

The French Review

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Devoted to the Interests of Teachers of French

855 *From the Editor's Desk*

ARTICLES

FOCUS ON THE CLASSROOM

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**Paula Garrett-
Rucks**

**"Maximizing
Cross-Cultural
Understanding,
Minimizing
Stereotypes:
Three Case
Studies"**

This article reports the changes in three beginning French language learners' impressions of French people and culture over the course of a semester during which the learners participated in weekly online classroom discussions in response to computer-mediated cultural instruction. Findings from the case study analyses suggest that personally identifying with French perspectives fostered these learners' ability to overcome their initial stereotypes of the French. The pedagogical practices presented in this study provide ideas to French instructors interested in the use of technology to promote meaningful cultural inquiry in beginning courses while preserving target-language use for classroom instruction.

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- 880 Nancy Virtue
“Performing *Le jeu d’Adam*: Teaching Medieval French Literature through Project-Based Learning”
 This article describes a project undertaken by a small group of advanced students in a French medieval literature class. The course used a project-based approach to teaching a canonical medieval text by asking students to produce a live performance of a medieval mystery play, *Le jeu d’Adam*. The article details unique features of the project, explains how those features address the main goals of Project-Based Learning, and draws conclusions about its potential for enhancing student learning and strengthening university language programs in a changing curricular landscape, all in the context of ACTFL’s Standards for Foreign Language Learning.

SOCIETY AND CULTURE

- 898 Keri Youisif
“*Les liaisons dangereuses*: Media, Literature, and *l’affaire Strauss-Kahn*”
 The coverage of *l’affaire* Strauss-Kahn is marked by references to Pierre Choderlos de Laclos’s *Les liaisons dangereuses* (1782). In citing the novel’s protagonists, its plot of sexual intrigue, and its setting of *ancien régime* France, the press constructs a literary framework for its reporting on the Strauss-Kahn case. This framework, in turn, shapes the interpretation of *l’affaire* by drawing parallels between Laclos’s novel and the events surrounding DSK’s arrest. As the article shows, the media’s choice of *Les liaisons dangereuses* veils the unknown and the contradictions of *l’affaire* in a familiar and, ultimately, comforting tale of power and punishment.
- 912 Annabelle Dolidon
“The Postmodern Farmer and the Production of Rural France in *The Girl from Paris*”
 This article examines contemporary representations of farmers in France in Christian Carion’s 2001 film, *Une hirondelle a fait le printemps* (*The Girl from Paris*), through the lens of rural sociology and Pierre Bourdieu’s theories of linguistic and symbolic markets. Although clichés of the peasantry still permeate collective imagery, a new picture emerges. The postmodern farmer manipulates symbolic values and helps shift the forces of the cultural market within which these values originate and are reiterated. This approach promotes a more complex and less romanticized understanding of the French countryside today.

LITERATURE

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Marijn S. Kaplan
“Marie Jeanne Riccoboni’s Original *Abeille*: Gender in Early Modern Journalism”
 Marie Jeanne Riccoboni (1713–92) published her arguably most explicitly feminist text, *L’Abeille*, in the bi-monthly 1761 periodical *Le Monde*, edited by Jean-François de Bastide, who included the letters he exchanged with Riccoboni alongside her text. While demonstrating her feminist philosophy more pointedly than *L’Abeille*, their correspondence—removed from all later versions of the text—also reveals a fascinating *querelle* centered on issues of gender and genre that illustrates the obstacles faced by early modern women wishing to practice the journalistic genre.
- 935
Rachel Nisselson
“Exposing the Artificiality of Borders in Hubert Haddad’s *Palestine*: Remembering That Which Binds Us”
 In his 2007 novel *Palestine*, Hubert Haddad underscores the artificial nature of the barriers separating Israelis and Palestinians, along with the need to recognize the multiplicity of histories, narratives, and identities that constitute the region. Implicit in this recognition of unofficial stories, as well as the other’s story, is the need for a certain amount of both remembering and forgetting. Though the novel explores the potential benefits of amnesia for victims of conflict, it does not advocate a strict forgetting of one’s painful past. Rather, *Palestine* emphasizes those memories that might dismantle the borders dividing the self from the other.
- 948
Véronique Machelidon
“Rachid Boudjedra in English Translation: Negotiating the Challenges of Multiculturalism”
 A translator is often caught in a compromise between acculturation of the source text to its intended audience and the desire to respect the work’s foreignness. In this essay I reflect upon the process of translating from French into English a play by Rachid Boudjedra. Drawing on his many cultural heritages, the Algerian playwright sought to institute a linguistic and philosophical dialogue between North and South. Given the author’s consciously multicultural use of metaphors, vocabulary, allusions, rhythm, and style, the only solution was to respect the “strangeness” of the source text and recognize that Western theater conventions are not universal.

INTERVIEW

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Jason Herbeck
“Entretien avec Fabienne Kanor”

D’origine martiniquaise, Fabienne Kanor est devenue romancière et réalisatrice après une première carrière dans le journalisme. Dans cet entretien, elle parle surtout de son deuxième roman, *Humus* (2007), qui raconte à voix multiples les récits de quatorze femmes qui se trouvent à bord d’un bateau négrier à destination des Antilles et décident de se jeter à l’eau. Kanor se penche sur l’histoire de la traite négrière et sur l’acte d’écriture, ainsi que sur sa propre identité en tant qu’écrivain de la “diaspora”, ayant grandi en Métropole dans une famille d’origine antillaise.

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