

The French Review

VOLUME 81, NO. 3

February 2008

Devoted to the Interests of Teachers of French

481 *From the Editor's Desk*

ARTICLES

PEDAGOGY

486

Judy Kem

"Est-ce qu'on connaît la chanson? Teaching the Langage commun of a French Musical"

Alain Resnais's musical *On connaît la chanson* offers a unique opportunity to teach secondary and college-level students about the emotional and cultural impact of popular French songs in a narrative context. Even though students of French hear the same notes and lyrics as their French and francophone counterparts, they often do not understand the cultural messages, or *langage commun*, of French songs in film. A song signals a collective memory; a few notes can evoke a generation's preoccupations and experiences. This article offers an approach to enable students to decode this *langage commun* and gain a better appreciation of the film.

C
O
N
T
E
N
T
S

SOCIETY AND CULTURE

500

Carole Martin

**“Voile et laïcité:
la leçon des
Lumières”**

Le caractère polémique du débat sur le voile et la laïcité n’ayant pas favorisé les approches historiques, il importe de revenir à l’époque des Lumières, dont se réclament les partisans de la nouvelle loi, sans avoir pris le temps d’examiner ce que recelait alors l’idée de laïcité et, moins encore, si la conception s’en confrontait au second terme de notre discussion—le voile. A partir de plusieurs banques de données—dont l’*Encyclopédie* de Diderot—cet essai se propose donc de situer l’origine d’une pensée qui articule “voile” et “laïcité” au dix-huitième siècle, pour réfléchir à l’impact qu’aurait cette genèse sur notre actualité.

FILM

516

Ari J. Blatt

**“The Play’s the
Thing:
Marivaux and
the Banlieue in
Abdellatif
Kechiche’s
L’Esquive”**

Not merely the tale of an innocent teenage crush, Abdellatif Kechiche’s film *L’Esquive* (2004) explores the changing face of French civilization today. Staging Marivaux’s *Le Jeu de l’amour et du hasard* (1730) in a typical Parisian *cit *, the film dramatizes the increasingly negative image of the *banlieue* that the media frequently projects. Moreover, as it insists on a stark juxtaposition of cultural codes, *L’Esquive* represents a compelling allegory for a society that is struggling to forge a national identity faithful to its most venerable traditions while simultaneously striving to come to terms with the growing demographic diversity of its population.

LITERATURE

530

**Mary Jean
Green**

**“Reworking
Autobiography:
Malika
Mokeddem’s
Double Life”**

Malika Mokeddem’s two autobiographical novels, *Les Hommes qui marchent* (1990) and *La Transe des insoumis* (2003), like her grandmother’s constantly revised oral tales, tell two different versions of the same story, offering a commentary on women’s autobiographical writing in contemporary Algeria. In her first novel, *Les Hommes qui marchent*, Mokeddem had recounted the events of her childhood and adolescence in the Algerian desert, setting them against the history of her nomadic ancestors and Algeria’s struggle for independence. Many of the same events are retold in *La Transe des insoumis*, but their meaning is transformed as they are set against a background of recent Islamist violence and retold in a newly affirmed first-person voice.

542

**Stacey A.
Weber-Fève**

**“Assia Djébar
as Film Theorist
in “Touchia:
Ouverture” and
*Ces voix qui
m’assiègent*”**

One may now discuss much of Assia Djébar’s work not uniquely as primary artistic examples in which feminist/cinematic/postcolonial theories resound, but as actual theoretical discourses, themselves. Positioning Djébar as an “unofficial” film theorist in her *Ces voix qui m’assiègent* and through a formal cinematic analysis of “Touchia: Ouverture” from her 1978 film, *La Nouba des femmes du Mont Chenoua*, this essay examines two important tropes—the gaze and voice—as complex notions that revise conventional spectatorial/authorial practices in the cinema and foreground a female-gendered subject who remains both inside and outside the Algerian ideology of gender.

ART AND LITERATURE

552

**Geoffrey R.
Hope**

**“Reading an
Artist’s book of
Poems: The
*Florilège des
Amours de
Ronsard* by
Henri Matisse”**

The *Florilège des Amours de Ronsard* is a *livre d’artiste* that Matisse worked on during World War II and that came out in 1948 (Skira). It is difficult to get to know *livres d’artiste* as they are rare and not often reproduced. Like many such objects, the *Florilège* has mostly been considered within art scholarship and by museum curators. While those perspectives are necessary, this article notes that the book is, besides a suite of prints, also a collection of Ronsard poems. Reading it reveals a unity that makes of the *Florilège* a new book of poems by Ronsard.

NOTE

568 Colette Dio: “La Vie des mots”

REVIEWS

LITERARY HISTORY AND CRITICISM

- 572 PIER, JOHN, et JEAN-MARIE SCHAEFFER, éd., *Métalepses: entorses au pacte de la représentation* (Derek Schilling);
- 573 LEWIS, SHIREEN K., *Race, Culture and Identity: Francophone West African and Caribbean Literature and Theory from Négritude to Créolité* (Marie-Agnès Sourieau);
- 574 REBOUL, YVES, éd., *Écritures médiévales: conjoncture et sénéfiance* (Amy L. Ingram);
- 576 BLIGGENSTORFER, SUSANNA, *Eustache Deschamps: aspects poétiques et satiriques* (Deborah M. Sinnreich-Levi);
- 577 BOUCHARD, MAWY, *Avant le roman: l’allégorie et l’émergence de la narration française au 16e siècle* (Barbara C. Bowen);

- 578 GEONGET, STÉPHAN, *La Notion de perplexité à la Renaissance* (Edmund J. Campion);
- 579 VIALLETON, JEAN-YVES, *Poésie dramatique et prose du monde: le comportement des personnages dans la tragédie en France au XVIIe siècle* (Marie-France Hilgar);
- 580 MCBRIDE, ROBERT, *Molière et son premier Tartuffe: genèse et évolution d'une pièce à scandale* (David Harrison);
- 581 GAMBELLI, DELIA, et LETIZIA NORCI CAGIANO, éd., *Le Théâtre en musique et son double (1600-1762)* (James P. Gilroy);
- 582 CUILLE, TILI BOON, *Narrative Interludes: Musical Tableaux in Eighteenth-Century French Texts* (Carol Mossman);
- 583 ABRAMSON, JULIA, *Learning from Lying: Paradoxes of the Literary Mystification* (Gillian Pierce);
- 585 RICCOBONI, MARIE-JEANNE, *Les Lettres de Sophie de Vallière* (Aurora Wolfgang);
- 586 MONICAT, BÉNÉDICTE, *Devoirs d'écriture: modèles d'histoire pour filles et littérature féminine au XIXe siècle* (Daniela Di Cecco);
- 587 BRUN, BERNARD, et JULIETTE HASSINE, éd., *Marcel Proust 5: Proust au tournant des siècles* (Pascal Ifri);
- 588 BOULÉ, JEAN-PIERRE, *Sartre, Self-Formation and Masculinities* (Brian Gordon Kennelly);
- 589 SCHOLZ, SALLY J., and SHANNON M. MUSSET, éd., *The Contradictions of Freedom: Philosophical Essays on Simone de Beauvoir's The Mandarins* (Annie Jouan-Westlund);
- 590 SARKONAK, RALPH, éd., *Claude Simon 4: le (dé)goût de l'archive. SIMON, CLAUDE, Œuvres* (Michel Sirvent);
- 592 SCHWERDTNER, KARIN, *La Femme errante* (Annabelle M. Rea);
- 593 ROELEN, NATHALIE, et YVES JEANNERET, éd., *L'Imaginaire de l'écran / Screen Imaginary* (Virginia Bellott).

COURSE MATERIALS AND METHODOLOGY

- 594 RICE, ANNE-CHRISTINE, *Cinema for French Conversation*. 3rd edition (Stacey Weber-Fève);
- 595 RICE, ANNE-CHRISTINE, *Ciné-Module: Cyrano de Bergerac and Ciné-Module: Manon des sources* (Eileen M. Angelini);
- 597 *Learn French: Talk Now!* and *Learn French: World Talk* (James Day).

FILM

- 598 CAPOCARDO, MAX, *Jean-Paul Sartre and Simone de Beauvoir* (William Lewis);
- 599 AUMONT, JACQUES, *Moderne? Comment le cinéma est devenu le plus singulier des arts* (Edward Ousselin).

SOCIETY AND CULTURE

- 601 MAUND, KARI, and PHIL NANSON, *The Four Musketeers: The True Story of d'Artagnan, Porthos, Aramis and Athos* (Roxane Petit-Rasselle);
- 602 NEWMAN, KAREN, *Cultural Capitals: Early Modern London and Paris* (Ronald C. Rosbottom);
- 603 HANNA, MARTHA, *Your Death Would Be Mine: Paul and Marie Pireaud in the Great War* (Alice J. Strange);
- 604 IRVINE, WILLIAM D., *Between Justice and Politics: The Ligue des droits de l'homme, 1898-1945* (D. Brian Mann);

- 605 RIBEMONT, FRANCIS, ed. *Femme, Femme, Femme, les femmes dans la société française de Daumier à Picasso: peintures des musées de France* (James P. Gilroy);
- 606 NAY, CATHERINE, *Un Pouvoir nommé désir* (Homer Sutton);
- 607 HAINE, W. SCOTT, *Culture and Customs of France* (Josée S. J. Lauersdorf);
- 609 ABRAMSON, JULIA, *Food Culture in France* (Jacqueline Thomas);
- 610 GODARD, BERNARD, et SYLVIE TAUSSIG, *Les Musulmans en France, courants, institutions, communautés: un état des lieux* (Edward Ousselin).

CREATIVE WORKS

- 611 ALEXIS, ROBERT, *La Robe* (William Cloonan);
- 612 ALLAH, ALEXIS, *L'Œil du marigot* (Moussa Sow);
- 613 CASTILLON, CLAIRE, *Insecte* (Véronique Anover);
- 614 CORMANN, ENZO, *Le Testament de Vénus* (Mary Patricia Trenkle);
- 615 DARRIEUSSECQ MARIE, *Zoo* (Hugues Saint-Fort);
- 616 DELAPORTE, FLORENCE, *La Chambre des machines* (Lucia DiBenedetto);
- 617 DIARRA, OUSMANE, *Vieux Léopard* (Mary P. Schmid Combal);
- 619 DICKNER, NICOLAS. *Nikolski* (Nathalie Cornelius);
- 620 DUBOIS, JEAN-PAUL, *Vous plaisantez Monsieur Tanner* (Edward Ousselin);
- 621 EDEM, AWUMEY, *Port-Mélo* (Suzanne Gasster-Carriere);
- 622 GODARD, ANNE, *L'Inconsolable* (Roland A. Champagne);
- 623 GRELET, NADINE, *La Fille du cardinal: 2 tomes* (Davida Brautman);
- 625 KHOURY-GHATA, VÉNUS, *La Maison aux orties* (Jacques Laroche);
- 626 KOKIS, SERGIO, *Le Fou de Bosch* (Warren Motte);
- 627 KWAHULÉ, KOFFI, *Babyface* (James P. Gilroy);
- 628 LE CLÉZIO, J.-M.-G., *Ourania* (Alexander Hertich);
- 629 LE GUILLOU, PHILIPPE, *La Consolation* (Anne-Marie Gronhovd);
- 630 MAALOUF, AMIN, *Adriana Mater* (Eilene Hoft-March);
- 631 MASSARD, JANINE, *Le Jardin face à la France* (Susan Petit);
- 632 PANCRAZI, JEAN-NOËL, *Les Dollars des sables* (Brian G. Kennelly);
- 633 PONTIER, ARNAULD, *Equinoxe* (Rabia Redouane);
- 634 TITUS-CARMEL, GÉRARD, *Seul Tenant* (Michael Bishop);
- 635 TROYAT, HENRI, *La Traque* (Donald C. Spinelli);
- 636 VARGAS, FRED, *Dans les bois éternels* (Nathalie G. Cornelius).

LINGUISTICS

- 637 FAGYAL, ZSUZANNA, DOUGLAS KIBBEE, and FRED JENKINS, *French: A Linguistic Introduction* (Samira Hassa);
- 639 JACQUET-PFAU, CHRISTINE, and JEAN-FRANÇOIS SABLAYROLLES, eds, *Mais que font les linguistes?: les sciences du langage, vingt ans après* (Helene Ossipov);
- 640 PARMENTIER, MICHEL, *Dictionnaire des expressions et tournures calquées sur l'anglais* (Dan Golembeski).

643 EDITORIAL DEPARTMENT

- 644 LIST OF EDITORS
- 645 GUIDE FOR AUTHORS
- 647 ANNOUNCEMENTS

649 **AATF**

- 650 INFORMATION PAGE
- 651 OFFICERS OF THE ASSOCIATION
- 653 REGIONS AND REGIONAL REPRESENTATIVES
- 653 MEMBERSHIP AND SUBSCRIPTION FORM
- 654 CHANGE OF ADDRESS PAGE
- 655 ROSTER OF CHAPTER PRESIDENTS
- 656 NATIONAL FRENCH CONTEST ADMINISTRATORS

659 **FRENCH CULTURAL SERVICES**

663 **QUEBEC CULTURAL SERVICES**

667 **ADVERTISING**

- AATF – Société Honoraire de Français
- Beach Lloyd Publishers, LLC
- Bennington College
- Eastern Washington University
- Hamilton College Junior Year in France
- J-STOR
- Knox College Program in Besançon
- Madame Nelson's French Verb Book
- Modern Language Association
- Oxbridge Academic Programs
- Rodopi
- Saul H Rosenthal
- Summer Study in Paris
- Sweet Briar College
- University of Illinois at Urbana-Champaign, Department of French