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Identity Crises: Positions of Self in Simone de Beauvoir's Memoirs

Kim Carter-Cram

An explosion of interest has occurred recently in the field of literary analysis which is centered on the study of autobiography. Autobiography is a literary genre which unites not-quite-truths with not-quite-fictions in a narrative which explores an event or events in the life of its author through the eyes of an individual of the same name. Well-known autobiographical theorist Philippe Lejeune, in his several volumes of criticism, attempts to define autobiography as a genre and concludes that it is: "a retrospective prose narrative written by a real person concerning his own existence, where the focus is his individual life, in particular the story of his personality" (4). He further emphasizes that autobiography is exceptional in nature precisely because of its retrospective posture and because "the *author*, the *narrator*, and the *protagonist* must be identical" (5). This concept is based largely on Gerard Genette's theory of *autodialogétique* narrative voices,¹ and establishes autobiography outside the classification of fiction.

Aside from the fact that Lejeune's definition of autobiography presupposes within its rhetoric (by using the pronoun "he" as if it were a genderless universal) that the author of autobiography is and will be a *male* author, a second problematic is that Lejeune, in defining autobiography as "in particular [...] the story of his [that is, of a real person's] personality" makes the assumption that an individual's "personality" and "identity" are one and the same thing. In order for an author to write the story of her or his personality in the way Lejeune suggests, this identity, or "personality" has to *already* exist as an entity, towards which (or, in the case of autobiography as retrospective narrative, back at which) the author can look and analyze its existence in the text. Lejeune's implicit definition of "identity" implies a *telos*, or an end, which is ostensibly reached at some point in the life of the individual in question, thereby creating a fixed and consistent personality which is seen as she or he acts and reacts to experiences throughout life. Therefore, for Lejeune, an essential characteristic of one's identity (or personality) is that it is a work in progress which will be

completed and stabilized at the point in time whereupon a person "is" energetic, conservative, open-minded, etc.

Sydney Shoemaker, philosopher at Cornell University, supports Lejeune's definition of *personality* or *identity* as singular and stable. He writes that:

[t]he crucial epistemological fact is that persons have, in memory, an access to their own past histories that is unlike the access they have to the histories of other things (including other persons); when one remembers doing or experiencing something, one normally has no need to employ any criterion of *identity* in order to know that the subject of the remembered action or experience is (i.e., is identical with) oneself (574, my emphasis).

Again, an implicit assumption is made that the author of the personal history is recounting with absolute veracity the same story that the narrator is telling, which is, in its turn, supposed to be the same story the protagonist lived. Whereas Shoemaker's "crucial facts" support Lejeune's definition of "autobiography" as genre² and *appear* to be entirely logical, the logic of these "facts" is indeed distinctly problematic. When speaking of the identity of the subject performing the action in question, Shoemaker, implicitly, and Lejeune, explicitly, fail to make any distinction between the age of a person and the life experiences which invariably change the personality of that same person. For example, the 20 year-old woman, who consciously decides to pursue her education on the university level is, by the fact of actively making the decision to study and by then committing to it and actually *doing* it, acting as subject. However, this same woman, who, later at the age of 55, decides to write her memoirs of having attended school, again chooses her subjectivity by her decision to *act* through writing. However, we cannot *assume* that the personality (or "identity") of the woman at age 55 will be exactly the same as it was 35 years earlier, as time and experiences will have molded and shaped her over time. Therefore, in autobiography, the writing about the experience involves the use of the same physical body as the person who lived the experience, the identity, or personality, of the woman who attended the university and that of the woman who writes about that experience are not necessarily one and the same. The writer will delete certain details, perhaps because she cannot remember them, perhaps because she does not wish to

make certain incidences public. She will reconfigure certain other details so that they might better conform to the story or to the message she wants to convey. She will edit, censor and ameliorate the "character" that is her own self in the text; in short, she will create a version of herself that is different from the "real" one that she is at that moment while writing, and different from the "real" one that she was when she lived the experience. In truth, this "new person" does *not* have exactly the same identity as in the author-narrator-protagonist trinity Lejeune proposes, but may have somewhat different identities and personalities, each one metamorphosing with time. Furthermore, entirely lost in Shoemaker's and Lejeune's theories of identity and of writing about identity are crucial nuances of gender, race, economic position, sexual orientation, and life experiences, some of which can change over time, and all of which can be and are affected by culture and personal experience.

Throughout the ages, philosophers and theorists have imposed definitions on the concept of personal identity. "Identity," in philosophical terms, is most commonly defined as "sameness" or as the "relation that each thing bears to itself" (Wagner 358), a definition which indicates a stability and lack of interchangeability. There is never any question of "identity" being a specific and tangible *entity* to be touched or seen. Rather, all questions of "identity" refer not to an existent object, but to the characteristics and traits that *make up* a person's identity; or in other words, to the facts *about* a person's identity which consist in congeniality, timidity, etc.

On the other hand, it is common in everyday speech and in current psychological rhetoric to refer to definitions of "identity" which nearly mimic definitions for the terms "personality" or "individuality." When analysts and pop psychologists speak of people "losing," "seeking," or "regaining" their identity, they are often suggesting a change in the values or goals in that person's life. Indeed, this second use of the term not only implies the possibility of change, it *requires* change and metamorphosis to keep itself (and the field of study supporting it) intact. These definitions for the term "identity" are somewhat in conflict as the second implies the possibility of movement or change not present in the first. These varying definitions would seem to be incompatible with one another, and of little use for defining the identity (or

identities) of the author of an autobiographical text. However, I propose an intertwining of the two interpretations of the concept of identity, based upon a constructionist-feminist paradigm of culture. It is important to note that in this model there is no room for the *telos* Lejeune supposes; the very idea of "sameness" defies stasis and drifts out of a "state" of being and into various unstable sites of "position." Thus redefined as *positional*, identity is not coherent or continuous, but *toujours-déjà*, based upon one's experiences within the socially instituted regulatory "norms" of culture and understood and apprehended only in retrospect. In this paper, my references to "identity" pertain to one's personality, one's individuality, indeed, to the lack of "sameness" of one's character, *as these traits express themselves in a variety of different times and situations.*

How, then, can we ascertain the degree to which individuals (in this case, authors of personal texts and autobiographies) are embedded in "identities" marked out for them by the dominant culture? Is it possible for Simone de Beauvoir (or anyone else) to have the same "generic" character in different instances? Seeing a multitude of identities (or "personalities") in the *same* person is most distinctly possible in autobiography, as it is only in this genre of literature that the person writing the text and the main character of the text have the same name and are ostensibly the same person functioning both as author and text. If one's "identity" (or character) changes over time (and it must), part of the study of autobiography becomes a study of at least three different "identities" present in the text: that of the author (in the present, as she is writing the text), that of the narrator, and that of the protagonist (in the past, at the time when the event was lived). As readers of autobiography, we must distinguish and recognize the plurality of identities present in the text. In other words, which "Simone de Beauvoir" are we reading when we read about various specific life experiences? The one who lived them? Or the one who is recounting them (and probably editing them) years later? Identity (the identity of the protagonist, the identity of the author) are intertwined in a problematic of temporality: a lack of stability. Indeed, the lack of *sameness* of identity requires our acceptance of a plural identity, and leaves the reader at a loss in her fundamental desire to "know" the author of the text.

The multiple identities expressed throughout an autobiographical text make it possible for readers of Simone de Beauvoir's volumes of memoirs to know several personalities across time and experience: a somewhat fearful and easily embarrassed young girl, a tentative writer, and later, a more confident one, a bisexual lover, and a forceful gatekeeper. In my investigation of a theory of multi-identity (Subject vs. Other) found in the author-topic duality of Simone de Beauvoir's autobiography, further references to the "author" signify the person undertaking the act of writing, which necessitate an assumption of subjectivity; whereas the word "topic", refers to the person functioning as subject (of the memoir) which, by her very "being-written-ness," implies acceptance of passivity.

As a philosopher, Beauvoir places the "subject" within an existential analytic of misogyny, and believes that this subject is *toujours-déjà* masculine, conflated with the universal. This masculine subject differentiates itself from a feminine "Other" which is itself outside the universalizing norms of personhood, hopelessly "particular," embodied, and condemned to immanence.³ According to Luce Irigaray, it is philosophical discourse that is the base of all other forms of discourse. Therefore, it must be the first to be "overthrown" to rid the phallogocentric system of its inherent Subject vs. Other duality. "Irigaray would maintain, however, that the feminine 'sex' is a point of linguistic *absence*, the impossibility of a grammatically denoted substance, and, hence, the point of view that exposes that substance as an abiding and foundational illusion of a masculinist discourse" (Butler 10). Beauvoir's identity, as it functions as autobiographer, forces its way into what Hélène Cixous might call the masculine realm of subjectivity through the act of writing, whereas the identity of Simone de Beauvoir, as it functions as a *topic* of autobiography, appears as a somewhat passive medium upon which cultural meanings are inscribed.⁴ Each of these roles (philosopher, autobiographer, and topic of autobiography) are *elements* of a larger, amorphous "identity," and make themselves felt or heard at different times in different situations.

Unlike Sartre's concretization of his identity in *Les Mots* where the one who writes and the one who is written are united in a mind-body (subject-other) alliance, readers of Beauvoir's memoirs realize that the "I" who writes is in fact *not* the "I" of her autobiography, but instead, a "writing 'I'" which is, on the contrary, only one

voice speaking from within a culturally imposed Subject-Other duality. Beauvoir herself seems to have recognized this polarization as she frequently describes herself in "opposite" terms, based perhaps in large part in the mixed messages of identity she received at home: "[p]apa disait volontiers: Simone a un cerveau d'homme. Simone est un homme. Pourtant, on me traitait en fille" (*Mémoires d'une jeune fille rangée* 169).⁵ This unresolvable mind-body duality is expressed again in *Mémoires d'une jeune fille rangée*, as she writes that she had within her: "un cœur de femme, un cerveau d'homme.... Je suis Autre" (169). The "mind of a man" is clearly superior to the "heart of a woman." Beauvoir's is the tradition of Cartesian rationalism, of a burgeoning feminism: the mind and the body split in two, with neither aspect of her identity fully representable in language.

Simone de Beauvoir's personal writing is dotted with literary wanderings back and forth between her thoughts on being a female in a masculinist culture and her thoughts on what womanhood signified for her at various times in her life. Readers of her work first find her recalling her childhood:

En particulier, je ne déplorais pas d'être une fille... j'acceptais allégrement ce qui m'était donné. D'autre part, je ne voyais nulle raison positive de m'estimer mal lotie.... Dans mes jeux, mes ruminations, mes projets, je ne me suis jamais changée en homme; toute mon imagination s'employait à anticiper mon destin de femme. (MJFR 77)

As a young girl, she is clearly content with what she sees as her future "destiny" as a woman: marriage, raising children, household tasks, etc.

However, she later argues that women are the negative of men, that is, the *lack* against which masculine identity differentiates itself.⁶ Her critique of the masculine subject involves a dualism: she not only calls for the possibility of existential subjectivity for women (as laid forth in Sartre's *L'être et le néant*), she also criticizes the "very disembodiment of the abstract masculine epistemological subject" (Butler 11). However, whereas Beauvoir represents the masculine body as universal, the feminine body remains "marked" within a phallogocentric economy of discourse. This theory of the "mark" upon the female body is played over and over throughout her memoirs. In certain instances, the reader sees

that the body is not only marked as *lack*, but marked for destruction by a masculinist society. She writes, for example that: "Dans mon univers, la chair n'avait pas droit à l'existence... j'opérais la métamorphose du corps en objet" (MJFR 81).

In certain passages, she passively allows her body to become an object while living particular experiences, and then, many years later, acts to concretize it in objectivity by placing herself (that is, her body) in a masculinist discourse within the autobiographical text. Her effort to create herself as a writing-subject, outside the "feminine lack" that she defines for other women in many respects serves only to objectify *her own body* in the text. As an adolescent, she accompanies her aunt to the cinema where:

Je sentis avec surprise des mains qui me palpaient à travers mon manteau de lainage; je crus qu'on cherchait à me voler mon sac et je le serrai sous mon bras; les mains continuèrent à me triturer, absurdement. Je ne sus que dire ni que faire: je ne bronchai pas. Le film terminé, un homme, coiffé d'un feutre marron, me désigna en ricannant à un ami qui se mit lui aussi à rire. Ils se moquaient de moi: pourquoi? Je n'y compris rien. (MJFR 224)

Her objectification of the female body is double: not only an object for the man in the hat to grope in the darkened cinema, it is also an object in the text, solidified within phallogocentric discourse; a "lack" of both sexual understanding and of subjectivity (she does nothing to stop the man's probing hands) splayed out in black ink for all readers of her memoirs to explore. In *La Force de l'âge*, her dealings with her body have become so difficult, so repulsive, that she describes herself as a helpless and potentially destructive parasite living off Sartre's masculine subjectivity: "Je constatais que j'avais cessé d'exister pour mon compte, et que je vivais en parasite" (FA 74).

We see Simone de Beauvoir's fight with the plurality of her identity as a woman throughout her journals and memoirs. In her relationships with other people, readers see her hesitate, as if wondering which role she should play, unsure as to what her place in a relationship will actually be. She first asserts categorically that she refuses to be subjugated by any man, insisting that woman's secondary position is in fact a culturally imposed phenomenon and then contradicts herself, professing that she will only love a man who is her superior:

Je n'étais certes pas une militante du féminisme, je n'avais aucune théorie touchant les droits et les devoirs de la femme; de même que je refusais autrefois d'être définie comme "une enfant", à présent je ne me pensais pas comme "une femme": j'étais moi. C'est à ce titre que je me sentais en faute. L'idée de salut avait survécu en moi à la disparition de Dieu, et la première de mes convictions, c'était que chacun devait assurer personnellement le sien. La contradiction dont je souffrais était d'ordre non pas social, mais moral et presque religieux. Accepter de vivre en être secondaire, en être "relatif", c'eût été m'abaisser en tant que créature humaine; tout mon passé s'insurgeait contre cette dégradation. (FA 75)

But then: "[j]'aimerais, le jour où un homme me subjuguera par son intelligence, sa culture, son autorité" (MJFR 201). Which is it? Back and forth, left and right: "[i]l m'était bien difficile de penser par moi-même, car le système qu'on m'enseignait était à la fois monolithique et incohérent.... Nourrie à la fois de la morale des Oiseaux et du nationalisme paternel, je m'enlisais dans les contradictions" (MJFR 183). Finally, she arrives at the conclusion that in a love relationship with another, "[c]'est la femme qui sacrifie à son amour son autonomie" (FA 95).

Beauvoir's own body is not the only female body identified as object in the series of memoirs, however. The expression of a plurality of identities is again expressed when she operates the same maneuver on her mother's body in *Une Mort très douce*. In this quite poignant story of her mother's not-so-easy death, Beauvoir frequently refers to her mother as: "[une] pauvre chose douloureuse qui [gise] sur ce lit" (MTD 64) writing that the thing on the bed, "[c]e n'était plus ma mère, mais un pauvre corps supplicié" (MTD 75). Beauvoir is forced to confront her mother as a *body*, damaged forever, lying painfully helpless in her bed throughout the difficult end of her illness and old age. Even the woman who previously existed as Françoise de Beauvoir, dutifully fulfilling her role in society as wife, mother and caretaker, is gone:

Aucun corps n'existait moins pour moi — n'existait davantage. Enfant, je l'avais chéri; adolescente, il m'avait inspiré une répulsion inquiète; c'est classique; et je trouvai normal qu'il eût conservé ce double caractère répugnant et sacré: un tabou.... Seulement, ce corps, réduit soudain par cette démission à n'être qu'un corps, pauvre carcasse sans défense, palpée, manipulée

par des mains professionnelles, où la vie ne semblait prolonger que par une inertie stupide.... Quand je me disais: elle a l'âge de mourir, c'étaient des mots vides, comme tant de mots. Pour la première fois, j'aperçevais en elle un cadavre en sursis (MTD 27-28).

The female body, both her own and her mother's, is always already "marked" by this doubleness of character and identity. At the same time repugnant and molded, tossed back and forth between these two extremes by the culture into which it is born, woman, indeed, the identity of this particular woman, is never able to stabilize as one. According to Judith Butler in her book entitled *Gender Trouble: Feminism and the Subversion of Identity*:

the female sex eludes the very requirements of representation, for she is neither "Other" nor the "lack," those categories remaining relative to the Sartrean subject, immanent to that phallogocentric scheme. Hence, for Irigaray, the feminine could never be the *mark of a subject*, as Beauvoir would suggest. Further, the feminine could not be theorized in terms of a determinate *relation* between the masculine and the feminine within any given discourse, for discourse is not a relevant notion here. Even in their variety, discourses constitute so many modalities of the phallogocentric language. The female sex is thus also *the subject* that is not one. The relation between masculine and feminine cannot be represented in a signifying economy in which the masculine constitutes the closed circle of signifier and signified (10-11).

Beauvoir, as she portrays herself in her autobiography, is trapped in this vortex, spinning back and forth between her "feminine heart" and her "masculine mind." She is at once both subject and object, and yet, at the same time, is neither fully subject *nor* object:

je me sentais radicalement coupée d'autrui; je regardais dans la glace celle que leurs yeux voyaient: ce n'était pas moi; moi, j'étais absente; absente de partout; où me retrouver? Je m'égarais. "Vivre c'est mentir", me disais-je avec accablement; en principe, je n'avais rien contre le mensonge; mais pratiquement, c'était épuisant de se fabriquer sans cesse des masques. Quelquefois, je pensais que les forces allaient me manquer et que je me résignerais à redevenir comme les autres (MJFR 268).

Simone de Beauvoir's well-known and oft-repeated leitmotif (*on ne naît pas femme; on le devient*) refers to a process which takes place over time. Any *telos*, any end to this becoming, is an identity created by external, cultural forces, which is necessarily only *one* of many identities belonging to "woman." Simone de Beauvoir professed to have escaped being molded into a "woman" by her culture and many people still see her very much as a feminist. Critics today seem to categorize her as either being out in the front, leading women to economic and intellectual independence or as a personal failure, criticizing her for somehow "giving up" on feminist ideology for having spent enormous amounts of time and effort "protecting" and "nurturing" her unfaithful lover, Jean-Paul Sartre. As I have shown, "the subject of autobiography is a self-representation and not the autobiographer her/himself, [and many critics describe] this "self" as a fiction" (Gilmore 121). Identity is *positional*, not coherent or continuous, based upon one's experiences within the socially instituted regulatory "norms" of a culture. Exploring the "masculine-feminine" construction[s] (and deconstruction[s]) of identity in this philosopher's personal memoirs demonstrates the manner in which Simone de Beauvoir's own life mirrored the infamous polarization between "nature" and "nurture;" and examines her struggle to be accepted as an *individual* in a society which had already condemned her to "becoming a woman."

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Notes

¹ For more on Gerard Genette's ideas on the *autodiogétique* in narrative voices (especially in Proust's *A la recherche du temps perdu*) see his book *Figures III*.

² For more on Lejeune's definition of autobiography, see his *On Autobiography*.

³ Cf. *The Second Sex*.

⁴ See Hélène Cixous' article "The Laugh of the Medusa."

⁵ *Mémoires d'une jeune fille rangée*, henceforth referred to as "MJFR", *La Force de l'âge*, as "FA," and *Une Mort très douce* as "MTD."

⁶ Cf. *The Second Sex*.

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STATES OF IDENTITY

*Limits and Possibilities
of Writing "French"*



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Special Issue
Paroles Gelées 15.2 1997

*Selected Proceedings from the UCLA
French Department Graduate Students'
Second Interdisciplinary Conference*

STATES OF IDENTITY

Limits and Possibilities of Writing "French"

SELECTED PROCEEDINGS FROM THE UCLA FRENCH
DEPARTMENT GRADUATE STUDENTS' SECOND ANNUAL
INTERDISCIPLINARY CONFERENCE. APRIL 25-27, 1997

*Ce serait le moment de philosopher et de
rechercher si, par hasard, se trouvait ici
l'endroit où de telles paroles dégèlent.*

Rabelais, *Le Quart Livre*

PAROLES GELEES
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Introduction

When we began preparations for the Second French Graduate Student Conference at UCLA, we learned very quickly that the concept of "being late" is a phenomenon that haunted not only the Romantics. To follow an original event of any kind is a challenging task, but the successful outcome of our conference *States of Identity: Limits and Possibilities of Writing "French,"* documented by the high quality of the present proceedings, demonstrate that there can be original "seconds," as paradoxical as this might sound.

Our "Call for Papers" for a conference on "identity" in the context of 'French' writing generated national and international responses from students in different disciplines such as Art History, ESL, Philosophy, Theater, as well as French, German and Comparative Literature thus underlining the interdisciplinary appeal of this conference.

Denis Hollier's thought-provoking keynote address on the very timely and controversial question of teaching literature in translation inaugurated the three-day event. Hollier's talk was complemented by insightful responses from Janet Bergstrom and Andrea Loselle from the perspective of film and poetry. We want to thank all three of them for setting the stage for an intellectually challenging yet collegial discussion among students, faculty and the many guests from outside the academic community.

Though the papers presented by the graduate students in six panels contributed much to our knowledge regarding individual aspects of "identity" in different cultures and time periods, the subsequent discussions made it clear that attempts to reach "sameness" regarding a given problem were inevitably deferred by new questions and concerns. What remained was the realization that in spite of the plurality of opinions, we had achieved "identity" in the overarching collective gesture of intellectual

exchange. It is this discovery that justifies this conference and our work in the humanities in general.

This conference and the publication of its proceedings would not have been possible without the generous financial support from our sponsors and we want to thank the Borchard Foundation, the French Consulate at Los Angeles, the UCLA Graduate Student Association, the Center for Modern and Contemporary Studies and the Campus Programs Committee of the Program Activities Board. Last but not least, we want to express our gratitude to the UCLA French Department and its faculty, whose continued support, encouragement and presence during the panels was much appreciated by the graduate students. A special thank you is due to Jean-Claude Carron for his introduction of the keynote speaker and tireless personal *engagement* in the organization of this conference.

Our last acknowledgment goes to the graduate students of the French Department who contributed in many ways to the successful outcome of this event and sacrificed much precious time to meetings and other organizational tasks. We hope that the success of the first two conferences will serve as motivation and inspiration to those who are currently working on next year's conference, which we are all eagerly anticipating.

The Editors

Diane Duffrin

Markus Müller

States of Identity

Limits and Possibilities of Writing "French"

*Selected Proceedings from the UCLA French Department
Graduate Students' Second Annual Interdisciplinary Conference,
April 25-27, 1997*

Friday, April 25, 1997

SOUTH BAY ROOM OF SUNSET VILLAGE COMMONS

4:45 p.m. Introduction of Keynote Speaker

Jean-Claude Carron, UCLA

5:00 p.m. Keynote Address

Denis Hollier, Yale University

"Blanchot, Speaking in Tongues: Otherness in Translation"

Respondents

Janet Bergstrom, UCLA

Andrea Loselle, UCLA

7:00 p.m. Reception

Saturday, April 26, 1997

NORTHRIDGE ROOM

9:00 a.m. Panel #1

Grafting Past to Present: Hybrid Identities

Moderator: Michael Stafford

1. "Norman French, Latin and Scots English: Three versions of the *Leges inter Brettos et Scottos*," *Kristen Over (UCLA, Comp. Literature Program)*
2. "Verlan: An Expression of Beur Identity or Reversal by Inverse," *Amy Wells (Texas Tech University, Dept. of Classical and Modern Languages)*

3. "Marcel Mauss on Nationalism: An Approach to *The Gift*,"
Luke Bresky (UCLA, Dept. of English)

10:45 a.m. Panel #2

The Politics of Pedagogy: Translating Culture in the Classroom

Moderators: Natalie Muñoz, Marcella Munson

1. "Silent Words: Language as an Obstacle to Immigrant Integration and Identity in French Society," *Katharine Harrington (Texas Tech University, Dept. of Classical and Modern Languages)*
2. "*The Guest in the Classroom: The Voice of Camus in Multicultural Academic Discourse*," *Ajanta Dutt (Rutgers University, ESL Program)*
3. "Radical Chic(k): The American Roots of Marie de France,"
Susan Purdy (University of Western Ontario, Dept. of French)

2:30 p.m. Panel #3

Bodies in Writing: Feminine Identity and the Literary Text

Moderator: Heather Howard

1. "Discordant Locations for the Me-ospheric Void: Théophile Gautier vs. *La Sylphide*," *Regina Fletcher Sadono (UCLA, Theatre Arts Dept.)*
2. "The Bodypolitics of Feminist Science Fiction: Elisabeth Vonarburg's *Le silence de la cité*," *Lorie Sauble-Otto (University of Arizona, Dept. of French and Italian)*
3. "The 'I' Which Is Not One: Dual Identity in the Case of Simone de Beauvoir's Autobiography," *Kim Carter-Cram (Idaho State University, Dept. of Foreign Languages)*

4:15 p.m. Panel #4

War and Remembrance: National Epitaphs of Self

Moderator: Stacey Meeker

1. "Proust's Poetics of Recontextualization," *John S. LaRose (Louisiana State University, Dept. of French and Italian)*
2. "The Body and the State: Fantasies of Identity in Genet's *Pompes Funèbres*," *Leslie Ann Minot (UC Berkeley, Dept. of Comp. Literature)*
3. "Ecriture et Mémoire: Identity and Collective Memory in Jorge Semprun's *L'écriture ou la vie*," *Marcus Keller (California State University Long Beach, Dept. for German, Russian and Romance Languages)*

Sunday, April 27, 1997

SOUTH BAY ROOM

9:00 a.m. Panel #5

Lieux de Mémoire: Negotiating Boundaries of Francophone Identity

Moderator: Anne-Lancaster Badders

1. "Exile and Identity in the Plays of Maryse Condé," *Melissa McKay (University of Georgia, Dept. of Romance Languages)*
2. "Personal and National Narrative in *Une vie de crabe* by Tanella Boni," *Laura K. Reeck (New York University, Dept. of French)*

10:45 a.m. Panel #6

Representation and the Reconsideration of Identity

Moderator: Diane Duffrin

1. "Classical Aesthetics, Modern Ethics: Lacan, Kierkegaard, Sophocles, Anouilh," *Joseph Jenkins (UCLA, Comparative Literature Program)*
2. "The Stage of the Stage: Representation from Corneille to Diderot," *Ben Kolstad (UCLA, Comparative Literature Program)*

Open Discussion

Closing Statement

Markus Müller, UCLA

