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453 *From the Editor's Desk*

ARTICLES

LINGUISTICS

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Tamara Lindner

**"Access to
French
Education and
Attitudes
toward
International
French and
Cajun French
among South
Louisiana High
School
Students"**

In South Louisiana, where the local French dialect, commonly known as Cajun French, has long been in decline, young people may still encounter this variety of French in their communities while learning International (or Standard) French at school. This study examines South Louisiana high school students' access to and attitudes toward International French and Cajun French in education and in family or community settings. Results are analyzed in relation to student self-identification; students who identify as Cajun are compared to those who do not in an analysis of several questionnaire items that address these two varieties of French.

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Christa Jones

“Raï and Politics Do Not Mix: Musical Resistance during the Algerian Civil War”

This article examines the sociocultural and historical relevance of Raï, the “people’s music,” as a mode of resistance and an expression of grass-roots rebellion against government corruption, fundamentalist propaganda, and Islamist and state violence in the context of the Algerian Civil War (1992–99). During that period, a brutal and corrupt regime used the rise of Islamism, and the violence associated with fundamentalism, to curtail the civilian population’s calls for democratization and instill a climate of fear. Raï can be considered as a democratic expression of rebellion that provided an emotional outlet—a platform for the expression of individual desire.

FILM

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Aparna Nayak-Guercio

“Ambiguous Identities: Myth and Self-Reinvention in *Un héros très discret*”

The end of the Occupation marked the shift of power from the occupiers and collaborationists to the *résistants*. At a moment of profound disunity, the affirmation of national identity congealed in the seemingly unanimous rallying of the nation around the Resistance. It was also a moment for turncoats to cross over into the Resistance. This article focuses on a period movie about a self-invented *résistant*, *Un héros très discret* (1996) directed by Jacques Audiard. While the political and journalistic scenes are dominated by *résistants*, the “hero” Dehousse opportunistically fabricates a past and an identity for himself in the French Resistance.

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Nina Ekstein

“Irony in Emmanuel Carrère’s *La moustache*”

The subject of irony in film is a problematic one, in no small measure because of the assumption of referentiality in what is shown onscreen. I examine a form of irony that is tied to undecidability and use it to analyze *La moustache* (2005), which is a cinematic exploration of the possibilities for creating undecidability and its attendant tensions, exemplifying how irony may be visually communicated. Carrère’s film moves into the domain of irony through a wide-ranging critique worked out through discordance.

LITERATURE

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Greta Bliss
“Problematic Translation and Persuasive Listening in Assia Djebar’s *La femme sans sépulture*”
 Translation is central to the production and reception of Assia Djebar’s work. In the “Ouverture” to *Femmes d’Alger dans leur appartement* (1980), Djebar describes an ethics of translation based on an open-ended listening to, and transmission of, women’s voices. However, resistance to translation subsists in the Djebarian *œuvre*. In examining the changing relationship between the narrator and other characters in *La femme sans sépulture* (2002), this essay describes the effects of a more persuasive, “seductive” (Tageldin), and forceful strain of listening, which conditions the Djebarian project of translation.
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Ralph Albanese
“Misogynie et déshumanisation à travers le bestiaire moliéresque”
 On signale ici la valeur déshumanisante de l’invective misogyne dans *L’école des femmes* et *Les femmes savantes*. Rattacher un personnage à l’univers animal, c’est le ranger dans un état d’infériorité morale et intellectuelle. La diversité de ces injures démontre l’ampleur de la faune moliéresque et la primauté des mythes patriarcaux. Si Arnolphe tyrannise Agnès, c’est qu’il l’envisage sous forme de bête, d’être sous-humain renfermant une nature anarchique et incontrôlable. Adoptant une perspective transcendante, Armande s’identifie à tout ce qui relève de l’esprit pur et dénonce “la partie animale” dont la grossièreté ramène l’humanité au niveau des bêtes.
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Kerry Lappin-Fortin
“Les quatre voix du duo Condé-Philcox”
 L’association auteure-traducteur que forment depuis une trentaine d’années Maryse Condé et son époux Richard Philcox connaît un succès remarquable. Malgré “l’intraduisibilité” de son contexte antillais, l’univers condéen s’ouvre au public anglophone par un passage interlinguistique fascinant. Le lecteur retrouve le même métissage de codes dans les traductions de Philcox que dans le texte-source. Cette étude examine la variation lexicale dans *Who Slashed Celanire’s Throat* (2004), *The Story of the Cannibal Woman* (2007) et *Victoire: My Mother’s Mother* (2010), où des résonances anglo-américaines et britanniques viennent s’ajouter aux voix française et créole.

INTERVIEW

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Tim Palmer

“Melodramas of the Everyday: An Interview with Julie Lopes-Curval”

In this interview, the *Caméra d'or*-winning filmmaker Julie Lopes-Curval discusses her approach to cinema, and the creative methods involved in *Bord de mer* (2002), *Toi et moi* (2006), and *Mères et filles* (2009). Lopes-Curval talks about her background in theater and photography, her elliptical and open-ended dramaturgy, the role of performance as a stylistic tool, her cinematic influences, and her unusual use of melodrama. She also offers reflections about French cinema today: the impact of women directors, French film's international influence, and the changing status of auteur filmmaking.

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