

# The French Review

## *From the Editor's Desk*

Since this issue includes two articles on Film, this is a good opportunity to complete my overviews of the *French Review's* various rubrics. In this year's February issue (85.3), I discussed the importance of the Society and Culture rubric. In the March issue (85.4), I highlighted our oldest and largest rubric, Literature. As the current volume of the *French Review* illustrates, we also regularly publish articles on French and Francophone cinema, as well as interviews of filmmakers. In the October 2011 issue (85.1), Nicole Beth Wallenbrock (City University of New York) examined the lingering impact, decades later, of the Algerian War on French society, through Laurent Herbiet's film, *Mon colonel*. The December 2011 issue (85.2) included an interview, by François Massonat (University of Pennsylvania), of film director Alain Corneau, best known for *Tous les matins du monde*. The February issue saw the publication of an article by Yaw Oteng (Lamar University) on a notable film from Senegal, Joseph Gaï Ramaka's *Karmen Geï*. In the March issue, Adela Lechintan (Ohio State University) interviewed Yamina Benguigui, who has directed several films, including *Inch'Allah dimanche*, dealing with issues of gender and immigration in France.

The two articles in the Film rubric of our current issue once again reflect the wide-ranging research interests of our authors. In "Expressions of Jewish Identity in French Cinema: The *Total Jew*," Serge Bokobza (University of Alabama, Birmingham) investigates a large corpus of French films devoted to Jewish identity topics. Meanwhile, Mariah Devereux Herbeck (Boise State University), in "Reinterpreting Cinematic Utopia in Coline Serreau's *Chaos* (2001)," examines the longing for a utopian feminine community in a riveting film by the director of *Trois hommes et un couffin*. Next month, our Special Issue on the Enlightenment (85.6) will include an article by Louisa Shea (Ohio State University) on two films by Abdellatif Kechiche, *La faute à Voltaire* and *L'esquive*.

Alongside the Film, Interview, Literature, and Society and Culture rubrics, the *French Review* also publishes articles on Linguistics and on Professional Issues (see M. Martin Guiney's "The Literature Problem in the *Lycée*: French Education Debates Today" in the March issue). As for the Focus on the Classroom rubric, it has become the second largest in terms of the number of texts published in our pages, with a wide selection of articles devoted to innovative pedagogical practices at all levels of teaching. In this respect as in others, the *French Review* is responding to changes in the profession and to the needs of our readers. I should point out that we would also like to receive submissions for our État Présent rubric, particularly in areas of literary studies that have been under-represented in recent volumes.

The variety of article rubrics is mirrored by our comprehensive range of reviews of books, films, and teaching materials, with each issue containing approximately sixty reviews. I would like to take this opportunity to remind our readers of the importance of the work accomplished by our Review Editors, who regularly evaluate, choose, and obtain new books, send them to reviewers, and edit the reviews for each issue.

Edward Ousselin, Editor in Chief

## In Memoriam: Jean Decock

Readers of the *French Review* have been accustomed to seeing in each year's February issue a detailed account of the previous year's Cannes Film Festival. Its author, with his practiced eye and his inimitable style *en pointillé* managed, year after year, something approaching the impossible: a digest of dozens and dozens of films, an *état présent* of the medium of cinema in its French and international contexts; wise, often prescient readings of the artistic evolution of an extraordinary number of directors; and, always, his *coups de cœur du Festival*. Jean Decock left us in January of this year. He was the longest serving film review editor in the journal's history, in which capacity he worked to make film a regular part of the *French Review's* offerings. He built and nurtured the journal's first true network of film enthusiasts. They were loyal to his rubric and wrote for it with pleasure because they understood he was striving to make the journal a place where film scholarship would be welcome. And for nearly 15 years after he handed the reins over to his successor and "retired," Jean Decock published regularly on film and on theater. He never missed a review of the Festival, and thanks to him we felt like we were seated in the screening rooms with an immensely knowledgeable and generous companion. He would have appreciated the irony that his passing preceded by mere weeks the appearance of the issue containing his final Cannes review—too late for him to take a curtain call! That is as it should be: the very idea of one would have seemed absurd to this modest, lovely man. But it would have been richly deserved.

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