

The French Review

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Devoted to the Interests of Teachers of French

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**Michael F.
O'Riley**

**"National
Identity and
Unrealized
Union in Rachid
Bouchareb's
Indigènes"**

Rachid Bouchareb's recent award winning film *Indigènes* has received international attention for its portrayal of the role of North African soldiers in the liberation of France at the close of World War II. After viewing the film, Jacques Chirac announced that the pensions of these soldiers, an issue highlighted at the end of Bouchareb's film, would be unfrozen. This article examines the implications for collective memory and national identity that the film's focus on unrealized union between these soldiers' and the French nation establishes.

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**Christophe
Wall-Romana**

**"Poire, Plume,
Douve et bob—
les fantoches
filmiques de la
poésie"**

Avec l'avènement du symbolisme disparaît le personnage poétique romantique, figure de l'altérité happée par le moi moderne. On assiste pourtant vers 1915 à un renouveau du personnage en poésie par le truchement du dessin animé de Cohl pour Apollinaire, ou de Charlot pour Goll, Aragon, Soupault et Michaux. Ce nouveau personnage est un "fantoche", figure projective et schématique dont on ébauche les caractéristiques en rapport avec un monde imaginaire régi par les lois visuelles du cinéma. Le fantoche, qu'un texte de Sartre nous aide à définir, se retrouve dans la Douve de Bonnefoy comme dans le bob de Portugal.

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**Christine
Duvergé**

**“Madame de
Maintenon’s
Image in
Patricia
Mazuy’s *Saint-
Cyr: Teaching
History through
Film*”**

Although Françoise d’Aubigné, marquise de Maintenon (1635–1719) and Louis XIV’s secret wife, is famous for her letters and pedagogical manuals for Saint-Cyr, she never wrote an autobiography. While her fame as fictional person and biographical subject might be an unsought one, this article seeks to show its pedagogical utility for teaching seventeenth-century French history and culture. A parallel analysis of Patricia Mazuy’s film *Saint-Cyr* (2000) and some of Maintenon’s writings affords students to be self-reflective and enables them to compare and contrast Mazuy’s perception of Maintenon with the historical figure.

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**Heather L.
Moulaison**

**“France’s
Burgeoning
Cyberculture:
The New French
Paradox”**

France has developed a reputation as a technology laggard. Such criticism is unwarranted, as the French have been embracing online technology on a national scale since the early 1980s. After a period of transition in the late 1990s, modern French society has now adopted the Internet. By embracing current Web 2.0 initiatives that focus on equality in social interaction and content, the French are creating a modern cyberculture that reflects French ideals. In light of these technological and social realities, the emergence of a distinctly modern French paradox can be recognized. This paper includes a “Webliography” of related Internet sites.

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David A. Fein

**“Villon’s
Disgusting
Recipe for Fried
Tongue”**

The *Ballade des langues ennuyeeses*, the least studied of the fifteen ballades contained in François Villon’s *Testament*, stands out from all the others in the violence of its language, the vehemence of its tone, and the sharpness of its imagery. Although it appears to constitute a random list of repellent ingredients collected for vindictive purposes, the ballade, under closer scrutiny, actually reveals a complex network of patterns, transitions, progressions, and transformations, meriting far more serious attention than it has received.

Susan Pinette

**“Diderot’s
Dialogic
Difference”**

This article takes as its focus Diderot’s *Supplément au voyage de Bougainville*, and it contends that its dialogical form embodies Diderot’s conceptualization of cultural variation. First, it argues that Diderot’s text posits this conceptualization thematically and formally. Second, this paper maintains that the *Supplément* presents dialogue as an inherent aspect of ethnographic knowledge. The *Supplément* enters into the then unresolved methodological quarrel between Jean-Jacques Rousseau and Bougainville. The *Supplément* changes the focus of their debate, tracing out a middle path that recognizes the importance of scientific observation but marks its limitations, and positing self-knowledge as the ultimate goal of ethnography.

**Mustapha
Hamil**

**“Postcolonialism
and its Ghosts
in Tahar
Djaout’s *Les
chercheurs d’os*”**

The article addresses the issue of interpretation of the past in the context of its postcolonial re-inscription. I argue that Algeria’s mishandling of the memory of her dead and their sacrifices during the War of Liberation goes against the principles and ethics of nation and nationalism as defined by Ernest Renan. In *Les Chercheurs d’os* (1984) Djaout shows how postcolonial Algeria, built out of the rubbles of colonialism, has turned into a self-destructive nation which suffocates under the weight of its own past. In a collective effort to exhume the dead’s remains, postcolonial Algeria finds herself face to face with the specter of death that connects two sites of ruins: the colonial past and the civil war. Instead of subjecting the past to a process of deconstruction and re-construction, Postcolonial Algeria is overwhelmed by the power of the dead that influences and orients her present. Such being the case, *Les Chercheurs d’os* conveys a pessimistic vision of a history and undermines the illusion that the living can force the past to speak of the present.

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