

The French Review

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Devoted to the Interests of Teachers of French

717 *From the Editor's Desk*

ARTICLES

LITERATURE

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**Monika
Wadman**

**"Beur Travel
Writing:
Tassadit
Imache's
Algérie"**

Tassadit Imache's *Algérie* critically engages the imperial stylistics of classic travel writing and refigures the dominant conceptions of French national identity by situating the origins of contemporary France in Algeria. This narrative also offers new possibilities for the postcolonial politics of subjectivity and representation: a politics (and poetics) of cross-cultural encounters, that goes beyond the return of the gaze by the dominated/resistant historical subject envisioned at the conclusion of Mary Louise Pratt's *Imperial Eyes*. Resistant historical subjects and Westerners at the same time, beurs as traveling narrators embody a possibility of a different gaze, and a different kind of recognition, across the colonial/postcolonial gap.

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**Stephanie M.
Hilger**

**"Epistolarity,
Publicity, and
Painful
Sensibility:
Julie de
Krüdener's
Valérie"**

Julie de Krüdener's epistolary novel *Valérie ou Lettres de Gustave de Linar à Ernest de G.* (1804) illustrates the complex dynamics of female authorship in the early nineteenth century. Krüdener strategically models her narrative on Johann Wolfgang Goethe's 1774 novel *Die Leiden des jungen Werther*. This strategy represents her adaptation of a number of contemporary literary and cultural discourses such as epistolary writing, the discourse of sensibility, the language of scientific inquiry and didactic writing.

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**Scott D.
Carpenter**

**“Illusion et
idéalisme dans
La Marquise et
Sarrasine”**

Comment expliquer le sort de certains textes de George Sand? Naomi Schor a suggéré que l'histoire littéraire prime le réalisme au dépens de l'idéalisme, mais comment mettre une telle hypothèse à l'épreuve? Un rapprochement de deux textes d'une ressemblance étonnante—*La Marquise* de George Sand et *Sarrasine* de Balzac—le permet, et nous incite à relire Sand d'un autre œil.

PEDAGOGY

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Kate Paesani

**“A Process-
Oriented
Approach to
*Zazie dans le
métro*”**

This article explores the development of language proficiency and content knowledge in an advanced-level phonetics and pronunciation course, and presents a process-oriented teaching module intended to heighten learners' language awareness and cultural knowledge through the study of Louis Malle's film *Zazie dans le métro* (1960). The teaching module is comprised of pre-viewing, viewing, and post-viewing activities that incorporate a variety of multimedia materials. The goals of the module are to develop learners' awareness of language varieties, to improve skills in listening, speaking, reading and writing, and to incorporate cultural and literary content into a phonetics and pronunciation course.

FILM

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Carla Calargé

**“*Le Petit
Chaperon rouge*:
un moyen de
lire *Le Ballon
blanc*”**

Cette étude fait l'analyse d'un film iranien, *Le Ballon blanc* (1995), en utilisant comme grille de lecture *Le Petit Chaperon rouge* de Perrault. Bien que ce rapprochement puisse paraître surprenant, il n'empêche qu'une connaissance du conte est susceptible d'illuminer largement la lecture du film. Car, au-delà des dissemblances qu'elles présentent aux niveaux du genre, de l'époque et du lieu de leur production, ces deux œuvres accusent une parenté certaine quant à leurs structures profondes; les “scénarios initiatiques” qui constituent leur charpente, les nombreux détails qui s'y rapportent, et le traitement de leurs personnages.

SOCIETY AND CULTURE

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Nicolas Russell
**“Collective
Memory before
and after
Halbwachs”**

This paper compares Maurice Halbwachs’s theory of collective memory to the most typical articulation of group memory in France before the twentieth century, especially from the late sixteenth century to the end of the eighteenth century. It argues that the twentieth-century notion of collective memory, largely based on Halbwachs’s work, differs significantly from earlier articulations of this concept and that these two conceptions are modeled on two different types of personal memory. Finally, it suggests that, given these differences, we should question whether our modern concept of collective memory is a useful tool in analyzing early modern French texts.

INTERVIEW

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John Lambeth
**“Entretien avec
Marie
Darrieussecq”**

Marie Darrieussecq est un des grands talents d’une jeune génération de romanciers en France au début du vingt-et-unième siècle. Elle a explosé sur la scène littéraire en France en 1996 avec la publication de son premier roman, *Truismes* qui, à l’étonnement de tous, y compris Marie Darrieussecq elle-même, a été un énorme *best-seller*. Elle est maintenant à son sixième roman (*White* a été publié en automne 2003) et elle continue sa riche exploration d’états d’âme, d’angoisses, de fantômes à travers une écriture complexe et innovatrice.

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"La Vie des mots" (Colette Dio)

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