

The French Review

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9 *From the Editor's Desk*

ARTICLES

L'ANNÉE LITTÉRAIRE

- 14
- William Cloonan**
- "The Year of the Century: The Novel in 2011"**
- The motif pervading this discussion of the novel in 2011 is the centenary of a *maison* and a man who have both had an enormous influence on French publishing from the beginning of the twentieth century to the present. 2011 is the hundred-year anniversary of the founding of Les Éditions Gallimard as well as the hundredth birthday of one of France's most distinguished and influential editors, Maurice Nadeau.
- 33
- Edward Baron Turk**
- "Avignon 2011: Staging and Dancing the Past and Present"**
- Although heavily weighted toward dance theater, the 2011 Avignon Festival also featured many non-dance works conceived and directed by such provocative French and European artists as Arthur Nauzyciel, Romeo Castelluci, Pascal Rambert, Angélica Liddell, and Vincent Macaigne. Their pieces offered a bracing mix of both freshly minted narratives and established stories retold in new ways, often raising questions of what and how we remember.

C O N T E N T S

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Aaron Prevots

“The Year in Poetry 2011: Exemplary Trajectories”

This article surveys French-language poetry published in 2011. Exemplary trajectories presented as points of departure are those of André du Bouchet, Marie Étienne, Bernard Noël, Michel Deguy, and Anise Koltz, along with others likewise addressing personal, sociocultural, and theoretical concerns. Topoi include major contributions to the canon, writing across genre boundaries, critical studies and anthologies, and modulations that suggest ongoing renewal throughout the poetic horizon.

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Stéphane Spoiden

“Bloc-notes culturel: 2011, année incroyable”

2011 aura été riche en événements imprévisibles, aussi bien en France avec l’affaire DSK que sur la scène internationale avec la crise financière et les convulsions du printemps arabe. La France a joué un rôle primordial dans les prises de décision concernant la zone euro, tandis que dans les révoltes en Afrique du Nord, l’intervention française fut à la fois décisive comme en Libye et équivoque comme en Tunisie. En politique intérieure, c’était la présidentielle de 2012 qui occupait tous les esprits avec un scrutin qui s’annonçait serré. Au niveau culturel, le cinéma français s’est illustré sur la scène internationale.

FILM

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Christa Jones

“Daring to Love: Nadir Moknèche’s *Viva Laldjérie* and Laïla Marrakchi’s *Marock*”

This article offers a Lacan- and Freud-inspired analysis of desire versus love in Nadir Moknèche’s *Viva Laldjérie* (2004) and Laïla Marrakchi’s *Marock* (2005). Both films call into the question the concept of the Other, by stressing its changeability in developing postcolonial North Africa. Set in post-civil war Algiers, *Viva Laldjérie* addresses taboo issues, including prostitution and extramarital and homosexual love, while stressing the baseness of intimate relationships that are exclusively based on sexual drives. *Marock*, by contrast, adheres to the principles of *Verliebtheit*, *jouissance*, *Wunschgedanke*, and courtly love, given the hero’s tragic death at the end of the film.

FOCUS ON THE CLASSROOM

- 94 **Elizabeth M. Knutson**
“The Beauty of Chunks: Clefting and Dislocation in French Conversation”
- What is commonly called basic syntactic order (SVO word order) has been shown to occur very rarely in spoken discourse in French. Cleft structures (for example, in English, “it’s the *icing* she likes”) and left dislocation of a coreferent noun phrase (“cake, it’s a good thing”) are fronting devices that highlight significant parts of a message. This qualitative study of videorecorded conversations between native speakers of French identifies eight main categories of structures and their pragmatic functions, most of which are unexplained in textbooks. Suggestions are offered for teaching these important features of spoken language at all levels of instruction.
- 106 **Bill VanPatten and Joseph Price**
“What does Explanation Do for the Language Learner? An Experiment in Processing Instruction with Causative *faire*”
- We present the findings of a study testing the relative effects of explicit information on the processing of the *faire causatif* by L2 learners of French. Forty-eight participants were divided into two groups: those who received explicit information prior to a treatment involving processing (structured input) and those who did not. The main assessment was trials to criterion (how many items it took before the participants began to interpret sentences correctly). Our results clearly show an effect for explicit information.

LITERATURE

- 124 **Roland Racevskis**
“Abundance and Waste in Scarron’s *Le roman comique*: Early Modern Environments and Terrocentric Identity”
- This essay develops an ecocritical reading of Paul Scarron’s *Le roman comique* through a focus on the earth, animals, and other components of the physical environments surrounding Scarron’s characters. My analysis of the novel’s “earthiness,” an aspect observed by numerous critics yet underdeveloped in scholarship on Scarron, results in a critical reassessment of the world view proposed by *Le roman comique*. A key figure in Scarron’s anti-novelistic inquiry into humanity’s place in the physical world is the character Ragotin, whose repeated loss of humanity coincides meaningfully with proximity to the earth.

- 136 **Bonnie Thomas** Gisèle Pineau's 2007 memoir *Mes quatre femmes* provides a powerful example of the myriad processes at work in the preservation and transmission of memory. Her creative transposition of four of her female ancestors into a dark "memory jail" exposes the way in which memory is a highly constructed phenomenon and how different people harness its powers in different ways. The work particularly highlights the intimate relationship between memory and identity. Moreover, *Mes quatre femmes* offers a striking literary portrayal of Édouard Glissant's theory of Relation. Pineau demonstrates the redemptive possibilities of a relational approach to one's life experiences.
- 147 **Carine Bourget** This article analyzes how two Francophone Maghrebien women's works can be seen as partaking in a global movement known as Islamic feminism. Farida Benlyazid's film and Assia Djebar's book engage the Qur'anic verse that refers to the failed attempt by Potiphar's wife to seduce the prophet Joseph. I examine how these works bear on the debate between Islamic feminists (Muslim believers working within their faith to achieve gender equality) and secular feminists. In addition, I show how Benlyazid's and Djebar's readings of verse 12:28 demonstrate a commitment to both the global and the local (their native Morocco and Algeria, respectively).
- "Memory and Relation in Gisèle Pineau's *Mes quatre femmes*"**
- "Kaidakunna 'adhimoun Revisited: Farida Benlyazid's *Ruses de femmes* and Assia Djebar's *La beauté de Joseph*"**

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(Nathalie Degroult)

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