender and agonistic politics

Maria Tamboukou (University of East London)

M.Tamboukou@uel.ac.uk

The presentation will analyze epistolary narratives of love, gender and agonistic politics from an Arendtian perspective in conversation with feminist takes on love. The project involves research in Archives such as The New York Public Library. Astor, Lenox, and Tilden Foundations. Manuscripts and Archives Division. Rose Pesotta Papers; The University of California Berkeley, Emma Goldman's papers.

The Human Connection: Cases of Intimacy and Shame in Emma Donoghue's *Touchy Subjects*
Noémi Albert (University of Pécs, Hungary)

noemi.albert916@gmail.com

"Our ambition to experience intimacy is as strong as ever," claims Ziyad Marar in his 2012 book on intimacy. The media are saturated with promises of intimacy, breeding a society that constantly craves meaningful connections. As Marar remarks, "[n]ow, more than at any other time in human history, the hope to find deep and mutual understanding through intimacy with another person is a dominant ambition that permeates the whole of our culture." Despite this craving, however, contemporary society makes the attainment of intimacy more and more difficult. Our personal goals and motivations, the fears and embarrassments all hinder us in taking the risk of exposing ourselves, as a striving for intimacy entails vulnerability and exposure. Emma Donoghue explores various aspects of intimacy and shame. *Touchy Subjects*, her collection of 19 short stories published in 2006, focuses on investigating not just one, but the various aspects, manifestations of intimacy, and even the failures in achieving it. It is organized into five categories: Babies, Domesticity, Strangers, Desire, and finally Death – a structure that, to an extent, mirrors life itself, with its beginning, middle and end. The stories capture the multiple meanings and definitions of intimacy: they focus on relationships between lovers, family members, friends, and strangers alike; they raise questions about human connections of various kinds, gender roles, sexual orientations, the private and the public spheres, etc.

A collection titled "Touchy Subjects" not just thematises the different ways intimacy can be achieved, but it also unmasks the shame, the embarrassment of failing to attain intimacy. The paper will explore the manifestations of intimacy, together with the various barriers to it and the attendant shameful moments caused by its failure. The rich array of stories gives an opportunity to investigate the multifarious impediments, such as insecurities, wishful thinking, aversion towards conflict etc. A reading of intimacy and shame in *Touchy Subjects* will raise wider questions about identity, sexuality, cultural practices, love, illness and death, and the manifold human connections.

The Life and Afterlives of Harriette Wilson, Courtesan
Johanna Hoorenman (Utrecht University, Netherlands)

j.e.m.hoorenman@uu.nl

Harriette Wilson's 1825 memoirs of her life as a courtesan are one of the most well-known examples of courtesan memoirs of the long eighteenth century. Drawing on a ready-made audience of readers that would have been familiar with fictional 'whore memoirs' by male authors such as Defoe's *Roxana* and Cleland's *Fanny Hill*, as well as short biographies of famous courtesans by male hacks, Wilson's memoirs stand out for their complex self-fashioning, and their revelations of personal experiences as well as for their withholding of explicit sexual details. The memoirs were out of print and largely forgotten by the general public until English biographer and travel writer Lesley Blanch republished them in 1955 accompanied by a novella-length biographical introduction entitled *Regency England Undressed: Harriette Wilson, the Greatest Courtesan of her Age*. In more recent years, Wilson's life and memoirs were the subject of a 1999 biography entitled *Harriette Wilson, Lady of Pleasure* by Valerie Grosvenor Myer (with an introduction by Sue Limb) and a 2003 biography by Frances Wilson (no relation): *The Courtesan's Revenge*. Wilson's memoirs have also inspired the 2017 fictional courtesan memoir *The Comfortable Courtesan*, a multi-genre

project by historian of gender and sexuality L.A. Hall, which offers a fictional narrative of the exploits of a courtesan working under similar circumstances and in the same period as Wilson. This paper discusses Wilson's intricate self-fashioning as a woman selling intimate acts as a courtesan as well as intimate words as a writer of scandal for money. While this trade in acts and words may be seen as a form of commoditized intimacy, it was also, as Frances Wilson observes, a way for Wilson "to relive, rewrite, and re-create her past." (196) I argue that the life and afterlives of Harriette Wilson, facilitated by her own literary and public self-representation, offer valuable counter-memory interventions of dominant narratives of women as writers and as individuals. I read Wilson's own memoirs particularly with an eye to the limits and possibilities of self-exposure of sexual activity for a woman in the early nineteenth century, tracing their consequences and reception in their contemporaneous readership. Drawing on Lauren Berlant's work on the political possibilities of sentimentality (2008) I read the twentieth- and twenty-first-century textual afterlives of Wilson with an eye to the new potential of (re)writing women's private and public lives, and their negotiation of embodied connections with a contemporary readership.

The Black Seamstress in the Attic: Intimacy as Pleasure and Peril in Lynn Nottage's *Intimate Apparel*

Valentina Rapetti (Università degli Studi della Tuscia)

valentina.rapetti@unitus.it

This paper draws on cultural materialist (Foucault 1976; Williams 1977), intersectional (Crenshaw 1983; Carastathis 2014), and Black feminist theory (hooks 1991; Collins 2000) to offer a critical reading of African American playwright Lynn Nottage's *Intimate Apparel* (2006), a dramatic text in which intimacy is posited as a personal and yet political experience shaped by broader economic and social forces. Set in New York City in 1905, *Intimate Apparel* revolves around the character of Esther, a thirty-five-year-old Black seamstress who lives in a women-only boarding house in Lower Manhattan. In the solitude of her bedroom, Esther savours the pleasures of intimacy while she dexterously taps on her sewing machine to craft camisoles and corsets for both wealthy wives and poor prostitutes, thus turning intimate apparel, an emblem of the sexual objectification of women, into an object of self-determination and self-improvement. By transforming her quasi-monastic bedroom into a space for craft, concentration, and creativity, Esther forges a sense of identity and attains economic emancipation, thus dismantling patriarchal, gendered conceptions of the private and public spheres. Her success at carving out a self-sufficient position in a hostile social environment is nevertheless threatened by a culturally induced craving for a normative experience of intimacy, that is, for a heterosexual relationship: her marriage to George, a Black immigrant from Barbados, drags her into a spiral of seduction, emotional abuse, rejection and abandonment that exposes her to the perils of intimacy. Nottage's dramatization of the intraracial antagonism between Esther and George shows how intimately intersecting systems of power and oppression hinging on race, gender, and class shaped Black heterosexual relationships at the turn of the twentieth century, while affective and material alliances based on Black female solidarity offered empowering resistance strategies against the combined forces of racism, sexism and classism. When a pregnant Esther eventually reverts to the solitary intimacy of her former bedroom at Mrs Dickson's boarding house, she re-enters a safe, "womanist" (Walker 1982) space of mutual understanding and recognition where Black women can receive and offer comfort, attain a sense of belonging and identity, and envision subversive intimate politics.

SATURDAY SEPTEMBER 24

**Familial Territory Reconsidered in Naomi Wallace's *Night Is a Room*
Laura Michiels (Erasmus Brussels University of Applied Sciences and Arts)**

lauramichiels2@gmail.com

Intimate relations lie at the heart of the work of the American socialist political playwright Naomi Wallace. In a 1997 interview with Vivian Gornick, published in *New York Times Magazine*, Wallace expressed her worry that “[i]n our society, the body is a thing made instrumental use of, and then asked to be – meant to be, unable to be – a thing of love”. Her characters time and again engage in what can, from a heteronormative perspective, be considered unusual erotic encounters, in an effort to feel close to each other. With the 2015 Off-Broadway production of *Night Is a Room* at New York’s Signature Theater, Wallace presented her audience with “one of the more audacious jaw-droppers in recent memory”, (*New York Times* review). The playwright puts a contemporary spin on a topic popular on stage as early as Ancient Greece, namely incest. Her text involves three characters: the upper-middle class ad executive Liana, who is married to Marcus, and Doré, Marcus’s lower-class birth mother. As a present for her husband’s birthday, Liana unwisely organises a reunion between her husband and his birthmother (whom he has never met), which leads to a torrid love affair. The play continuously forces us to consider the meaning of intimacy since three, ultimately close, relationships are explored in detail: between husband and wife, between mother and son and between romantic rivals. We also witness several highly intimate behaviours on stage, a very public forum. Given Wallace’s choice of title, it should come as no surprise that considerations of space are important in her text. In my paper, I would like to think through the play’s engagement with intimate relationships and study their spatial aspect.

**Feminist recompositions of space in Cridge’s “How would you Like it?” (1870) and
Hossain’s “Sultana’s Dream” (1905)**

Leslie de Bont (Université de Nantes)

leslie.debont@univ-nantes.fr

In Rokeya Sakhawat Hossain’s 1905 utopian short story “Sultana’s Dream”, Sultana dreams of Ladyland, a country where men are “where they ought to be [...], shut [...] indoors”. She also marvels at the harmonious relationship between all female Ladylanders and their natural environment: not only does “the whole place look like a garden” but also all technological innovations depend on a reasonable and shared use of the surrounding natural resources. At first sight, “Sultana’s Dream” might thus seem like “an unexpected text, written by a Muslim woman from colonial South Asia” (Chaudhuri 2016, 108; Ray 2012, xi) and the story’s sense of agency and subtle depiction of the interactions between environmental and gendered issues certainly stands out. In this paper, I will explore the representation of Ladyland as a space for discussion and feminine education that teaches Sultana about ecofeminism, politics and gender roles. As Sister Sara guides Sultana through her utopian country, she takes time to both delineate its history for her and answer all her questions. That their conversation is joyful and pleasant, as the many occurrences of the verbs “smile” and “laugh” suggest, adds to the utopian dimension and dream-like quality that articulate intimate and personal experiences with a social reflection. As an oneiric space, Ladyland is built on a feminine approach to politics emphasising what social psychology refers to as typically feminine values, e.g., care, collaboration and dialogue. That is why the Ladylanders’ solid “place-identity” (Proshansky

1983) goes beyond the confines of both the zenana and their “beautifully heart-shaped home[s]”. In the story, all female characters have an informed, collective and relational identity that fully includes their natural environment, thereby anticipating some of the current debates in ecofeminism. Taken as a whole, Ladyland appears as a home or a safe space that reworks the definitions of the domestic sphere; as such, it appears as a progressive space, a locus of subversion, reflection and experimentation.

Spaces of grief and Joy in *The Gates Ajar* (1868)

Mariana Teixeira Marques-Pujol (Université Toulouse Capitole)

mariana.pujol@ut-capitole.fr

In the aftermath of the American Civil War, the tragic demise of more than 600,000 soldiers—approximately one of every eleven American men of service age— had a direct impact on the lives of the female part of the population both in the North and the South. *The Gates Ajar*, the best-seller novel written by Elizabeth Stuart Phelps (1844-1911), aims at tackling the grief brought into the lives of those women who were, in the author’s words, “trampled down” by the deadly conflict. Mary Cabot, the protagonist, learns to accept the death of her brother by progressively adhering to her aunt’s idiosyncratic representation of “Heaven” as a material, worldly space. Often considered as a fictional representation of “maternal values and feminized Christianity” (Young, 1999) through its characterization of a “religious community outside the confines of the church or the meeting house” (Duquette & Stokes, 2019), *The Gates Ajar* played a crucial role in giving voice to silent female mourning, and in establishing a commonplace conception of heaven that has made its way into North American popular culture. Through the analysis of the plot, we will argue that “Heaven” is a central space in Phelps’s novel in as much as it suggests a reevaluation of social relations and values, and a reassessment of religious doctrines, in order to place joy—instead of grief—at the center of human (especially female) experience. We will also claim that its depiction of “Heaven” is progressively delineated and structured in the characters’ movements between the interior, intimate space of Mary Cabot’s home (and its garden), and exterior, public spaces such as the town, the church, and the graveyard through the protagonist’s perception of the material and natural world around her.

Intimacy and Poverty in Kerry Hudson's *Lowborn: Growing Up, Getting Away*

Martina Domines Veliki (University of Zagreb, Croatia)

mdomines@ffzg.hr

Kerry Hudson's memoir *Lowborn: Growing Up, Getting Away and Returning to Britain's Poorest Towns* (2019) is a near-dystopian portrait of Brexit-age Britain, a powerful testimonial to Hudson’s growing up with a single mother and a sister in the poor neighbourhoods of towns like Aberdeen, Coatbridge, North Shields, Great Yarmouth and Canterbury. In the introductory part of the novel, Hudson explains how happy she is to have escaped obesity, domestic abuse, sink estates, burnt-out houses and ice-cream vans selling drugs at the school gates. What she hasn’t escaped is the memory of living in the poorest British towns, realizing that ‘being poor is not simply a matter of economics or situation, it is psychology and identity all its own that, in (her), has endured well beyond (her) ‘escape’ (3). Thus, poverty in the novel is closely interwoven with structures of feeling which Eva Illouz connects with the logic of leisure and consumption in the capitalist society. This paper will therefore use the methodology of the new poverty studies to look into the ways intimacy is negotiated within the constraints of gender and class and to show how poverty is

interwoven with both. In line with Gavin Jones's definition of poverty as 'socioeconomic suffering' and Barbara Korte's idea of 'poverty configurations' through different literary genres, a memoir like Hudson's opens up to the possibility of analysis of material circumstances impacting the mind and the body, the very structures of feeling Illouz is talking about. Hudson describes the intimate spaces of small, cold and damp places where her mother was trying to raise her, her feeling of abandonment in foster care premises, memory gaps which resemble dark places of her childhood where home was never a place of safety (up to her 18th birthday she suffered from the consequences of one sexual abuse child protection inquiry, two sexual assaults and one rape). Thus by visiting the old places of her childhood years, she departs on a self-discovery journey to see how much of her past is still part of who she is today.

Intimate Spaces of Colonial Algeria through the Eyes of Mid-Nineteenth-Century British Women Travel Writers

Sabrina Zerar (University of Tizi-Ouzou, Algeria)

Mid-nineteenth-century British women travel writings have recently drawn the attention of a huge number of critics. The majority of scholars agree that these female travel writings, most notably those set in imperial spaces have turned out to be the ideal sites for investigating how British women travelers came to capitalize on their experiences as "co-workers" alongside their male fellow travel writers in defense of the idea of empire, and at the same time to show how experiences of women as fellow travelers alongside their male companions supplemented the education received at home. However, to date the issue of the ambivalent function of British women traveler's recorded gaze into the intimate space of the Algerian native population has been overlooked. It is this aspect of mid-nineteenth century female British travel writings that this research seeks to explore, with particular reference to Mrs. G. Albert Rogers's *Winter in Algeria*, Mrs. H. Lloyd Evans's *Last Winter in Algeria*, Matilda Betham Edwards's *A Winter with the Swallows*, and Barbara Smith-Leigh Bodichon's *Women and Work*. One interesting feature of these female travel writings is that at the time imperial France was projecting to reshuffle the "politics of intimacy" of the Algerian indigenous population in line with their assimilation and later association politics in the colony, the above British female travel writers disclosed those intimate spaces of the diverse ethnic groups prohibited to the male gaze in an act of resistance on the part of the Algerian natives. This activity of disclosing intimate, private spaces enforced through the culture-specific notions of the harem and the hijab conferred a quasi colonial/ ethnological mission to these women travel writers. In parallel, their consigned observations as travelers in an imperial space that some contemporary British travel writers called the "land of the veiled women" and others "the wilder shores of love" functioned both as a foil and a subtle critical mirror image of the intimate politics that prevailed in the Victorian period. In probing into the ambivalence of the intimate travel narratives constructed by the above-mentioned mid-nineteenth British women travelers in Algeria, this research will borrow its major critical paradigms from scholars, such as Mary Louise Pratt, Michel Foucault, and Frantz Fanon.

The Intimate Politics of Empire: Child Removal and Indigenous Women's Writing

Cristina Stanciu (Virginia Commonwealth University)

Ann Laura Stoler's 2006 collection, *Haunted By Empire: Geographies of Intimacy in North American History*, prompted a generation of scholars to rethink and recast the history of the

United States through the interrelated paradigms of intimacy and imperialism. Rethinking Foucault's ideas of sexuality through the lens of empire, Stoler placed sexuality and identity at the center of the colonial project of empire building. Although the contributors do not share a common definition of *intimacy*, they locate it in the overlapping terrains of sexuality, marriage, family, and the body. Stoler's work shows how categories of intimacy—sex, sentiment, domestic arrangement, and child rearing—figure in the making of racial categories and in the management of imperial rule. Building on Stoler's work, Lisa Lowe's book, *The Intimacies of Four Continents* (2015), expands the common (liberal) meaning of intimacy. Lowe views intimacy as a historical condition created by empire, slavery, and capital and expands the range of intimacy to four continents: Africa, America, Asia and Europe. Arguing that intimacy has been historically restricted to interiority, private property, and individual self-possession—desire, sexuality and marriage, and family—Lowe argues for a more expansive understanding of intimacy to include the imperial projects of slavery, labor, and conquest. This paper will trace several instances of the intimate politics of conquest and empire in works by Native and Indigenous women writers about the residential schools. Child removal in the United States and other settler colonial nations (Australia, New Zealand, and Canada) has served what Patrick Wolfe calls "the settler colonial logic of elimination." I will argue that taking children away from Indigenous communities and placing them in distant, centralized boarding and residential schools was not only an assault on indigenous communities, but also on Indigenous intimacy. The documented forms of abuse in residential schools—through genres ranging from testimony to memoir, novel, and poetry—while incriminating settler colonial regimes complicit in these abuses, also signal the central role of intimacy to survival. The presentation will end with an analysis of Salish residential school survivor from British Columbia, Shirley Sterling's epistolary novel *My Name Is Seepeetza* (1992). This residential school narrative—told through the perspective of a twelve-year-old female survivor—reveals both spaces and moments of intimacy, as well as power, in a fictionalized carceral institution, representing many similar residential schools in the service of empire.

KEYNOTE

Sexual Politics in the New Audacity of Contemporary Life-Writing

Jennifer Cooke

There is a 'new audacity' apparent in much contemporary Anglophone feminist life-writing. Characterised by boldness in both style and content, willingness to explore difficult and disturbing experiences, the refusal of victimhood, and a lack of respect for traditional genre boundaries, new audacity writing takes risks with its author's and others' reputations, and even, on occasion, with the law. This talk will outline the prevalent features of new audacity writing, situating it within a history of feminist self-disclose while arguing for its distinct twenty-first-century flavour. I will focus on how new audacity writing about sex and sexual desire makes this especially evident, with analysis of examples by the English author Katherine Angel, and by US authors Chris Kraus and Maggie Nelson. I attend particularly to how these women express their desires for sexual submission and what the implications of this are for feminist thinking and writing in a context where BDSM is largely either celebrated as a form of sex positive kink or decried as an enactment of patriarchal patterns. These writers rightly eschew such simplistic polarities; instead, their sexual politics are committed to exploring how complex and contradictory our desires can be. As we shall see, new audacity writing is not

always easy or affirmative, but it demonstrates that explorations of sexual submissiveness can be, perhaps surprisingly, a performance of literary mastery.

Fur, Intimate Apparel, and Naked Power: The Politics of Clothing in Two Contemporary American Minority Playwrights

Christina Dokou (the National and Kapodistrian University of Athens, Greece)

cdokou@enl.uoa.gr

This presentation aims to offer a comparative semiotic examination of the politics of clothing (or lack thereof) as a prop associated with intimate situations in two contemporary minority dramas: the 1995 *Fur: A Play in Nineteen Scenes* by Nuyorican playwright Migdalia Cruz and the 2004 *Intimate Apparel* by African-American playwright Lynne Nottage. While stereotypically female nakedness is considered a sign of vulnerability when personal pacts of intimacy are violated and the female body is exposed as prey to voyeuristic and sexual appetites, what will be shown here instead through the juxtaposition of the two protagonists is that nakedness, or the intentional parodying of sanctioned dress etiquettes, can constitute a form of resistance to the cannibalistic patriarchal and racial codes that would have the female body served in, and bound by, “feminine” apparel, like “well-dressed” meat. Taking into account Claude Lévi-Strauss’s 1964 anthropological formula in *The Raw and the Cooked* that “cooking” signifies the transformative subjection of natural “rawness” to cultural codes of appropriateness (including clothing), we read intimate clothing as a metonymy for female différance-desire, upon which, however, the performative (and debilitating) inscription of gender and race takes effect. Thus, it shall be shown that, paradoxically, the naked and denuded—like Cruz’s protagonist, the beastly Citrona—have nothing to lose or fear, or can evade the restrictive cultural politics that govern even the moments of supposed personal intimacy in their lives; while even the seemingly empowering expression of female artistry and creativity possessed by Nottage’s Esther, the talented African-American creator of fancy women’s lingerie, will be twisted by its phallogocentric and racist cultural context into an straightjacket of subjugation. What will also be shown is how, in each play, the semiotics of clothing are paired to, and re-fitted by, the politics of logos, to the effect that the woman who best gains control of her body and her intimate self is the one who better wields the power of public discourse to “dress up” herself and “dress down” her opponents.

Reclaiming the Female Body: Unveiling Intimacy in Toni Morrison's *The Bluest Eye* and Maxine Hong Kingston's *The Woman Warrior*

Christelle Ha Soon-Lahaye (Université de Rouen)

“You must not tell anyone” are the first words of *The Woman Warrior: Memoir of a Girlhood Among Ghosts* (1976), while the narrator in *The Bluest Eye* (1970) opens the novel by telling the reader about the seeming consequences of a terrible tragedy despite its being kept secret. By hinting at those secrets, the two narrators trigger the reader’s curiosity, leading to the inevitable revelation of what should have otherwise been kept silent. These defiant beginnings set the tone for the two works, in which the reader clearly understands that the homodiegetic narrators will not abide by what others have told them to do. The similarities between Toni Morrison’s novel and Maxine Hong Kingston’s life writing are quite numerous, especially when it comes to the identity and role of the narrator. Above all, both challenge the taboo revolving around the theme of female intimacy and sexuality. This paper aims at showing how unveiling the intimacy of female characters is a highly political act, as it enables the writers to reclaim the body of female characters of ethnic minority groups. It will focus

on the intricate relation between the reader's almost perverted curiosity in the female body and the judgment it paradoxically systematically conveys, in order to call into question the patriarchal structure that lies behind. First by denouncing the dehumanizing process imposed upon colored women whenever it comes to the exposure of their intimacy, this paper will then show how writing female intimacy is a way for ethnic female writers to take a stance by shaming the blame traditionally assigned to female characters, so as to provide legitimacy to female desire and pleasure. In other words, this paper will highlight in what ways Toni Morrison's and Maxine Hong Kingston's first-person narratives enable their female characters to use their exposed intimacy and increased vulnerability as a source of empowerment.

The Intimate Politics of Rape Narratives in M Kandasamy's *The Gypsy Goddess* and *When I Hit You, Or, A Portrait of the Writer as a Young Wife* (2017) and A. Roy's *The Ministry of Utmost Happiness*

Aurore Montheil (Université Toulouse Jean Jaurès)

Rape is commonly considered an intimate subject (Alvi). Indeed, for some feminists, writing about rape represents a voyeuristic act and a "second violation" of the female body (Brigley Thompson and Gunne). Hence, the issue at stake is how to represent rape in narratives, in order not to create erotic narratives nor a form of "ventriloquism" erasing women's traumatic experiences (Jahanara Kabir). Rape corresponds to a violation of the victims' intimacy. However, the aim of rape is not sexuality, but rather domination and power (Waxman). Whether in the intimate confines of one's home, in the case of marital rape, or publicly, in the case of gang rape or "power rape" (Martín-Lucas), it is always a question of power. Women's writings about rape therefore acquires a political significance, rendering what is deemed private and shameful in society, political. Rape has largely been used as a weapon of war in times of conflict in India (Jahanara Kabir). Women's bodies are commonly used as battlegrounds in this patriarchal society, where "the rape of a woman is akin to the rape of the community to which she belongs". (Martín-Lucas) Rape narratives are at the centre of the three novels under study. Meena Kandasamy writes about the "power rape" of dalit women villagers by upper caste Hindus in *The Gypsy Goddess*, and marital rape in *When I Hit You, Or, A Portrait of the Writer as a Young Wife*. Kandasamy uses two different kinds of narratives to represent these instances of sexual violence. Whereas marital rape is narrated in the first-person singular, drawing inspiration from her personal experience, the rape of the villagers is narrated by a heterodiegetic female narrator. In Arundhati Roy's novel, the rape narrative is included in a letter, written by a female character, which is her sole testimony in the novel. In this case, the question of ventriloquism arises. We propose to analyse these rape narratives in order to ponder over the question of the representability and depiction of rape in women's writing. We will consider the extent to which rape is a violation of women's intimacy and how political it can be. We will then consider whether rape narratives can be seen as political discourses enabling promoting women's control over their intimacy.

"The Size of My Body is a Simple Fact": Intimacy, Autotheory, and Whiteness in Fat Activist Life Writing

Judith Schreier (Humbolt University Berlin)

The recently published and highly praised *What We Don't Talk About When We Talk About Fat* (2020) by white fat activist Aubrey Gordon builds a provoking example of the genre of fat life writing, a specific section of the life writing genre that has not been explored as such in scholarly discourses. Yet, the US-American mediascape experienced a wave of publications of intimate first-person narratives by people who write about their bodily-lived experience of embodying a fat body over the last decade(s). Fat life writing represents a distinct mixture of genre-bending patterns that incorporates intimate feminist autobiographical, historical, and journalistic delineations. This writing style builds a cornerstone of contemporary fat life writing by people who reject the pathologization of their bodily existence that shapes the US-American consciousness. The Fat Lip, a podcast and blogpost project by another white fat activist from Texas named Ash Nishuk, creates (an imagined) intimacy through podcast aesthetics and invites her listeners from all over the world into her home and close to her body. Gordon and Nishuk both exist, as they self-define it, on the further end of the weight spectrum and are marginalized within the fat activist, especially within the body positivity community. Yet, they benefit significantly from their whiteness within the US-American context. In the end, their white fatness generates their intimate and autotheoretical approaches.

Notes on participants

Noémi Albert is a lecturer at the University of Pécs, Hungary. She received her BA degree at Babeş-Bolyai University, Faculty of Humanities (Cluj-Napoca, Romania) in 2013, her MA degree and Ph.D. at the University of Pécs in 2015 and 2021, respectively. She participated in several conferences in Hungary and abroad, among which in Romania, Croatia, Poland and the Czech Republic. She published reviews, translations and scholarly papers in conference proceedings and distinguished Hungarian and international journals. She is a member of the Narratives of Culture and Identity Research Group. Albert was the recipient of various research grants (such as Campus Mundi, Erasmus+ and ÚNKP) which allowed her to conduct research in Vienna (Austria), St Andrews (Scotland), London (England) and Beersheva (Israel). Currently, she is working with contemporary British novels, investigating them from the joint perspective of spatial and memory studies.

Leslie de Bont teaches English for Psychology, literary translation and British literature at Nantes Université, France. She completed her PhD on May Sinclair's dialogic approach to fiction and non-fiction in 2015 at Université Paris 3 – Sorbonne Nouvelle. Her first monograph *Le Modernisme singulier de May Sinclair* was published in March 2019 by the Presses de la Sorbonne Nouvelle and her current research interests include transdisciplinary intertextuality, connectedness to nature, feminist utopias, place identity and gender roles in modernist and contemporary fiction. Her French translation of Rokeya Sakhawat Hossain's "Sultana's Dream" will be published with the Editions Bardane in 2022.

Elisabeth Bouzonviller is Professor of American literature at Jean Monnet University in St Etienne, France. She is the author of *Francis Scott Fitzgerald ou la plénitude du silence* (Presses Universitaires du Septentrion, 2000), *Francis Scott Fitzgerald, écrivain du déséquilibre* (Belin, 2000) and *Louise Erdrich. Métissage et écriture, histoires d'Amérique* (Presses Universitaires

de St Etienne, 2014). She is a member of the F. Scott Fitzgerald Society and regularly contributes to its *Review and Newsletter*. She also contributed to *A Distant Drummer: Foreign Perspectives on F. Scott Fitzgerald* (Peter Lang, 2007) and *Fitzgerald in Context* (Cambridge University Press, 2013). She coedited *Mémoire, traces, empreintes* (Orbis Tertius, 2020) and is about to publish "*Home, Sweet Home*": *Places of Belonging in Anglophone Narratives* (UALg, 2022). She has also written a preface for a new translation of *The Great Gatsby* to be published by Gallmeister.

Ana Bessa Carvalho holds a degree in Languages and European Literatures by the University of Minho, Portugal, where she teaches at the Department of English and North American Studies. She is currently writing a PhD thesis in the field of Comparative Literature, Visual Culture and Queer Studies on representations of family and queer kinship in contemporary literature and photography.

Jennifer Cooke is Reader in Contemporary Literature and Theory at Loughborough University, UK. She is author of *Contemporary Feminist Life-writing: The New Audacity* (Cambridge University Press, 2020), which was awarded the 2021 Monograph Prize by the British Association for Contemporary Literary Studies, and *Legacies of Plague in Literature, Theory, and Film* (Palgrave, 2009). She is the editor of *The New Feminist Literary Studies* (CUP, 2020), a Choice Outstanding Academic Title Award winner, *Scenes of Intimacy: Reading, Writing and Theorizing Contemporary Literature* (Bloomsbury Academic, 2013), and a special issue of *Textual Practice* on challenging intimacies and psychoanalysis (September 2013). Follow her on Twitter [@JenniferACooke](https://twitter.com/JenniferACooke).

Cédric Courtois is Senior Lecturer at the University of Lille, France. He specialises in Nigerian literature, which was the focus of his PhD dissertation on the contemporary Nigerian rewritings of the Bildungsroman. He has published various articles and book chapters on mobility studies, refugee literature, LGBTQIA+ studies, etc. Among his recent publications are « 'She was a remarkable woman' : l'héritage afro-féministe d'Efuru de Flora Nwapa dans *Purple Hibiscus* de Chimamanda Ngozi Adichie et Sky-High Flames d'Unoma Azuah » (2021) for *Études littéraires africaines*, « 'Into the Mutation': Osahon Ize-Iyamu's 'More Sea than Tar' as Climate Fiction » (2021) for *Commonwealth Essays and Studies*, or « Bernardine Evaristo's 'Black' British Amazons : Aesthetics and Politics in *Girl, Woman, Other* » (2021) for *Études britanniques contemporaines*.

Dr. Christina Dokou is tenured Assistant Professor of American Literature and Culture in the Department of English Language and Literature, at the National and Kapodistrian University of Athens, Greece. She is the author of several articles and book chapters on subjects including Greek myth in American literature, psychoanalytic criticism, Comics Studies, theoretical approaches to American Folklore, and Gender and Queer Studies. She is the co-editor of two scholarly volumes, *The Periphery Viewing the World: Selected Papers the 4th International Conference of the Hellenic Association for the Study of English* (Athens, Parousia, 2004), and *The Letter of the Law: Justice, Literature and the Other* (Berlin: Peter Lang, 2013). She has served, in various positions, on the board of the Fulbright Alumni in Greece and the Hellenic Association for the Study of English, and is currently Secretary of the Board of the Hellenic Association for American Studies.

Martina Domines Veliki is Associate Professor in the English Department of the University of Zagreb, Croatia. She is the author of 'William Wordsworth and Romantic Memory' (Zagreb: FF Press, 2021) and co-editor with Cian Duffy of 'Romanticism and the Cultures of Infancy' (Cham Switzerland: Palgrave 2020). She teaches courses in literary theory, British romanticism and modernism. Her research interests include the intersections between aesthetics, ethics and politics as well as trauma theory and the new poverty studies. She has recently finished the programme of the Centre for Women's Studies in Zagreb and has initiated a graduate course on Anglophone Women's Writing at her department. Being twice elected the president of the Croatian Association for the Study of English (CASE, 2013-2019), she is now the vice-president of the same association and the deputy head of the English department in Zagreb.

Christelle Ha Soon-Lahaye completed her Ph. D in American Literature at the University of Rouen (ERIAC Research Laboratory, EA4705), France. Her research interests mainly focus on the construction of a complex and multiple identity in ethnic American literature and the various forms of transgression some writers such as Maxine Hong Kingston may use so as to create and define a new American identity. She published articles on Toni Morrison's *The Bluest Eye*, as well as an article on Maxine Hong Kingston's *The Woman Warrior: Memoirs of a Girlhood Among Ghost*

Johana Hooreman's background has been on American poetry, but in more recent years she has changed focus to popular fiction. Her approach to this is informed by themes, tropes and trends across Anglophone literature rather than a geographic orientation on specifically American or British authors or settings. She works across genres of literary and popular fiction. She is particularly interested in representations of love as a personal experience, as a civic virtue, and as a radical ethic, and by questions of sexuality, fantasy and citizenship. Her publications include articles on American poetry in *Arizona Quarterly* and *Contemporary Literature*, and on historical romance fiction in *The Routledge Companion to Romantic Love*. She is currently working on a study of gendered conceptions of citizenship and cultural heritage in women's historical fiction.

Floriane Joseph is a PhD student in English literature at the University of Lille (under the supervision of Fiona MCCANN), she works on the poetess Lang Leav and the phenomenon labelled "Instapoetry." Her aim is to study both Lang Leav's published poems and the content of her Instagram account to see how the two are intimately connected. This cross study is a way to better understand her work and her position as a woman migrant poetess in the literary world nowadays. She is also an English teacher with an ATER position at the University of Artois from September 2021. She is also a writer, writing poetry in both French and English.

Shiamin Kwa is a graduate of Dartmouth College (AB) and Harvard University (MA, PhD). She teaches at Bryn Mawr College in Pennsylvania, USA, where she is also Chair of East Asian Languages and Cultures and Chair of Comparative Literature. Her book *Regarding Frames: Thinking with Comics in the Twenty-first Century* was published by RIT Press in 2020, and a

new book on the subject of reproduction and comics, *Perfect Copies: Reproduction and Contemporary Comics*, is forthcoming with Rutgers University Press.

Laura Michiels works as an English lecturer and member of the educational development unit at Erasmus Brussels University of Applied Sciences and Arts in Belgium. She obtained a PhD degree in Literary Studies from the Vrije Universiteit Brussel in 2015. Her current research focuses on contemporary American theatre, with a special interest in plays that deal with labour relations. Articles and reviews by her have been published, amongst others, in *Theatre Journal*, *Ex-Centric Narratives*, *Journal of Contemporary Drama in English* and *Miranda*. She is the author of *The Metatheater of Tennessee Williams: Tracing the Artistic Process through Seven Plays* (McFarland, 2021)

Aurore Montheil is a PhD student at the University of Toulouse Jean Jaurès, France. Her work focuses on contemporary Indian literature. She is writing a PhD dissertation, entitled “Politics and Aesthetics of the Obscene in Five Contemporary Indian Women Writers’ Novels” supervised by Héliane Ventura and Vanessa Guignery. She has been teaching at the INSPE of Académie de Bordeaux since 2019. Her research interests include Indian literature and culture, postcolonial literatures, decoloniality, gender studies, feminism, and the ethics and aesthetics of the obscene in contemporary Indian literature written by English-speaking women writers.

Valentina Rapetti (MA, PhD) is a postdoctoral researcher at University of Tuscia. Her publications include articles on Toni Morrison, Djanet Sears, and August Wilson, interviews with Marina Carr and Peter Sellars, and Italian translations of works by Marina Carr, Morris Panych, Netta Syrett and Chimamanda Ngozi Adichie. Her translations for the stage include contemporary Irish, English, Canadian and American plays, and Anne Enright’s memoir *Making Babies: Stumbling into Motherhood*. Her main research interests span theatre and drama in English language, translation and adaptation in theatre, and African American literature.

Judith Schreier is a Ph.D. student at Humboldt University of Berlin, Germany. She holds a position as a research assistant in the department of Gender and Media at FernUniversität Hagen. She received her B.A. in American Studies and German as a Foreign Language from Leipzig university in 2017 and has studied abroad at Stockholm University and HWS Colleges, Geneva, USA. Her main research interest lies in the representation of ‘deviant’ bodies, such as fat and queer bodies, in American popular culture and further enjoys thinking about feminist narratology, (writing) poetry, and social media.

Cristina Stanciu (PhD, University of Illinois at Urbana-Champaign 2011) is an associate professor of English and the director of the Humanities Research Center at Virginia Commonwealth University, where she teaches US Multi-Ethnic and Indigenous literatures, visual culture, and critical theory. Her monograph, *The Makings and Unmakings of Americans: Indians and Immigrants in American Literature and Culture, 1879-1924*, is forthcoming from Yale University Press in Fall 2022. She is the co-editor of *Our Democracy and the American Indian and Other Writings by Laura Cornelius Kellogg* (Syracuse UP) 2015

and the co-editor of a special issue of the journal *MELUS: Multi-Ethnic Literatures of the United States*, "Pedagogy in Anxious Times" (Winter 2017). Her essays have appeared in *The Journal of American Studies*, *The Italian American Review*, *JGAPE: The Journal of the Gilded Age and Progressive Era*, *American Indian Quarterly*, *Multi-Ethnic Literatures of the United States*, *Studies in American Indian Literatures*, *College English*, *The Chronicle of Higher Education* and other publications.

Mariana Teixeira Marques-Pujol is senior lecturer at Université Toulouse 1 Capitole, France. Originally a specialist of French and English 18th century erotic literatures (she is the author of a monograph on John Cleland's *Fanny Hill* and Fougeret de Mombbron's *Margot la ravaudeuse* entitled *Fanny et Margot, libertines : l'apprentissage du corps et du monde dans deux romans érotiques du XVIIIe siècle*, Sao Paulo, Fap-Unifesp, 2015), she is now working on a research project which is devoted to the relationships between marginal women's writings and law in the 19th century.

Maria Tambokou is professor of feminist studies at the Department of Social Sciences and Social Work at the University of East London, UK. Her research interests are in the philosophies of social sciences, feminist theories, narrative and archival research methods and studies in neo-materialism. She is the author of 7 monographs, 2 co-authored books, 3 co-edited volumes on research methods and more than 80 articles and book chapters.

Her research activity develops in the areas of philosophies and epistemologies in the social sciences, feminist theories, narrative analytics and archival research. Writing histories of the present is the central focus of her work, currently configured as an assemblage of feminist genealogies. Follow Maria at [@mariatambokou](https://twitter.com/mariatambokou)

Héloïse Thomas received her PhD in American Studies in 2021 (Université Bordeaux Montaigne). Her dissertation explored the representations of history and futurity in contemporary North American literature, through a feminist, queer, and decolonial lens. Her recent publications discuss queer representations of technology and dystopia and the queer politics of memory

Sabrina **Zerar** is currently holding the position of Professor in British and American cultural studies at the Department of English, University of Tizi-Ouzou, Algeria. She is also directing a Foreign Languages and Cultures laboratory. Some of her publications can be checked at the following website: <http://labs.ummtto.dz/lelce>.