

The French Review

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From the Editor's Desk

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ARTICLES

L'ANNÉE DU CINÉMA

Bilan cinématographique 2012–2013: A Holy Year!

15

par Nathalie Degroult, Michèle Bissière, et Caroline Beschea-Fache

Cet article recense les films francophones majeurs sortis entre mai 2012 et avril 2013. Bien qu'*Amour* d'Haneke se soit imposé comme le grand gagnant de Cannes 2012, l'événement cinématographique fut plutôt le retour de Léos Carax, avec son nébuleux *Holy Motors*, œuvre unique qui en évoque une multitude d'autres. Ce film-gigogne est un voyage spatial et temporel traitant de sujets à la fois disparates et complexes. Les tableaux du film serviront de fil conducteur pour l'analyse des thèmes dominants de cette année cinématographique.

Dossier pédagogique: *La pirogue* (Moussa Touré, 2012)

Ce Dossier pédagogique accompagne le Bilan cinématographique.

La pirogue est un film sénégalais accessible à des apprenants de tout niveau, qui aborde des thèmes contemporains tels que l'immigration, la pauvreté et la mort. [This *Dossier pédagogique* is available on the *French Review* website: <frenchreview.frenchteachers.org/Dossiers.html>]

FOCUS ON THE CLASSROOM

French Language and Cultures for the Professions: A Case Study for the Twenty-First Century

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by Stacey Weber-Fève

Taking up the May 2013 special issue theme concerning the future of French Programs in the United States, their “orientation” and “survival,” the author sets out to maintain a positive tone and productive perspective on this polemic via a working case study of her home institution’s “French Language and Cultures for Professions” program. The author first reviews existing scholarship concerning the teaching and learning of “Business French” and then presents a course “blueprint” for a twenty-first century update to this traditional curricular and programmatic model, re-titled “French for Business and Professions.”

Tu or Vous? Forms of Address and Cultural Understanding in *Monsieur Lazhar*

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by Kendall B. Tarte

Philippe Falardeau’s film *Monsieur Lazhar* (2011) centers on an Algerian immigrant to Montreal who finds work at a primary school that has been shocked by the recent death of a teacher. Bachir Lazhar’s speech—in particular his use of forms of address—contrasts with the relative informality of his colleagues and pupils. This article examines the use of *vouvoiement* and *tutoiement* in the film to acquaint students at the intermediate and advanced levels with the varied conversational strategies of French speakers across and within cultures. It concentrates in particular on subtitles to engage students in linguistic and cultural comparison.

A Meaningful French Education: Experiential Learning in French

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*by Karen de Bruin, Lars O. Erickson, and
JoAnn Hammadou Sullivan*

Faculty in French programs remain concerned about the danger of being labeled as irrelevant in today’s educational climate that focuses attention on the importance of science, technology, and professional career preparation. We describe a university French program that has been successful at promoting a synergy between the traditional and the professional. The goal is not to do battle between vying paradigms, but rather to increase the value of both through interdisciplinary partnerships. We explain the challenges that are often faced when building meaningful collaborations and how they can be overcome.

LITERATURE

The Power of Tragedy: An Eighteenth-Century Debate on Theater and Its Relevance to Literature Pedagogy Today

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by Logan J. Connors

This article brings to light a debate on tragic fiction in eighteenth-century France, and more specifically, on whether or not tragedy has the power to transform individuals intellectually and emotionally. Through analysis of abbé Dubos's *Réflexions critiques sur la poésie et sur la peinture* and Jean-Jacques Rousseau's *Lettre à d'Alembert sur les spectacles*, I contend that Dubos's overwhelmingly positive conception of fiction—and especially his contention that we learn through the emotions when we engage with tragic fiction—can serve as an admirable pedagogical model for today's fiction-focused foreign language classrooms.

Corruption, Islam, and Secular Ethics in Tahar Ben Jelloun's *L'homme rompu*

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by Zakaria Fatih

In his often-overlooked novel, *L'homme rompu* (1994), Tahar Ben Jelloun addresses the issue of corruption in Moroccan society. The narrative explores Mourad's inability to resist corruption in a world where women, in their struggle to join the male-dominated workforce, risk adopting their corrupt mindset. In this novel, Ben Jelloun not only presents secular ethics as a solution to a country with a predominantly religious mentality, he also seems to be ahead of his time; the ever-present theme of corruption would not gain the spotlight until 2010.

La boucle bouclée?* The Quest for Identity in Le Clézio's "Printemps" and *Poisson d'or

105

by Amy Cartal-Falk

This article examines the quest for identity of two young Moroccan women, Libbie-Saba in the short story "Printemps" and her counterpart Laïla in the picaresque novel *Poisson d'or*, published eight years later. Each young woman takes a pair of moon-shaped gold earrings with her on her journey. The earrings are the mechanism by which we can trace an intriguing change in Le Clézio's thinking as he rewrote and developed the novel from the short story. In addition, they illuminate each protagonist's effort to make sense of her past and more important, show her a path forward.

Que dit ce silence? Strange Reversals of Imperial Discourses in Racine's Bérénice

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by Domenica Newell-Amato

Whereas silence in Racine's theater has been explored as a psychological manifestation of a character's difficulty to communicate emotion, silence reflects the ambivalence underlying colonialist ideology in *Bérénice*. This article investigates the dramatic and cultural representations of silence within a postcolonial perspective. Despite *Bérénice*'s marginalized status within imperial Rome, she constructs alternate modes of expression. Conversely, it is Titus who remains afflicted by the silencing effects of Orientalist discourse. This article explores the ambivalence at the heart of imperial discourse via the aphasia of the Roman emperor, and makes an argument for envisaging Racine as a precursor of postcolonial criticism.

Fashion and Fin-de-siècle Feminisms in Rachilde's La jongleuse

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by Heidi Brevik-Zender

Historians of French feminist writings of the Belle Époque suggest that there was not one single type of "feminism" but rather a variety of "feminisms." In this essay I study some of these multiple strains of feminism as illustrated in *La jongleuse* (1900), a novel by the woman writer Rachilde. *La jongleuse* depicts an explosive confrontation between women's movements of the late nineteenth century that Rachilde represents sartorially. The text both dramatizes and illuminates some of the complex history of Belle Époque French feminisms that historians evoke.

The "Cubist" Poetry of Pierre Reverdy

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by Elisabeth Howe

Reverdy's early poetry has often been termed "Cubist." He himself rejected this label; he also claims that the Cubists were imbued with the spirit of earlier *poets*. This article explores, with examples from poems and paintings, in what ways his early poetry may be said to resemble the aims and practices of Cubist art, and how they can be traced back to Rimbaud, Mallarmé, or Valéry. Similarities include refusal of mimesis, emphasis on conceptualization; juxtaposition of disparate images; apparent fragmentation; a strong insistence on the *structure* of the artistic or poetic work; and its impersonal nature.

INTERVIEW

Souvenirs d’une enfance dans la guerre: rencontre avec Zeina AbiRached **161**

par Carla Calargé

Zeina AbiRached est une jeune bédéiste qui est née et a grandi au Liban pendant la guerre (civile) et qui vit actuellement à Paris. Autobiographiques pour la plupart, ses albums racontent des souvenirs d’enfance dans un immeuble de la rue Semaani très près de la ligne de démarcation qui a divisé Beyrouth en deux. Pourtant, malgré la proximité du danger, ses histoires sont truffées d’humour. Dans cette entrevue, AbiRached discute son approche et ses choix esthétiques, parle de son travail et explique pourquoi son œuvre est différente de celle de Marjane Satrapi à qui elle est souvent comparée.

Entretien avec “Claude Izner” **173**

par Davida Brautman

Bouquiniste et écrivain: voilà deux des mondes de Laurence Lefèvre. Elle et sa sœur Liliane Korb forment les deux moitiés de Claude Izner. Les deux écrivent de façon indépendante, mais ensemble, elles ont réalisé une série de romans policiers qui traitent de la ville de Paris pendant la dernière décennie du dix-neuvième siècle. Cet entretien est le résultat d’une rencontre sur les quais de la Seine, suivi d’une correspondance due à mon goût pour la série d’enquêtes de Victor Legris, et à mon admiration pour ces deux écrivains.

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Entretien avec Catherine Cusset (Stève Puig)

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