

Women in French Newsletter

Volume 32, Number 2

Fall 2018

President's Letter Cecilia Beach

Alfred University

Dear Members of Women in French,

My letter to you will be brief this year as I am currently on sabbatical teaching yoga and mindfulness in Rwanda, far from my habitual life in academia. I do, however, want to thank everyone who has been working diligently to keep Women in French active while I'm away: the vice presidents, Sue Ireland and Patrice Proulx, who are on the ready when I am unable to respond to issues that arise, in addition to their own responsibilities; our secretary and treasurer, Stephanie Schechner and Liz Hall, whose service to WIF never ceases; the nominating committee, Anabelle Rea and Colette Trout, who are constantly looking out for members willing to serve our organization (please contact them if you are interested); Juliette Rogers, the amazing Editor in Chief of *WIF Studies*; Arline Cravens, Karin Schwerdtner and Adrienne Angelo, for coordinating the student prizes; Leah Holz, our new

who is working to redesign our website; all of the regional representatives who help WIF flourish by organizing WIF sessions at the regional MLAs; Michele Schaal and Sue Ireland, who are planning

the 2020 WIF conference that we are all looking forward to; and, of course, Cheryl Morgan, who has indefatigably produced the *WIF Newsletter* season after season for years. And, though the officers are of course key to helping Women in French thrive, we wouldn't exist if it weren't for the hundreds of scholars, members and friends of our organization, who share our mission of promoting the study of French and Francophone women authors, the study of women's place in French and Francophone cultures or literatures, and feminist literary criticism. Many thanks to all of you who promote this mission in your classrooms, at conferences, and in your publications.

I wish you all a productive and fulfilling fall,

Cecilia Beach

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Adele C. King

July 27-1932-November 16, 2018

Adele Cook King was born in Omaha, Nebraska, in 1932 and raised in Atlantic, Iowa, in a rather conservative family. She studied Philosophy at the University of Iowa (Iowa City) and ranked #2 graduate of her year's class. A scholarship took her to France in 1954. She met Bruce King on the ship taking them to Europe to different destinations, Bruce having just graduated from Columbia. They soon met again, not by chance, in London and Paris, in Heidelberg briefly, and went back to the USA with divergent destinations but Adele soon joined Bruce in Minnesota and they got married by Xmas in 1955, in St. Louis, Missouri, embarking on a lifelong partnership. From Minneapolis they went to Leeds, UK where Adele wrote a Master's thesis on Camus and was advised to go on to a PhD. She did, after giving birth to Nicole, and earned a Doctorate in 1970 from the University of Paris, writing on the French political philosopher and journalist Paul Nizan.

Meantime Bruce had earned his PhD (thesis on Dryden), but his keen interest in drumming took the couple to Africa. And so we met in 1963. Adele and I were lecturers in the French Department at the Federal University of Nigeria at Ibadan. The mid-sixties were troubling times in Nigeria, and after a time in the UK where their daughter was born, the Kings went on to the University of Lagos, then to the Ahmadu Bello University in Northern Nigeria in the early seventies. Before we

reconnected in the United States in the eighties, they had gone around the world from New Zealand and India to Canada and the US again. We reconvened at professional gatherings in New York City or in Paris where, in 1990, they suffered the terrible loss of their daughter Nicole, a graduate of Bryn Mawr. Adele and Bruce remained based in Muncie, IN, where Adele taught at Ball State University from 1986-2003. But they spent a lot of time in Paris where Bruce taught occasionally, and they eventually made Paris their home where the music scene particularly pleased them. I owe them to have discovered some of the few jazz clubs I know in this city.

Adele King was a discreet but quite productive scholar. She published innumerable book reviews, many articles, several study guides and about ten books. These include several monographs on Camus, Proust, Nizan, and Camara Laye, a collection of African short stories in translation from the French, collected essays on Camus' *L'Etranger*, and a book, *French Women Novelists, Defining a Female Style* (1989). Perhaps the special landmark is her 2002 book entitled *Rereading Camara Laye*, and important contribution to literary history and to postcolonial studies, where she establishes the composite authorship of the first two novels by this major African writer.

Adele and I not only shared a serious interest in contemporary French literature and African literature in French but we were active promoting research and producing essays on women writers in French. We had in particular a serious interest in Marie Ndiaye's work. In the wake of a research bulletin I edited before the dawn of the numerical age (BREFF,

1975-1983), Women in French emerged as a research group, an academic association and a noted scientific journal. The context was the feminist criticism and women's studies explosion of the mid-seventies in the US and the UK. At the same time the so-called "French feminine writing" gave birth to an intensely controversial debate in academic circles. With other remarkable women, Adele King was instrumental in establishing Women in French as an allied organization of the Modern Language Association. She served as assistant to the editor, then became the editor herself (1995). Twenty years later, both the association and the journal are solidly established, widely respected and thriving. The association is joining me to express our deep sense of loss and our profound gratitude for Adele King's contributions to the good fortunes of Women in French and feminist criticism in French studies. Adele's work remains with us and we salute the sharp mind, the crystal clear pen, the rigorous scholar. Above all, we cherish the gentle, luminous person who graced our lives for so many years.

Christiane P. Makward
(Emerita, Penn State)
November 26, 2018
Père Lachaise Crematorium
10-11 a.m.

* * *

Should you wish to send condolences to Bruce King, here is his postal address: 145 quai de Valmy, 75010 Paris.

WIF Elections December 2018

Two positions open: all WIF members may vote for the Graduate Student Representative; only those in the South Atlantic Region--Alabama, Florida, Georgia, Kentucky, North Carolina, South Carolina, Virginia, West Virginia; Washington D.C., Puerto Rico, Virgin Islands—may vote for their representative.

Graduate Student Representative

Tessa Nunn is a third-year PhD candidate at Duke University. Since becoming a member of WIF in 2016, she has participated in two WIF conferences and the WIF graduate student writing exchanges. As graduate student representative, she will continue the writing exchanges in addition to creating writing accountability groups for graduate students to encourage and support each other in their writing goals. She will create a private Facebook group to share information about conferences, calls for papers, job postings, conference ride-shares, and other graduate student opportunities and resources. (nominated by Leah Holz)

Regional Representative for the South Atlantic

Adrienne Angelo is Associate Professor of French at Auburn University and has been a member of WIF since 2009. She regularly participates in WIF (US and UK) conferences and, in her previous role as WIF Regional Representative (South Atlantic), has recruited new members to WIF—most notably through the annual SAMLA conference. Thanks to regional support from other WIF colleagues, the number of WIF panels at SAMLA has

steadily increased from two to five panels. If re-elected, she will continue to pursue recruitment efforts, networking opportunities, and mentoring practices by reaching out to other WIF members in the South.

Marylaura Papalas: I am a longstanding member who would like to see, in our publications and conference panels, even more work on French and Francophone women authors associated with alternative aesthetic genres like film, fashion, popular literature, magazines, and digital media. My experience publishing on these very women, presenting on WIF-sponsored panels, co-establishing a successful regular panel on *flânerie* in literature and popular culture at SAMLA, will help provide insights into how I might collaborate with my fellow Wifiennes to more frequently include women beyond what we now can call, thanks in large part to WIF, the female canon.

<p style="text-align: center;"><i>Women in French Studies</i> Call for proposals for the 2022 Special Topics Issue</p>

Please find below the call for proposals for new topics for our next Special Topics Issue of *Women in French Studies*, scheduled for publication in 2022. Deadline for proposals is

December 15, 2018.

The French follows the English announcement:

Since 2002, *Women in French Studies* has published a number of special topics volumes in even-numbered years. Articles in these special issues are focused on a

specific topic and are guest-edited by one or more WIF members. In the past we have had special issues with subjects that range across centuries: *Les Femmes et le voyage* (2018), *Women and Theater* (2014), *Les femmes et la lecture* (2012), *Cooperation and Competition in Communities* (2010), *Culture and Literature Through Film* (2006), and *French and Francophone Women, 16th-21st Centuries* (2002). In 2016, our special issue focused on a single author, Charlotte Delbo. Our next special volume, on francophone women of Central Africa, is currently being prepared for 2020.

This is a call for proposals for the 2022 Special Topics Issue.

The criteria for selection are broad to allow for a wide variety of proposals from our members:

- a) the topic must be an area of interest or concern to WIF members (French and Francophone women, status of women in the profession)
- b) the editor(s) must be member(s) of WIF and must have expertise in the proposed topic
- c) the *WIFStudies* board prefers proposals that allow for articles covering a range of centuries, genres, and/or geographies.

Please send directly to the editor, Juliette M. Rogers (jmrogers@macalester.edu) by **Dec. 15, 2018:**

- 1) your 300-word proposal
- 2) a sample call for article submissions

3) your bio-bibliography that shows your expertise in the area as a potential guest editor.

The *WIFStudies* editorial board will review all proposals and a decision will be made early 2019.

Women in French Studies
**Propositions pour le numéro
spécial de l'année 2022**

Depuis 2002, *Women in French Studies* publie un volume spécial dans les années paires. Ces numéros sont axés sur un sujet spécifique et sont édités par une ou plusieurs membres de WIF. Nous avons publié des volumes avec des sujets qui traversent les siècles : Les Femmes et le voyage (2018), Women and Theater (2014), Les femmes et la lecture (2012), Cooperation and Competition in Communities (2010), Culture and Literature Through Film (2006) et French and Francophone Women, 16th-21st Centuries (2002). En 2016, notre numéro spécial a été axé sur une seule auteure, Charlotte Delbo. Notre prochain volume spécial sur les femmes francophones de l'Afrique centrale (2020) est en préparation.

Ceci est un appel à propositions pour de nouveaux sujets pour le numéro spécial de 2022.

Les critères de sélection sont larges pour permettre une grande variété de propositions:

a) le sujet doit être un domaine d'intérêt pour les membres de WIF (femmes françaises et francophones, le statut des femmes dans la profession)

b) l'éditrice doit être membre de WIF et doit avoir une expertise dans le sujet proposé.

c) le comité de rédaction préfère les propositions qui permettent des articles sur plusieurs siècles, genres et/ou géographies.

S'il vous plaît, envoyez directement à l'éditrice, Juliette M. Rogers (jmrogers@macalester.edu) avant **le 15 décembre, 2018:**

- 1) votre proposition de 300 mots
- 2) un exemple de votre appel pour la soumission d'articles
- 3) votre bio-bibliographie qui montre votre expertise dans le domaine

Le comité de rédaction WIF Studies examinera toutes les propositions et une décision sera prise début 2019.

MENTORS WELCOME

We continue to solicit additional WIF members for our mentoring program. If you would be willing to serve as a mentor to a graduate student or new faculty member please contact :

Susan Ireland ireland@grinnell.edu
Patrice J. Proulx pproulx@unomaha.edu

List your contact information (e-mail address; institution) and areas of expertise.

GRADUATE STUDENT NEWS

Graduate students in WIF organized a writing exchange for the summer where we read and commented on each other's writing, which included a dissertation prospectus, an article, and a dissertation chapter. The first writing exchange was a success and we are planning others for this fall and for the spring. Please email me (leah.holz@colorado.edu) if you would like to participate in any future writing groups.

I would also like to encourage graduate students to submit to the WIF newsletter. You can submit teaching dossiers in the fall, annotated bibliographies in the spring, and updates about your activities (publications, conferences, classes taught, etc.) for either issue.

Feel free to email me with any questions, concerns, or ideas for graduate students in WIF that you would like me to bring to the board.

UNDERGRADUATE AWARD

Congratulations! Félicitations!

The 2018 WIF Undergraduate Essay Prize was awarded to **Alison Lindsay** for her essay, « Ferme assurance : La conception de l'amour chez Pernelle du Guillet » (Professor: **Dr. Colette Winn**, Washington University in St. Louis).

Kindly encourage your best students to consider submitting their papers written in French (10-12 pages, notes and bibliography/works cited included), for consideration for the next competition of the WIF Undergraduate essay prize (deadline : June 15, 2019). Please see the WIF website for details and

guidelines: <http://www.english.womeninfrench.org/awards/>.

The topic may be either literary or cultural and should conform to the stated goal of Women in French: to promote the study of French and Francophone women authors, the study of women's place in French and Francophone cultures or literatures, and feminist literary criticism. Please specify your native language. The essays should be sent by THE STUDENT as a Word Document attachment with the name of the professor (WIF member), the student and the university included in the text of the message. There is one competition per year. The WIF Award committee may ask for corrections before publishing the essays on the WIF website.

An essay submission may be returned without review if it does not meet the submission guidelines regarding content, length and formatting as specified on the WIF website. It may also be returned for minor revisions prior to publication. <http://www.english.womeninfrench.org/awards/>.

The deadline is June 15th 2019.

Please send the essays to [Arline Cravens](mailto:ArlineCravens) and [Karin Schwerdtner](mailto:KarinSchwerdtner).

CALL FOR TEACHING DOSSIERS

The *WIF Newsletter* will continue to feature a teaching dossier in the fall issue. This feature serves as a way to share useful pedagogical approaches, sample course descriptions, and innovative practices with our colleagues. Ideas for dossiers should be sent to Susan Ireland (ireland@grinnell.edu) and Patrice J.

Proulx by **May 1, 2019** at the latest (pproulx@unomaha.edu); a brief description (100-150 words) is sufficient at this point. The complete dossier would be due by August 30 and should be sent to both Susan and Patrice. Submissions should be 3-10 pages in length, double-spaced, in Times New Roman, with endnotes rather than footnotes. Please do not hesitate to contact us if you have any questions.

Call for Papers & Conference News

Call for Papers
Drafting Monique Wittig
Conference organized by Morgane
Cadieu (Yale) and Annabel Kim
(Harvard)
October 3–4, 2019
Yale University

This conference, to be held at the Beinecke Rare Book & Manuscript Library, both marks the 50th anniversary of the publication of Wittig’s landmark novel, *Les Guérillères*, and showcases the Beinecke’s recent acquisition of the Wittig papers. Participants will have the opportunity to think Wittig alongside and in the archives that constitute a material trace and record of her life and thought. Wittig’s archives, which will be featured in an exhibition at the Beinecke, will enable us to explore her relation to unfinished, encyclopedic, and collective forms of writing, as seen in her and Sande Zeig’s 1974 publication, *Brouillon pour un dictionnaire des amantes*. And unpublished documents (such as Wittig’s lecture notes for the classes she taught at various American universities) will

reveal the influence her work as a teacher and her work as a writer had on each other. While Wittig’s archives will occupy a central role in the conference, no previous knowledge or familiarity with them is required to be able to participate, and we aim to bring together French- and English-speaking scholars from across the disciplinary and geographical map to reflect on the afterlives Wittig’s work and thought has had in the intervening years in literature, theory, the social sciences, and the arts.

“Drafting Monique Wittig” (in all of *draft*’s polysemy), follows up on and responds to the 2004 conference held at Harvard (co-sponsored by Yale University), “Remembering Monique Wittig: A Memorial Conference,” which brought together a diverse set of interdisciplinary scholars to reflect on the life and work of Wittig and to mark her passing in 2003. The theoretical, intellectual, and political landscape of our current moment is markedly different now than it was then. To name just a few developments, Wittig’s *ars poetica*, *Le Chantier littéraire* was published in 2010, providing the most-revised and latest iteration of Wittig’s reflections on the aesthetic and political dimensions of writing; intersectionality has emerged as the dominant paradigm within feminist studies and activism; trans studies is now a robust field of its own distinct from both feminist and queer theory; and new materialisms and post-humanisms have pushed aside the linguistic and representational questions that were so crucial to Wittig’s thought and work and to her universalist recuperation of human subjectivity for all minoritized and marginalized subjects. How does Wittig continue to stimulate and inform new

approaches as diverse as affect theory and critical study of the Anthropocene? What is Wittig's legacy—literary, experimental, conceptual, and philosophical—on contemporary literature?

This conference will explore the question of what Wittig can do for us and what we can do with Wittig in this shifting landscape, insisting thus on how her oeuvre isn't a museum but a worksite and an arena.

Please send abstracts (250 words) and a short cv or bio-bibliography by **December 15, 2018** to:

Morgane Cadieu
(morgane.cadieu@yale.edu) and

Annabel Kim
(annabel_kim@fas.harvard.edu)

Invitations will be sent out in January 2019.

Appel à contribution
« **Drafting Monique Wittig** »
Colloque organisé par Morgane Cadieu
(Yale) et Annabel Kim (Harvard)

Les 3 et 4 octobre 2019
Université de Yale, États-Unis

Cette conférence marque le 50ème anniversaire de la publication des emblématiques *Guérillères*. Elle se tiendra à la bibliothèque des manuscrits de l'Université de Yale (The Beinecke Rare Book & Manuscript Library) et permettra de faire découvrir et de mettre en valeur les documents qui constituent le fonds Wittig récemment créé. Offrant aux participants l'opportunité de penser/classer Monique Wittig au regard d'archives qui constituent des traces matérielles de sa vie et de son œuvre, ce

colloque en français et en anglais se propose de réunir des chercheurs de toutes les disciplines et de toutes les aires géographiques afin de cartographier les vies ultérieures de Wittig en littérature, en théorie, en sciences sociales et dans les arts.

Monique Wittig et Sande Zeig ont publié leur *Brouillon pour un dictionnaire des amantes* en 1974 : nous profiterons de la mise à disposition des archives lors de la conférence ainsi que de l'inauguration de l'exposition Wittig pour nous interroger sur le rapport qu'elle entretenait avec les formes d'écritures inachevées, encyclopédiques et collectives. Des documents inédits (tels que les plans des cours qu'elle a enseignés dans diverses universités américaines), nous donneront un accès privilégié à l'influence réciproque de son travail de professeur sur son écriture. Aucune connaissance préalable des manuscrits de Wittig n'est cependant obligatoire pour participer à ce colloque.

« Drafting Monique Wittig » (titre dont le « draft » traduit à la fois l'ébauche et l'enrôlement militaire) répond et prolonge le symposium « Remembering Monique Wittig : A Memorial Conference » qui s'était tenu à Harvard en 2004. Co-sponsorisé par Yale, cet événement avait rassemblé des chercheurs de tous horizons pour penser la vie et le travail de Wittig de façon transdisciplinaire, et commémorer son décès survenu en 2003. Le paysage théorique, intellectuel et politique a nettement changé depuis. Pour ne citer que quelques exemples, *Le Chantier littéraire* a paru en 2010 : véritable art poétique, il offre la formulation la plus aboutie des réflexions de Wittig sur les dimensions esthétiques et politiques de

son écriture. L'intersectionnalité est devenue un paradigme dominant dans l'activisme et les études féministes pour examiner le genre, la race et la classe ; les études trans ont émergé comme discipline à part entière aux côtés de la théorie queer ; et les nouveaux matérialismes et les post-humanismes tendent à faire passer au second plan les questions de langue et de représentation pourtant cruciales pour le travail de Wittig, et pour la façon dont elle mobilise l'universalité de la subjectivité humaine pour réfléchir à la place des sujets minoritaires et marginalisés. Comment Wittig continue-t-elle d'innover ces nouvelles approches, de la théorie des affects à l'Anthropocène ? Et quelle serait aujourd'hui l'empreinte littéraire, expérimentale, conceptuelle et philosophique de Wittig dans la littérature contemporaine ?

Cette conférence explorera ce que Wittig peut faire pour nous, et ce que nous pouvons faire avec Wittig dans cette époque changeante, réaffirmant ainsi combien son œuvre n'est pas un musée mais un chantier, une arène.

Merci d'envoyer vos propositions de communication (250 mots) ainsi qu'une courte notice biobibliographique à Morgane Cadieu (morgane.cadieu@yale.edu) et Annabel Kim (annabel_kim@fas.harvard.edu) au plus tard le **15 décembre 2018**. Les participants sélectionnés seront invités dans le courant du mois de janvier.

**Call for Panels
WIF at SAMLA 2019
Atlanta, Georgia
November 8-10, 2019**

Please consider serving as **panel chair** for a Women in French panel at the 2019 South Atlantic Modern Language Association. The conference will take place in Atlanta, Georgia from November 8-10, 2019. The theme of the 2019 conference is "Language: Power, Identity, Relationships." Please feel free to interpret the conference theme as broadly as possible.

If you are interested in proposing a panel, below is the information I will need from you by January 1, 2019.

1. Your name, academic affiliation, and email address
2. Title of Panel
3. Brief description of panel (to be used in the call for papers, roughly 200-250 words or so)
4. Details for panel applicants: requested abstract length, language of submission, submission deadline (May 15, 2019 is suggested), and any other special requests for submissions (i.e. brief bios, CVs, document format, etc.)

Contact: Adrienne Angelo, Auburn University ama0002@auburn.edu

**WIF Member
Publications & News**

Sylvie Blum-Reid announces her translation of Linda Lê's short story: "Les pieds nus." "Barefoot," appears in *Delos. A Journal of Translation and World Literature*, vol 33, No.1 (2018) spring 2018. 1-2.

Arline Cravens and **Michèle Schaal** are delighted to announce that their co-edited Special Issue on Virginie Despentes has just been released by the *Rocky Mountain Review* (Volume 72, Issue 1, Spring 2018).

This is the first academic issue entirely devoted to Despentes and it will also be available on Project Muse (<http://muse.jhu.edu/issue/38887>).

From the preface by Arline Cravens: "Virginie Despentes's œuvre addresses the social marginalization experienced by a variety of disenfranchised individuals who are alienated from full participation in society and characterized as deviating from societal norms: the poor, women, and sexual minorities. Challenging social mores and writing from the margins, our featured author's focus on the excluded sheds light on those living on the fringes of society as well as on those at its center. Introduced by Michèle A. Schaal's detailed discussion of Despentes's literary trajectory, the eight articles in this special volume examine her versatile narrative voice, her critique of gender boundaries and her feminist identity as an artist. The importance of her extensive corpus, validated by the articles in this volume and in the words of bell hooks, is evident in its 'revolutionary [and]

transformative impact on society'." The volume contains the following contributions (including some by fellow Wifians):

***Rocky Mountain Review* Special Issue on Virginie Despentes (Volume 72, Issue 1, Spring 2018)**

Arline Cravens, St. Louis University, and Michèle A. Schaal, Iowa State University, guest co-editors

Preface

Arline Cravens, St. Louis University
Introduction to Special Issue on Virginie Despentes. From Margins to Center (?)
Michèle A. Schaal, Iowa State University

Les Damnées de Virginie Despentes
Léonore Brassard, Université de Montréal

Zones de tension : (dé)construction et subversion des genres dans *Les Chiennes savantes de Virginie Despentes*
Mercédès Baillargeon, University of Maryland

***Les Chiennes savantes de Virginie Despentes* ou l'hétéropatriarcat triomphant**
Michèle A. Schaal, Iowa State University

Mordre au travers : un traité au féminin sur la violence
Colette Trout, Ursinus College

"Deux cents mots et un gros marteau." Virginie Despentes's Skillful Construction of an Authorial Posture

Nadia Louar, University of Wisconsin,
Oshkosh

**Collapsing Boundaries to Expose
Censorship and Expand Feminism in
Virginie Despentes's *Apocalypse Baby***

Leah E. Wilson, Washington State
University

***Vernon Subutex et le roman
"balzacien"***

Maxime Goergen, University of
Sheffield

**The Novelist as DJ: *Vernon
Subutex and The Music of Our Times***

Colin Nettelbeck, The University of
Melbourne

Theresa Kennedy is pleased to announce the publication of her book *Women's Deliberation: The Heroine in Early Modern French Women's Theater (1650–1750)* (Routledge, 2018). Her book argues that women playwrights question traditional views on women through their heroines. Denied the powers of cleverness, the authority of deliberation, and the right to speak, heroines were often excluded from central roles in plays by leading male playwrights from this period. Women playwrights, on the other hand, embraced the ideas necessary to expand the boundaries of female heroism. Heroines in plays from the mid-seventeenth through the mid-eighteenth centuries reflect a shift in mentalities toward rationality and female agency. Kennedy argues that the “deliberative heroine,” emerging at the dawn of the eighteenth century, is the most fully developed, exuding all the characteristics of the modern-day heroine. Although she embodies many of the qualities of her heroine counterparts, she also responds to them. Only the deliberative heroine,

based on Enlightenment ideals—such as women's ability to rationalize and the complex interplay between reason and sentiment—truly liberates female characters from a history of traditional roles. Whereas other heroines act in accordance with social construct or on impulse, the deliberative heroine realizes the ideals of the seventeenth-century salons that petitioned for women to have “greater control over their own bodies” (DeJean 21). She is active, and her determination to follow through with her own line of reasoning—that involves both mind and heart—enables her to determine the outcome of events. In the end, this new generation of heroines ushered in an era where women playwrights could make their own contribution to dramatic works at the dawn of the Age of Enlightenment.

Nadia Louar announces two publications. *Figure(s) du bilinguisme beckettien* Classiques Garnier ; Col., Archives des lettres modernes, n° 296 (2018).

(ISBN : 978-2-406-06931-7 ;
ISSN : 0003-9675)

Cet ouvrage redéfinit le bilinguisme dans l'œuvre de Samuel Beckett comme une figure du passage, paradigmatique de toutes les autres formes de transition qui caractérisent le parcours créateur de cet écrivain : à la fois auteur, traducteur, poète, dramaturge, metteur en scène et réalisateur.

Nadia Louar has also co-edited with José Francisco Fernández, *The Poetics of Bilingualism in the Work of Samuel Beckett / La poétique du bilinguisme dans l'œuvre de Samuel Beckett* Special Issue of *Samuel Beckett Today / Aujourd'hui* Vol. 30. Brill / Rodopi (2018).

(ISSN : 0927-3131 ; E-ISSN : 1875-7405)

Adoptant différentes approches théoriques, les auteur(e)s de cet ouvrage collectif envisagent l'autotraduction et l'écriture bilingue dans l'œuvre de Samuel Beckett dans leurs rapports avec le premier métier de traducteur de Beckett, la traduction à deux mains des œuvres en allemand, et son rôle éditorial dans celles en italien. Ils abordent également le travail du traducteur dans sa dimension sociale et le bilinguisme comme une stratégie auctoriale visant à se faire un nom dans le champ littéraire.

Annabelle Rea has published a critical edition of George Sand's *Isidora* (1846) for Honoré Champion's edition of Sand's complete works. From the publisher's website: Voici « la dame aux camélias » (voir p. 70) de George Sand. Cette nouvelle édition d'*Isidora* fournira la preuve que le roman de 1846 mérite une place dans la lignée des grandes études de courtisanes du XIX^e siècle, à côté de celles de Balzac, Dumas fils, Verdi, Zola et d'autres encore. Sand donne le point de vue d'une femme sur la misère qui a précipité tant de femmes de son époque dans la prostitution. Elle explore les obstacles que rencontre la femme dans le contexte urbain en plaçant symboliquement sa courtisane dans une serre à l'intérieur d'un jardin muré. Finalement, en tant que veuve d'un homme fortuné – un homme tout-puissant dans le roman bien qu'on ne le voie jamais – l'*Isidora* de Sand devient autonome et pourra aider autrui, comme elle le raconte dans l'autobiographie épistolaire qui clôt cette oeuvre « hardie », l'une des plus féministes de l'auteure.

Colette H. Winn and Colette Trout. *Jeanne de Flandreysy, Correspondance de la Grande Guerre à Folco de Baroncelli Vol. 1 : 1914-1915 Sauver le grand homme, réhabiliter l'image de la petite patrie.* Paris : Classiques Garnier, 2018.

Cette correspondance présente un intérêt à la fois historique, biographique et littéraire.

Elle offre une perspective unique, par les yeux d'une femme, sur les façons dont la guerre est vécue au jour le jour par l'ensemble des Français, sur le front comme à l'arrière. Après l'affaire du 15^e corps d'armée calomnié et surtout après l'affaire du soldat Baroncelli dénoncé pour avoir tenu en public des propos prétendument antimilitaristes et antipatriotiques, elle vise à sauver le grand homme et, à travers lui, à réhabiliter l'image de la petite patrie.

Elle nous renseigne sur les rapports complexes qu'entretiennent en ces années-là Jeanne et Folco. Des épreuves de 1914-1915, leur amitié paraît tirer une nouvelle force de résistance au temps et leur relation de travail se consolide, basée qu'elle est sur une bienveillance commune visant à ce que chacun trouve en soi la force de surmonter les difficultés afin de réaliser au mieux ses plus hautes dispositions.

Elle nous éclaire sur les trois fonctions principales que l'écriture épistolaire a pu avoir pour Jeanne au-delà d'un simple geste de communication : instrument de communion, moyen d'action, tremplin pour la création.

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