

# The French Review

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*Devoted to the Interests of Teachers of French*

821 *From the Editor's Desk*

## ARTICLES

## LITERATURE

826

Jayne R.  
Boisvert

**"Introducing  
Fred Vargas:  
Commissioner  
Adamsberg,  
the *Anti-flic*  
as Interpreter  
of Signs"**

This essay examines the main recurrent character of France's acclaimed crime fiction writer, Fred Vargas. The author, born Frédérique Audoin-Rouzeau, works as an archeologist at the *Institut Pasteur* in Paris. In her spare time over the past twenty years, she has produced a literate opus of detective novels and short stories whose main focus is a human comedy of interesting characters. In *L'homme aux cercles bleus*, Vargas introduced Jean-Baptiste Adamsberg, who would reappear in five subsequent novels. Commissioner Adamsberg, the "anti-flic," hardly a classic detective, relies on intuition to interpret signs in order to solve cases.

# C O N T E N T S

837

**Mamadou  
Badiane**

**“Négritude,  
Antillanité et  
Créolité ou de  
l’éclatement de  
l’identité fixe”**

La Caraïbe francophone est un espace où se sont développés d’importants mouvements littéraires qui répondent aux exigences culturelles multiples des Antillais. Dans cet espace où différentes cultures, races et croyances ont été contraintes à une cohabitation étroite, les conflits culturels ne purent que s’y inviter. Pour cette raison, cet article est consacré au choc des identités culturelles afro-caribéennes francophones, représentées ici par la Négritude, l’Antillanité et la Créolité. L’essence-racine noire de Césaire y contraste avec l’Antillanité de Glissant et la Créolité de Bernabé, Chamoiseau et Confiant, qui privilégient l’espace antillais connu et la culture multiple créole.

848

**Ellen R. Welch**

**“Going behind  
the Scenes with  
*Le bourgeois gentilhomme*:  
Staging Critical  
Spectatorship  
at Louis XIV’s  
Court”**

Scholars have long commented on Louis XIV’s politics of spectacle, but have only begun to explore evidence of criticism or resistance to it. This essay takes *Le bourgeois gentilhomme* as a case of such resistance, arguing that the *comédie-ballet* plays with the conventions of court ballet to critique the political aesthetics of the genre. The play’s use of “spectacle-within-spectacle” results in the representation of multiple forms of spectatorship. For spectators accustomed to the conventions of court spectacle, *Le bourgeois gentilhomme* offers a model of detached viewership capable of inspiring a sustained critical gaze upon the monarch’s politics of entertainment.

#### FOCUS ON THE CLASSROOM

862

**Charles L.  
Pooser**

**“Haitian  
Culture: Largely  
Untapped  
Resource for  
Francophone  
Studies”**

An area of the Francophone world with strong and unique historical connections to the United States, Haiti and her rich culture have only been superficially exploited in the study of French language and Francophone culture. This article argues for not only including, but privileging the study of Haiti in courses focusing upon Francophone culture. Several aspects of Haitian culture are treated, with ideas for classroom activities and readings. So full of potential for stimulating the interest of American students, Haiti should be neglected no longer.

879

**Sophie  
Adamson**

**“Plantu and  
Pedagogy:  
The Draw  
of Editorial  
Cartoons in the  
Classroom”**

Comic relief has long been recognized in the classroom as a springboard for discussions about socio-political issues. Plantu’s editorial cartoons, however, bring more than humor to a course. They provoke thought and initiate dialogue. This article offers course ideas that draw on Plantu’s cartoons to help students become independent, critical, and imaginative thinkers. With his illustrations as prompts, students are asked to research topics, analyze various perspectives, and articulate their viewpoints in the target language while developing cooperative work habits. Suggested activities provide creative and engaging ways to maintain academic rigor in our programs of study.

FILM

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**Serge Bokobza**

**“Expressions  
of Jewish  
Identity in  
French Cinema:  
The *Total Jew*”**

From 1950 to 2010, French films expressed three types of Jewish identity: *hidden*, *paradoxical*, and *total*. This article focuses on films of the *total Jew*, which depict the “authentic” Jew seeking his own identity outside the gaze of others. While these films do not address an internal Jewish dialogue, they are part of a segment of French cinematic production dealing with identity and Frenchness. French films today seem to have displaced this onscreen questioning of French identity from Jews to Muslims.

904

**Mariah  
Devereux  
Herbeck**

**“Reinterpreting  
Cinematic  
Utopia in  
Coline Serreau’s  
*Chaos* (2001)”**

In French filmmaker Coline Serreau’s *Chaos*, female characters flee the urban status quo, live through (and thrive in) moments of chaos, and finally end their travels in a pastoral seaside home. In depicting a cinematic trip to a seemingly feminine utopia, the film addresses a societal problem that remains under-represented in mainstream cinema: gender inequality and, in particular, transcultural gender inequality. In analyzing Serreau’s gendered approach to utopian fiction, I demonstrate how *Chaos* manipulates seemingly classic Hollywood narrative form and style to question the gendered status quo of modern Parisian society.

## SOCIETY AND CULTURE

916

**Jonathan  
Gosnell**

**“Unmasking the  
Creole Cowboy:  
Cosmopolitan  
Cultures in the  
Gulf South”**

This essay explores the complicated and often contradictory story of *métissage* or French cultural hybridity in south Louisiana. It seeks to draw attention to the evolving relationship between creolization and the French exception on the Gulf Coast since the eighteenth century. French creole cultures in the American South today continue to reveal atypical and noteworthy experiences. The article discusses several different expressions of French *créolité*, and takes as a particularly pertinent example, the hybrid musical traditions of Louisiana’s Cajun and Creole communities.

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"Blueprint of Technical Professions: Changing Conceptions of Work and Education in Eighteenth-Century France" (Lars Erickson)

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"Le théâtre n'existe pas, ou comment réconcilier le passé, le présent et l'avenir de la Révolution française sur scène?" (Sophie Delahaye)

"L'abbé Gouttes et le curé du *Couvent ou les vœux forcés* d'Olympe de Gouges (1790)" (Audrey Viguier)

## NOVEL

"Male Models: *Galanterie* and Libertinage in La Fayette and Laclos" (Russell Ganim)

## FILM

"Exit Voltaire, Enter Marivaux: Abdellatif Kechiche on the Legacy of the Enlightenment" (Louisa Shea)

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