AUTOFICTION

A BOOK PROPOSAL BY CHLOÉ BONFILS

a CV is a work of autofiction

INTRODUCTION

Everyone writes. A poet convicted of domestic violence writes about lyricism; students accused of drugging and gang rape wrote essays, the lawsuit alleges, to lighten their punishment. Most of us, meanwhile, write an email to our bank manager, a message to our mother, a post on X, yet another covering letter for a job.

“The truth about stories,” writes Thomas King, “is that that’s all we are.” We are stories, and therefore creatures of fiction; we shape reality to tell them. Ultimately, a CV is no different: another piece of autofiction. The question is simply what might be literary about writing one.

AUTOFICTION is both a publishing proposal and a CV. Its subject is Chloé Bonfils herself: her biography, academic and professional experience, her literary preoccupation with violence and the stories that conceal it become the material of an autofictional self-portrait. Borrowing the conventions of a publishing proposal, the document is punctuated by handwritten annotations that interrupt its official narrative, exposing the selections and omissions through which a life is made into a story.

The proposal is addressed primarily to potential editors, publishers and collaborators, introducing Chloé Bonfils not simply as a professional profile, but as a writer whose story is still being written. It also speaks to readers interested in autofiction and the literary construction of the self.

ABOUT THE AUTHOR

Chloé Bonfils is French and has a background in French-language literatures, alongside interests in literary research and creative writing. She is now pursuing an MA in Publishing at University College London, seeking to extend her engagement with literature beyond the study and writing of texts to the editorial contexts in which they are produced and received. Having lived and studied in different cultural contexts, she is interested in how literary works move across languages and markets, and how different cultural perspectives can coexist within a shared literary landscape (or find expression within a single book). Her move to London offers an opportunity to explore a new publishing market and consider how publishing can make room for diverse voices and experiences.

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(research and creative writing)

CONTACT

1/ EXPERTISE

Critical reading · Literary sensibility · Proofreading & editing · Manuscript assessment · Close reading · Critical thinking · Narrative structure · Stylistic awareness

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Languages

- French [NATIVE]: read, write, speak, understand
- English [Fluent]: read, write, speak, understand
- Italian [Intermediate]: read, speak, understand
- Spanish: read, understand

2/ EXPERIENCE

Summer seasons, 2022-2025 — Vignobles Bonfils

ADMINISTRATIVE AND SALES ASSISTANT

Administrative coordination · Client relations · Order processing · Stock management · Events and trade fairs

Sept. 2024 to Jan. 2026 — Université de Montréal

FRENCH AS SECOND LANGUAGE MENTOR

Spoken French practice · International student support · Adaptation to different linguistic backgrounds

selected episodes

27 Nov. to 1st Dec. 2024 Montréal Book Fair
VOLUNTEER
Author coordination · Audience reception

3/ EDUCATION

a chronology is not a narrative



2026-present
UNIVERSITY COLLEGE LONDON, UK
MA Publishing

2023-2026
UNIVERSITÉ DE MONTRÉAL, CANADA
Bachelor's degree in *Littératures de langue française*; specialising in History, Poetics and Literary Theory; graduated with high distinction.

2022
DILIT INTERNATIONAL SCHOOL, ROME (IT)
Language studies.

2021
KAPLAN INTERNATIONAL SCHOOL, EDINBURGH (UK)
Language studies.

4/ RESEARCH INTERESTS

LITERATURES OF THE REAL: how literature gives form to experience and memory, and how the limits of representation shape both.

TRAUMA WRITING: the relationship between narrative, alterity, memory and the construction of an autobiographical subject.

DECOLONIAL PERSPECTIVES: how texts transmit, revise or challenge inherited narratives and cultural values.

CULTURAL CIRCULATION: how stories move between languages, places and contexts of reception.

subject to revision

5/ SELECTED PROJECTS

ARTICLE · Forthcoming in *Revue Fémur*
“LES LIEUX DU SOI DANS *LA VIE SANS FARDS* DE MARYSE CONDÉ”
A geopoetic reading of autobiographical identity and the role of place.

ARTICLE · Under review
“POUR UNE PHÉNOMÉNOLOGIE RELATIONNELLE DU SUJET AUTOBIOGRAPHIQUE”
An exploration of autobiographical writing, trauma and alterity in Grégoire Delacourt’s *L’Enfant réparé* and *Polaroids du frère*.

ARTICLE · Under review
“LE THÉÂTRE D’UN EMPIRE : THÉÂTRALISATION ET HANTISE DE LA MÉMOIRE DANS *CONGO* D’ÉRIC VUILLARD”
A study of colonial memory and the representation of historical violence.

Mignardises littéraires (UdeM), Season 3 (2026)
“ÉCONOMIE DE PEAU”
A performance text following the inner thoughts of a young woman through a waxing session.

Mignardises littéraires (UdeM), Season 2 (2025)
“PUSSIES BEWARE!”
A performed voice of remembrance, searching for herself among the photographs in the family album.

Grand Prize for Young Adult Short Fiction, épingles à nourrice Press (2023)
“DÉBOIRE DE MÉMOIRES”
Adrift in the shifting landscape of his memories, an old man retraces the exile that carried him from Algeria to France in the aftermath of independence.

The file remains open.

CONTACT

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