

# The French Review

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*Devoted to the Interests of Teachers of French*

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## ARTICLES

### LITERATURE

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**Roland A.  
Champagne**

**"The Ethics of  
Hospitality in  
Camus's  
'L'Hôte'"**

The identity politics of Algeria in 1952 is at stake in Albert Camus's "L'Hôte." An ethical reading of this short story enables us to account for the polyvalence of the title and the narrative in our post-colonial setting. This ethical reading deploys the ceremony of hospitality as a ritual whereby Daru and the Prisoner welcome each other into their homeland. By answering the question of why the Prisoner chooses incarceration within an ethical perspective, the ceremony of hospitality exchanged between Daru and the Prisoner provides the affirmation of the possibility of friendship within an alienating politics.

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**Sudarsan  
Rangarajan**

**"Narratees in  
Butor's  
*L'Emploi du  
temps*"**

The dual role of the narrator and the narratee, often assumed by protagonists of diary novels, proves inadequate in Butor's *L'Emploi du temps*. Applying recent theories, this paper investigates the narratees—both named (Rose and Ann Bailey, and the city of Bleston) and anonymous—in the novel. The article demonstrates that the narrator-narratee relationships are determined by certain illocutionary acts, and that the narratees play an important role as *générateurs de récit*.

# C O N T E N T S

**Julie  
Huntington**

**“Rethinking  
Rootedness in  
Simone  
Schwarz-Bart’s  
*Ti Jean  
L’horizon*”**

In Simone Schwarz-Bart’s *Ti Jean L’horizon*, the novel’s protagonist Ti Jean embarks on an epic journey, traversing real and imaginary spaces. Indiscernibly sliding between the realms of reverie and experience, Ti Jean witnesses past, present, and alternate histories through the course of his travels. As he wanders, disoriented in space and in time, the ensuing sense of confusion calls into question the concept of identity, blurring the boundaries that separate the self from the other, the past from the present, and fact from fiction. Through the negotiation of real and imaginary places and epochs, Schwarz-Bart rethinks the notions of roots and rootedness in relation to identity, particularly in considering the diasporic peoples of the Francophone Antilles, providing an alternative to Deleuze and Guattari’s *rhizome* and Edouard Glissant’s *Relation* models. Such motifs are apparent as Ti Jean travels through disparate places and epochs, simultaneously presenting the quest for and questioning of Antillean identity.

#### SOCIETY AND CULTURE

**Samir Marzouki**  
**“Ambivalence  
ô mes délices...’:  
Splendeurs  
et misères du  
bilinguisme  
chez l’écrivain  
arabe  
francophone”**

A travers une écriture qui ne distingue pas la réflexion sur le bilinguisme et le métissage culturel et le témoignage autobiographique, l’auteur remonte à son enfance exclusivement arabophone et raconte sa rencontre, à l’école, avec la langue française, rencontre placée sous le signe de l’ambivalence, peur et fascination mêlées. Cette ambivalence, toujours présente dans sa vie d’intellectuel et d’écrivain bilingue, est, paradoxalement, une anomalie et un handicap en même temps qu’une chance et presque un miracle. Elle est au cœur de ses écrits poétiques et, par ses contraintes comme par ses richesses, elle fonde son engagement et constitue sa potion magique.

PEDAGOGY

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**Tama Lea  
Engelking**

**“Shérazade at  
the Museum: A  
Visual  
Approach to  
Teaching Leïla  
Sebbar’s Novel”**

Students studying Leïla Sebbar’s *Shérazade, 17 ans, brune, frisée, les yeux verts* have difficulty understanding Shérazade’s reaction to the images of “Oriental” women she encounters on her museum visits to the Louvre and Pompidou Center. This article describes an approach to teaching the novel that prepares students to view visual representations of Arab women from Shérazade’s perspective. After an initial viewing of representative images and an introduction to key concepts such as “Orientalism,” students follow Shérazade into the museum where they observe how her gaze gradually replaces that of the western male artist. She rejects the role of “Odalisque” in order to define herself.

IN YOUR CLASSROOM: FOCUS ON THE CLASSROOM

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**Bonnibeth  
Beale Fonseca-  
Greber**

**“The Book Fair  
in French  
Teacher  
Education”**

This article addresses the importance of helping K-12 pre-service French teachers and university teaching assistants learn to evaluate textbooks, given that they may one day have to select a suitable textbook for their own or for their department’s French courses. It proposes the Book Fair as a novel alternative model for the textbook evaluation task of language pedagogy courses. The article presents the benefits of adopting a Book Fair model, and how to organize one. It includes the assignment sheet, rubric, and textbook evaluation form, so that other teacher educators can recreate this learner-centered role-play with their own future French teachers.

FILM

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**Meaghan Emery**  
**“Mina  
Tannenbaum as  
the Epilogue to  
the Shoah:  
Bearing Witness  
to the Death of  
French Jewry”**

Martine Dugowson’s first feature, *Mina Tannenbaum* (1993), has generally been hailed for its representation of female friendship. While the Jewishness of the film’s two main characters has also been well-received, other Jewish characters, and their mothers, in particular, have attracted criticism. This article inquires into the more disturbing elements of the film and ultimately analyzes how the film’s Jewish stereotypes illustrate the risks of the Shoah’s mystification allegorically. By portraying the inner workings of the genocide through Mina’s life and death, the film seems to point to the continuing destruction of European Judaism due to the breach of its memory-history.

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