

Women in French Newsletter

Volume 35, Number 1

SPRING 2021

President's Letter Arline Cravens

Dear Colleagues,

2020 was a very difficult year for us all. While we have not been able to gather together at regional and national conferences, we have had opportunities to come together virtually at the MLA and SAMLA conferences. We look forward to the future when we can once again greet one another in person.

During this challenging time, *Women in French* has continued to stand in solidarity with our colleagues and advocate for change and equality with an even stronger voice this year. A truly heartfelt thank you to the members of our newly formed Black Lives Matter Committee for their important work on this.

Many thanks to the following outgoing officers and board members: Secretary Stephanie Schechner, New England and Eastern Canada Regional Representative Anna Rocca, South Central Regional Representative Theresa Varney Kennedy, Webmaster and Social Media Manager Raquelle K. Bostow, WIF Studies Library Circulation Manager Vicki De Vries, and Graduate Student Representative Tessa Nunn.

I would also like to welcome our new officers and board members: Secretary Anne Marcoline, New England and Eastern Canada Regional Representative Anne Brancky, South Central Regional Representative Siham Bouamer, Digital Content Coordinator Pooja Booluck, Website Coordinator and ListServ Manager Sara Giguère, WIF Studies Library Circulation Manager Gina Stamm, and Graduate Student Representative Eric Wistrom.

I would equally like to thank those who are continuing to serve: Past President Cecilia Beach, Vice President E. Nicole Meyer, Treasurer Noëlle Brown, Midwest Regional Representative Jennifer Howell, South Atlantic Regional Representative Adrienne Angelo, Rocky Mountain Representative Courtney Sullivan, Western U.S. and Western Canada Regional Representative Youna Kwak, WIF Graduate Essay Award Committee Member Adrienne Angelo,

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WIF Undergraduate Essay Award Committee Member Karin Schwerdtner, WIF Studies Executive Editor Marijn Kaplan, Production Editor Annette Gabriel-Joseph, WIF Studies Advertising Manager Evelyne Bornier, WIF Studies Book Review Editor Cheryl Toman, and WIF Studies Back Issues Manager Juliette Rogers.

I would particularly like to recognize and thank the ongoing work by several members who continue to serve: Newsletter Editor Cheryl A. Morgan, and Nominating Committee Co-Chairs Annabelle Rea and Colette Trout. Without your continued dedication to and tireless support of *Women in French*, we would not be the dynamic and extraordinary organization that we are today.

As I close this letter, my hope is that 2021 will bring hope, peace, and equality to all.

Amitiés,

Arline

WIF Business & News

WIF Elections 2021

As usual, elections will be held in the late fall. Please remember that, in order to vote for a Regional Representative, you must be a member in good standing from the region in question. All WIF members may vote for the offices of President and Vice-President. President and Vice-

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President will serve two-year terms; Regional Representatives remain in place for three years.

We thank these candidates for their willingness to serve. Annabelle Rea and Colette Trout, Nominating Committee Co-Chairs

Candidate Statements

1. PRESIDENT

As President of WIF for the past two years, **Arline Cravens** has worked to foster WIF's commitment to diversity and inclusion, and to promote a membership that reflects the diversity of the francophone world. In addition, Arline has worked to revise the WIF Bylaws and Statements to reflect these commitments. If re-elected as President, Arline will continue to promote WIF's advocacy for change and equality, to encourage WIF's presence and growth in regional and national conferences, and to promote the strong tradition of support for the WIF community and the authors who inspire us.

2. VICE-PRESIDENT

E. Nicole Meyer, Professor of French and WGST at Augusta University, current VP, served five terms as MMLA Representative, on selection committees for three WIF Conferences, and on the *WIF Studies* Editorial Board. "If reelected as Vice-President I look forward to continue expanding the mentoring program to meet the needs of all, to increase opportunities for our members to publish and present research, write bibliographies, and to collaborate with WIF members in designing and promoting WIF panels at regional MLAs, and at national and international

conferences. I am honored to increase WIF's visibility, and to promote collaborations with WIF-UK, WIF-OZ."

Stephanie Schechner, Professor of French and Gender, Women's and Sexuality Studies at Widener University, was Secretary of WIF from 2017-2021 and oversaw the implementation of the new WIF website. Before becoming Secretary, she launched One Book, One WIF to foster collaboration between WIF and WIF-UK. Stephanie also spearheaded WIF's Black Lives Matter initiative that included a membership drive; increased representation of BIPOC authors and members on the website; creation of a bi-annual atelier co-sponsored with DDFC; and an expansion of eligibility for WIF prizes. If elected, Stephanie would focus on how WIF can continue to take its values into action.

3. SAMLA REGIONAL REPRESENTATIVE

Johanna Montlouis-Gabriel: I am an Assistant Professor of French at North Carolina State University. My research focuses on afro-feminism and Black French women's literary and cultural contemporary productions. I have published articles on afro-feminist documentaries and literatures. I was awarded the Camargo Foundation Fellowship for the Spring of 2022 to work on my first book on French afro-feminism. I was nominated to be an executive member in the MLA LLC 20th and 21st century French Forum. If elected, I will use this experience to create more collaborations with national and Francophone organizations and continue to work toward WIF's commitment to inclusivity.

My name is **Ryan Schroth** and I am running for WIF's South Atlantic Regional Representative. I am an Assistant Professor of French Studies at Wake Forest University; my research is located at the intersection of postcolonial studies and queer theory. The comradery, engagement, and intellectual curiosity of the organization have been invaluable to me, both as a graduate student at the University of Wisconsin-Madison (PhD 2016) and now as an early-career faculty member. As Regional Representative, I look forward to coordinating quality academic programming at the SAMLA conference while building the social and networking opportunities for members across the region.

4. PAMLA REGIONAL REPRESENTATIVE

Youna Kwak: I teach French and Creative Writing at the University of Redlands. When I was elected Western Representative in 2018, my goal was to achieve greater inclusivity in WIF membership in the region and at the PAMLA Conference, by creating opportunities for under-resourced and under-represented scholars. Though the pandemic disrupted these plans, the WIF Board has been a source of solidarity and strength during this challenging time. Together we've engaged in the difficult conversations necessary to move WIF's mission forward with responsiveness and resilience. As we emerge from the devastation of pandemic, I hope to continue participating in this important work.

**FROM ERIC WISTROM WIF
GRADUATE STUDENT
REPRESENTATIVE**

As the WIF Graduate Student Representative, I am writing to you all to solicit participation for the fall 2021 WIF graduate student and early career professional writing exchange. Similar to previous years, this semester's exchange will be organized and conducted virtually with participants being divided into small groups based on contribution type and area of interest. While the exchange is primarily designed for obtaining feedback on articles or dissertation chapters, any work in progress – to include conference papers – is welcome.

A proposed timeline is as follows:

October 4, 2021. Send Eric Wistrom (wistrom@wisc.edu) a short message expressing your interest to participate. Please include: 1) your name and contact information; 2) your status and affiliation (i.e., graduate student, university); 3) contribution type (i.e., article, dissertation chapter, conference presentation, etc.); 4) your area of specialization.

November 15, 2021 (6 weeks). Deadline to submit your completed paper to me; papers will then be organized and distributed via GoogleDrive. I will try to limit groups to 4 participants to ensure that everyone will have adequate time to read the other papers and give quality feedback.

December 13, 2021 (4 weeks). Deadline to submit comments on your group's articles via GoogleDoc.

If you have any questions, please don't hesitate to reach out to me. I look forward to hearing from you!

MENTOR CORNER #3

E. Nicole Meyer

Preamble

As Vice President of Women in French, a major goal of mine is to build a strong mentoring program. Such a program extends from graduate student (entering academia or making other career choices) through full professors (who might be considering administrative roles) as well as high school department chairs. *Mentor Corner*, part of this initiative, communicates advice in each issue of the *Bulletin*.

Challenges and Opportunities

First, despite the challenges of COVID-19, the program continues to build connections and support. Please continue to reach out to me at nimeyer@augusta.edu with your needs, and to volunteer as mentor and/ or mentee. The needs are very diverse as our current pandemic times have brought so many stressors and a general air of uncertainty.

While uncertainty, teaching under stressful situations (face to face without mask mandates, for many, as an example) can induce anxiety and fear, it sometimes can create opportunities. I urge everyone to use this time to step back, reflect on what matters most to us and how we can enact positive change for ourselves and our WIF colleagues.

Second, it is exciting to see interdisciplinarity thrive in our work and graduate programs. The graduate student of today not only knows their field well,

but they often fashion inclusive, diverse, and cross-disciplinary frameworks. Social justice concerns underlie much work being done today.

Third, new ways of presenting and publishing are also flourishing, creating new possibilities for networking and sharing work.

Openness to alternatives

At the same time, the academic job market (not only in French and Francophone studies) has been hit by administration-driven cuts (often articulated as justified by the current pandemic). We need to remember our amazing transferable skills and support system that can carry us to rewarding alternative careers. Many of us are active on social media, becoming influential in contemporary ways. Creating websites and keeping an active Twitter or Instagram presence reveal skills that were not traditionally associated with academics. Understanding that marketing has been part of our skillset for a long time (whether in the classroom or promoting our programs and courses) helps as academics. What we forget is that all of our critical thinking skills, superior ability to communicate, and inclusive practices combined with these and other skills makes us valuable in the alt-academic job world. I invite all of us to celebrate our skills and to remember that we bring value to whatever we do.

Flourish not perish

That said, we can flourish in our academic paths as well. For instance, Women in French supports writing groups at multiple levels. These may flourish as accountability groups or in rereading and responding to essays and / or dissertation chapters. What I find

essential is to remember what you cherish most about what you do and build it into your daily practice. For me, writing brings me joy. Even on stressful days, I write (or read and / or take notes) for at least 30 minutes per day. To keep me on track, I touch base with colleagues (accountability) and use two different accountability methods I purchased. The first is a “Today” pad. On the left, I list everything I have to do today. On the right, there is a spot for “Top Priorities,” “Tomorrow,” “Don’t Forget” and “Notes.” The second pad offers me the chance to delineate 3 top priorities for the week, have a short global “to do list” as well as a square with 8 lines each for M-F and an additional for the weekend. The visual ease of tracking what is important is very appealing; however, what I adore is the “habit tracker.” For me, these are health-oriented. For instance, focusing on a certain amount of sleep each night, exercise, gratitude, water intake, writing time, and so on. There are only 6 options, which helps me prioritize (and be less hard on myself).

In short, I support you in your growth and in your chosen paths. Please reach out to me, feel free to communicate whether these *Mentor Corners* are of value to you, and how I can serve you better. E. Nicole Meyer, Vice President, Women in French.

nimeyer@augusta.edu

GRADUATE ESSAY AWARD

Women in French Graduate Student Essay Award Contest

Essays in French or English dealing with women in French or Francophone Literature or Civilization should be between 15 and 20 pages (double

spaced), including notes and works cited. Blind submissions should be sent by email attachment in MSWord, formatted in the latest MLA style, and must include the student's university affiliation and graduate standing (masters or Ph.D. candidate), home phone number, address, and email address, and the full contact information of the professor who supervised and recommends the paper. The winner may be asked to revise her/his essay, based on evaluators' comments.

The best essay will be published in the yearly *WIF Studies*, a refereed journal. The winner will also receive \$250, thanks to the generosity of WIF member Samia I. Spencer (Auburn University), who also sponsors a plaque to be given to the advising professor as WIF Outstanding Mentor. We wish to recognize the work professors do in providing guidance on content, style, the writing process, use of secondary materials, and in encouraging the use of the appropriate conventions for grammar, usage, and documentation of sources.

The submission deadline is May 25th, 2022.

Graduate students should send submissions to Adrienne Angelo at the following address:

ama0002@auburn.edu

**2021 UNDERGRADUATE AWARD
RECIPIENT:**

LYDIA FANTONI

We are pleased to announce that the most recent (2021) WIF undergraduate prize was awarded to Lydia Fantoni's essay, « Beauté sans exotisme : l'environnement dans 'Le grand camouflage' et *L'Île des*

rêves écrasés » (Professor: Dr. Gina Stamm, University of Alabama).

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, 2022). 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 2022.

Please send the essays to [Arline Cravens](#) and [Karin Schwerdtner](#).

**CALL FOR TEACHING DOSSIERS
& BIBLIOGRAPHIES**

The *WIF Newsletter* will continue to feature a Teaching Dossier in one issue, and a Bibliography in the other. For the Bibliography, please look at previous bibliographies for models of what we seek. Previous bibliographies have featured topics ranging from French and Francophone Women's Autobiography to Femmes écrivaines camerounaises to Bibliographies featuring specific authors or cineastes such as Mireille Best or Agnès Varda. The most recent Teaching Dossier focused on teaching contemporary songs. Ideas for bibliographies should be sent to the Vice President of WIF, E. Nicole Meyer (nimeyer@augusta.edu) by **January 10, 2022**, at the latest.

**REMINDER
WIF REGIONS**

Midwest (MMLA): Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin

New England and Eastern Canada (NEMLA): Connecticut, Delaware, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont; New Brunswick, Newfoundland and Labrador, Nova Scotia, Ontario, Prince Edward Island, Quebec

Rocky Mountain (RMMLA): Arizona, Colorado, Montana, New Mexico, Utah, Wyoming; Alberta, Manitoba, Saskatchewan

South Atlantic (SAMLA): Alabama, Florida, Georgia, Kentucky, North Carolina, South Carolina, Virginia, West Virginia; Washington D.C., Puerto Rico, Virgin Islands

South Central (SCMLA): Arkansas, Louisiana, Mississippi, Oklahoma, Tennessee, Texas

Western United States and Western Canada (PAMLA): Alaska, California, Hawai'i, Idaho, Nevada, Oregon, Washington; British Columbia

**Call for Papers &
Conference News**

***Frontiers, Borders and
Gateways
23^d International George Sand
Colloquium
Saint Louis University, 13-15
June 2022***

We hope that the conference will take place on site.

However, due to the global pandemic, the conference may be online.

Call for Papers

Organizers: Arline Cravens (Saint Louis University), Annie Smart (Saint Louis University)
Saint Louis University, St. Louis, Missouri USA

The conference theme, *Frontiers, Borders and Gateways*, is inspired by the event's location and the unique history of St. Louis. St. Louis, Missouri – often called the “River City” or the “Gateway

City” – sits along the west bank of the Mississippi River and served as the “Gateway to the West.” St. Louis’s most distinctive monument, the Gateway Arch, commemorates the “great explorers, Lewis and Clark, and the hardy hunters, trappers, frontiersmen and pioneers who contributed to the territorial expansion and development of these United States,” in the words of the founding *Jefferson National Expansion Memorial Association*. The Arch represents a portal, the gateway through which passed those travelling West in search of a new life and new frontiers – but it is also a reminder of those who suffered from the violence of migration in 19th-century America. St. Louis was also known as “Mound City,” due to the earthworks of the Mississippian civilization. The “hardy pioneers” who settled in St. Louis destroyed the mounds, just as the native peoples were hunted down and displaced. Cahokia Mounds, in nearby Cahokia, Illinois, bear witness to what was once a vibrant Native American culture. As Sand states in *La Mare au Diable*, “Car, hélas! tout s’en va...”

The 23rd International George Sand Colloquium will explore the representation of new frontiers and borders in George Sand.

We invite contributions on topics including but not limited to the following:
new frontiers in Sand Studies

- travel and migration
- identity (national, regional, class, ...)
- music and art
- utopia and politics
- role of wilderness
- terroir (agriculture, farming, food)
- space (personal/domestic/public)

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- human and non-human worlds
- Sand as trailblazer
- gender roles and the limits of gender

Submissions for individual papers or sessions may be in French or English and should be in the form of an abstract (250-300 words).

Deadline for submissions is **15 October 2021**

Decisions will be sent by **1 December 2021**

Conference

website: <https://www.gsc2022.com/>

***Frontières et Passerelles dans
l'œuvre de George Sand
23^e Colloque international
George Sand
Université de Saint Louis, 13-15
juin 2022***

Nous espérons que la conférence sera sur place.

Mais, en raison de la crise sanitaire mondiale, la conférence pourrait être virtuelle.

Appel à communications

Organisation : Arline Cravens (Université de Saint Louis), Annie Smart (Université de Saint Louis)
Université de Saint Louis, St. Louis, Missouri, États-Unis.

Le thème du colloque, *Frontières et Passerelles*, s’inspire du caractère unique de la ville de St. Louis qui lui vaut d’être associée aux notions de frontières et d’expansion, du fait de sa position géographique stratégique et de sa place unique dans l’histoire du territoire américain. Située sur le fleuve Mississippi, la ville de Saint Louis – souvent appelée « the River City » ou

« the Gateway City » -- a servi de « porte à l'Ouest ». Le monument le plus distinctif de Saint-Louis, la *Gateway Arche* commémore les « grands explorateurs, Lewis et Clark, les chasseurs, trappeurs, pionniers et pionnières qui ont contribué à l'expansion territoriale et au développement de ces États-Unis », pour reprendre les mots de l'association fondatrice : la *Jefferson National Expansion Memorial Association*. L'Arche représente la porte d'entrée par laquelle passaient ceux qui voyageaient vers l'Ouest à la recherche d'une nouvelle vie et de nouvelles frontières, mais c'est aussi un rappel de ceux qui ont souffert de la violence des migrations dans l'Amérique du XIXe siècle. Saint-Louis était également connu sous le nom de « Mound City », en raison des tertres ou tumulus en terre de la civilisation mississippienne. Les « pionniers » qui s'installèrent à St. Louis détruisirent ces tertres, alors même que les peuples autochtones étaient pourchassés et déplacés. Cahokia Mounds, dans la ville voisine de Cahokia en Illinois, témoigne de ce qui était autrefois une culture amérindienne bien vivante. Comme le dit Sand dans *La Mare au Diable*, « Car, hélas ! tout s'en va... »

Le 23^e Colloque International George Sand aura pour but d'explorer la représentation de nouvelles frontières dans l'œuvre de George Sand.

Nous invitons des contributions sur les thèmes suivants, ces suggestions n'étant cependant pas limitatives :

- nouvelles frontières en études sandiennes
- voyage et migration identité(s) (nationale, régionale, classe sociale,...)

- musique et art utopie et politique
- rôle du désert
- terroir (agriculture, élevage, nourriture)
- espace (privé/domestique/public)
- mondes humains et non-humains
- Sand comme pionnière
- genre et ses limites

Les propositions de communication (résumés de 250 à 300 mots en français ou en anglais) sont à rendre avant le **15 octobre 2021**.

Le comité scientifique donnera ses réponses avant le **1^{er} décembre 2021**.
Site web : <https://www.gsc2022.com/>

<p>SAMLA Virtual Special Sessions 2020</p>
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I. Breaking Boundaries: Teaching Diversity and Inclusion in the French Classroom. Chair: E. Nicole Meyer, Augusta University

1. "Toward a Queer(er) Francophone Classroom," CJ Gomolka, DePauw University
2. "Iel étudie le français: Gender-Inclusive Pedagogy in the French Classroom," Kiki Kosnick, Augustana College
3. "Contemporary Approaches to Teaching Diversity and Inclusion in the French MA Classroom," Nancy Arenberg, University of Arkansas
4. "Teaching Mutual Understanding and Inclusion," E. Nicole Meyer, Augusta University

II. Breaking Boundaries: Teaching Diversity and Inclusion in the French

Classroom. Chair: E. Nicole Meyer, Augusta University

1. "Teaching the Habits of Civil Discourse," Eilene Hoft-March, Lawrence University
2. "Archipelagic Affects: Trans* Visibility Politics from Francophone Literature to the Francophone Studies Classroom," Eric Disbro, Penn State University
3. "Connecting French Studies to the World through Global Foodways," Lauren Ravalico, College of Charleston
4. "Making a Difference, Making a Statement in Community Colleges: Teaching Reading through French Women Writers," Cathy K. Leung, Queensborough Community College

III. Making Art, Breaking Rules: Gender-Bending, "Genre-Bending," by French and Francophone Women Writers. Chair: Cathy K. Leung, Queensborough Community College

1. « Écrire selon les règles : la menstruation comme mode d'écriture chez Emma Santos, » Mélanie Maillot, The University of Adelaide
2. « Réécrire Eurydice: Genre et *gender* dans l'œuvre de Monique Wittig, » Gina Stamm, The University of Alabama
3. "Ghost Figures and Genre Shifts in *Le livre d'Emma* by Marie-Célie Agnant and *Bain de lune* by Yanick Lahens," Sharon Taylor, Washington & Jefferson College

IV. Scandalous Silence: Recovering the Rebellious Voices of Gisèle Pineau's *Oeuvre*. Chair: Delphine

Gras, Florida Gulf Coast University, Co-Chair: Lisa Connell, University of West Georgia

1. "Resistance and Rebellion in Gisèle Pineau's 'Paroles de terre en larmes'," Antonia Wimbush, University of Liverpool
2. « Fous, femmes et esclaves – pratiques d'écriture autofictionnelle dans *Folie, aller simple. Journée ordinaire d'une infirmière* et *Mes quatre femmes* de Gisèle Pineau, » Ann-Sofie Persson, Linköping University
3. "Places of Paradise: Rewriting Mythic Women through Caribbean Garden Spaces," Lisa Connell, University of West Georgia
4. « Silences et langages dans *Fleur de Barbarie* (2005) et *Les Voyages de Merry Sisal* (2015) de Gisèle Pineau, » Orane Onyekpe-Touzet, University of Warwick / Université Paris-Sorbonne

V. Scandalous Silence: Recovering the Rebellious Voices of Gisèle Pineau's *Oeuvre*. Chair: Delphine Gras, Florida Gulf Coast University, Co-Chair: Lisa Connell, University of West Georgia

1. "Breaking Scandalous Silences: Racism, Trauma, and Healing in Pineau's *Les Voyages de Merry Sisal*," Silvia Baage, Catholic University of America
2. "Gisèle Pineau and the Talking Book: The Transtextuality of *Femmes des Antilles*," Viviana Pezzullo, Florida Atlantic University
3. « Gisèle Pineau: Une poétique de la répétition, » Gisèle Lorient-Raymer, Northern Kentucky University

4. « Déchirures et alliances stratégiques dans *Femmes des Antilles: traces et voix* de Gisèle Pineau, » Delphine Gras, Florida Gulf Coast University

VI. Making Art, Breaking Rules: Gender-Bending, “Genre-Bending,” by French and Francophone Women Writers. Chair: Cathy K. Leung, Queensborough Community College

1. “The Scandal of the Marriage Plot: Challenging Gender and Genre in George Sand’s *Pauline* (1839),” Amy McTurk, University of St. Andrews
2. “Gender Politics and Authorship on the Paris Opera Stage, 1830-1870,” Madison Mainwaring, Yale University
3. “Tailoring Scandal: Colette’s Sartorial Tactics,” Kasia Stempniak, Hamilton College
4. “Genre and Gender: Performative Resistance in Chantal Spitz’s *L’Île des rêves écrasés*,” Katherine Hammitt, University of Southern California

VII. Making Art, Breaking Rules: Gender-Bending, “Genre-Bending,” by French and Francophone Women Writers. Chair: Cathy K. Leung, Queensborough Community College

1. “Challenging Gender and Genre in Chantal T. Spitz’s *Cartes postales* (2015),” Julia Frengs, University of Nebraska-Lincoln
2. “Métis, a cat, and a mother: interbeing of Ying Chen’s flâneuse,” Rosa J. Hong, University of Toronto Mississauga
3. « Leïla Slimani: Pas si douce la chanson, » Frédérique Chevillot, University of Denver

VIII. Women, Life Writing, and Scandals of Self-Revelation. Chair: Adrienne Angelo, Auburn University

1. “Implicit Strategies of Self-Revelation: Mise en abyme in Sarraute’s *Enfance*,” Molly Deaver, The University of Texas at Austin
2. “Whose Life Is It Anyway? Life Writing and Scandal in Minh Tran Huy’s *La double vie d’Anna Song*,” Susan Crampton-Frenchik, Washington and Jefferson College
3. “Libelous Writings about Sarah Bernhardt: Marie Colombier’s Successful Strategies of Self-Promotion,” Elisabeth-Christine Muelsch, Angelo State University
4. « Le Scandale *rhaisien*: la vie et l’œuvre d’Élissa Rhaïs et les scandales qui les ont définies, » Christina Leah Sztajnkrzyca, Penn State University

IX. French and Francophone Women Who Break the Rules and Change the World. Chair: Susan Crampton-Frenchik, Washington and Jefferson College

1. “Breaking the Rules of Segregation: Camille Lebrun’s *Amitié et dévouement, ou trois mois à la Louisiane* (1845),” E. Joe Johnson, Clayton State University
2. “‘Comme une boue détachée de ses rives’: Ananda Devi’s liminal aesthetic,” Rosa Beunel, King’s College London
3. « ‘La modernité avait déjà trouvé son chemin dans nos forêts.’ Déconstruire les savoirs hégémoniques dans *Shuni* (2019) de Naomi Fontaine, » Julien Defraeye, St. Thomas University

4. « Préjugés, Visibilité et Invisibilité, »
Maria Traub, Neumann University

**X. French and Francophone Women
Who Break the Rules and Change the
World. Chair: Susan Crampton-
Frenchik, Washington and Jefferson
College**

1. “Breaking the Horizon with Chloé Moglia,” Jodie Barker, University of Nevada, Reno
2. “Consent to Waltz in the Novels of George Sand and Marie d’Agoult,” Tessa Nunn, Duke University
3. “Postcolonial Tunisia: the Social Representations of Women in Literature and Films,” Samar Miled, Duke University
4. “‘La loi des garçons’: Black Girlhood as Resistance in *Bande de Filles*,” Amber Sweat, The University of California, Berkeley

Submitted by Adrienne Angelo, WIF
Regional Representative (South
Atlantic).

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**WIF Member
Publications & News**

Elizabeth Emery is pleased to announce the publication of a new book that may interest WIF members: *Reframing Japonisme: Women and the Asian Art Market in Nineteenth-Century France, 1853–1914*. Bloomsbury Visual Arts,

2020. The publisher offers a 35% discount for WIF members with code GLR TW6 (one must include the space) at their website:

<https://www.bloomsbury.com/us/reframing-japonisme-9781501344633/>

Japonisme, the nineteenth-century fascination for Japanese art, has generated an enormous body of scholarship since the beginning of the twenty-first century, but most of it neglects the women who acquired objects from the Far East and sold them to clients or displayed them in their homes before bequeathing them to museums. The stories of women shopkeepers, collectors, and artists rarely appear in memoirs left by those associated with the *japoniste* movement.

This volume brings to light the culturally important, yet largely forgotten activities of women such as Clémence d’Ennery (1823–1898), who began collecting Japanese and Chinese chimeras in the 1840s, built and decorated a house for them in the 1870s, and bequeathed the “Musée d’Ennery” to the state as a free public museum in 1893. A friend of the Goncourt brothers and a fifty-year patron of Parisian dealers of Asian art, d’Ennery’s struggles to gain recognition as a collector and curator serve as a lens through which to examine the collecting and display practices of other women of her day.

Travelers to Japan such as the Duchesse de Persigny, Isabella Stewart Gardner, and Laure Durand- Fardel returned with souvenirs that they shared with friends and family. Salon hostesses including Juliette Adam, Louise Cahen d’Anvers, Princesse Mathilde, and Marguerite Charpentier provided venues for the

discussion and examination of Japanese art objects, as did well-known art dealers Madame Desoye, Madame Malinet, Madame Hatty, and Madame Langweil. Writers, actresses, and artists-Judith Gautier, Thérèse Bentzon, Sarah Bernhardt, and Mary Cassatt, to name just a few- took inspiration from the Japanese material in circulation to create their own unique works of art. Largely absent from the history of Japonisme, these women-and many others-actively collected Japanese art, interacted with auction houses and art dealers, and formed collections now at the heart of museums such as the Louvre, the Musée Guimet, the Musée Cernuschi, the Musée Unterlinden, and the Metropolitan Museum of Art.

Susan Hiner, “Feminized Commodities, Female Communities: The Colin Sisters and the Stealthy Work of the Fashion Plate.” “Fashion in French History,” Special Issue of *French Historical Studies*. Ed. Maude Bass Krueger, Sophie Kurkdjian, Steven Zdatny (2020) 43 (2): 223-252.

<http://dx.doi.org/10.1215/00161071-8018483>

Brett Ashley Kaplan: “Too Painful to Forget, Too Painful to Remember: Ashes of Memory in Marguerite Duras and Alain Resnais’s *Hiroshima mon amour* (1959) and Duras’s *La douleur* (1985)” in *Memory Studies*, first published January 25, 2021.

<https://journals.sagepub.com/doi/full/10.1177/175069802098>

Claire Mouflard published *Ethnic Minority Women’s Writing in France: Publishing Practices and Identity Formation (1998-2005)* Lanham: Lexington Books, 2020.

In *Ethnic Minority Women’s Writing in France*, Mouflard argues that the identity politics surrounding the immigration discourse of early twenty-first century France were reflected in the marketing and editing practices of the Metropole’s key publishers, specifically with regards to non-white French women’s literature. Echoing the utopic “Black-Blanc-Beur” model of integration which surfaced during the 1998 soccer World Cup, select publishers fashioned unofficial literary categories based on neocolonial racial and gender stereotypes, either lauding integrated “Beur” authors or exploiting “Black” political dissenters. Concurrently, metropolitan women writers in their autobiographies, autofictions, and manifestoes, problematized notions of French multiculturalism and literary hierarchies, thereby exposing the dangers of utopian thinking. Mouflard ultimately reveals that the absence of the Franco-Vietnamese identity from the “Black-Blanc-Beur” paradigm enabled authors of Southeastern Asian origin to establish themselves outside of the era’s reductive multicultural utopia, within a realm directly adjacent to *littérature française*, if not in a newly-designed, truly multicultural French literature category. Overall, Mouflard’s research highlights the discrepancies between France’s official discourse on immigration, and the actual identity formation processes created by the institutions and exploited by influential publishers, in the years leading to the historic 2005 banlieue civil unrest.

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Introduction: The “Black-Blanc-Beur” Utopia and the Autobiographical Response

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Chapter 2: “Beur,” “*Banlieue* Victims,” and “*Intégrées*.” Samira Bellil, Nina Bouraoui, Nora Hamdi

Chapter 3: “Black,” “Afro-French,” and “*Évoluées*.” Calixthe Beyala, Bessora, Fatou Diome

Chapter 4: Franco-Vietnamese Literature: The Unspoken Making of Anna Moï and Linda Lê

Conclusion: Beyond “Black-Blanc-Beur.” Negotiating Labels and “*littérature-monde*”

Hanétha Vété-Congolo. Nous sommes Martiniquaises. Pawòl en bouches de femmes châtaignes (Une pensée existentialiste noire sur la question des femmes) *Paris : L'Harmattan, coll. Genres, écoles et sociétés, 2020, 372p. ISBN : 978-2-343-20970-8*

Drawing on multiple paradigms of the human and social sciences (cultural and literary studies, philosophy, psychoanalysis and literature, history, the philosophy of language), the book examines aspects of contemporary Martinican discourses on women especially expressed through orality. It emphasizes one of the responses proffered by women and the way they articulate their own discourse on gender. It introduces new concepts such as “madrassage”, Femmisme and Pawòl in addition to engaging with the Martinican perspective on speech and acts of speech, the established saying, “women are seeded chestnut, men are barren breadfruits”, Jenny Alpha’s and Frantz

Fanon’s responses to Mayotte Capécia’s *Je suis Martiniquaise*, Suzanne Césaire’s *Homme plante* paradigm and, Aimé Césaire’s *femmiste* discourse expressed in « Il est temps de se ceindre les reins comme un vaillant homme ».

Metka Zupancic, recent publications

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linguistiques, littéraires, culturels: Cent ans d'études du français à l'Université de Ljubljana. Ljubljana: E-knjige – Znanstvena založba Filozofske fakultete Univerze v Ljubljani, 2020 (Dec. 30).

<https://e-knjige.ff.uni-lj.si/znanstvena-zalozba/catalog/book/246>. DOI:

<https://doi.org/10.4312/9789610604044>

JOURNAL ISSUE CO-EDITED (REFEREED):

With Laura Pereira Domínguez, *Journal of Comparative Literature and Aesthetics* Vol. 43, No. 4 (Winter 2020)

Special Issue: *The Eternal Return of Myth (Vol. III) – The Fascination with Myths in Contemporary (Audio)visual Productions*

<http://jcla.in/journal-of-comparative-literature-and-aesthetics/current-issues/>

SCHOLARLY JOURNAL ARTICLE

(REFEREED):

“Films, the Visual, and their Effects on our Minds and Emotions,” *JCLA*, Vol. 43 No. 4 (Winter 2020). Special issue: *The Eternal Return of Myth (Vol. III) – The Fascination with Myths in*

Contemporary (Audio)visual

Productions: 4-14.

<http://jcla.in/journal-of-comparative-literature-and-aesthetics/current-issues/>

CHAPTERS OF BOOKS (REFEREED):

“Ce qui change et ce qui reste: les ‘révolutions’ dans l’enseignement universitaire de la littérature, en FLE.”
Sonia Vaupot (ed), Univerza v Ljubljani;
Adriana Mezeg (ed), Univerza v Ljubljani;
Gregor Perko (ed), Univerza v Ljubljani;
Mojca Schlamberger Brezar (ed), Univerza v Ljubljani; Metka Zupancic (ed), University of Alabama at Tuscaloosa, USA. *Contacts linguistiques, littéraires, culturels: Cent ans d’études du français à l’Université de Ljubljana*. Ljubljana: E-knjige – Znanstvena založba Filozofske fakultete Univerze v Ljubljani, 2020 (Dec. 30). 452-463. <https://e-knjige.ff.uni-lj.si/znanstvena-zalozba/catalog/book/246>. DOI: <https://doi.org/10.4312/9789610604044>

INVITED ESSAY:

“Smo bile zraven? 1970 – 1971 – 1972 – in pozneje?” (Were We Present? In 1970-1971-1972 – and Later?) In Darko Štrajn, Goranka Kreačič, Lado Planko and Cvetka Hedžet Tóth, eds, 1968: *čas upora, upanja in domišljije: zgodbe študentskega gibanja 1964–1974* (1968: The Period of Revolt, Hope and Imagination. Stories from the Student Movement 1964-1974). Ljubljana, E-knjige – Znanstvena založba Filozofske fakultete Univerze v Ljubljani, 2020. 295-301.

DOI:

<https://doi.org/10.4312/9789610603702>

FICTION (in French)

L’envahissement. Paris: L’Harmattan, Dec. 29, 2020 (151 p.)

**MID-PANDEMIC ESCAPE :
WHAT WE WERE READING
WINTER 2021**

Noelle BROWN was reading *Reading Lolita in Tehran: A Memoir in Books* by Azar Nafisi.

Laura DENNIS wrote that she was reading *Le chant du bouc* de Carmen Maria Vega and *Hamnet* de Maggie O’Farrell et *the lost spells* de Robert Macfarlane et Jackie Morris.

Shushma DUSOWOTH was reading *L’occupation* by Annie Ernaux.

Natalie EDWARDS had these two books on her nightstand : *A Gentleman in Moscow* by Amor Towles and *J’aimais mieux quand c’était toi* by Véronique Olmi.

Andi GHADERI was reading *The Bluest Eye* by Toni Morrison.

Polly GALIS wrote that she had binged *Dix pour cent* in the fall semester 2020 and was going to watch Céline Sciamma’s *Tomboy*.

Cynthia HAHN: *Where the Crawdads Sing* (Delia Owens) and thoroughly enjoying the poetic, descriptive elements, as well as the painfully stirring context. Last winter, **Beth KEARNEY** was reading *La Reine Alice* by Lydia Flem, “reading for a second time while I work through lots of books by Lydia Flem, in fact.”

Claire MARRONE was reading Ernest Hemingway’s *A Moveable Feast*, Paula McLain’s *The Paris Wife*, and Curtis Sittenfeld’s *Sisterland*.

Michèle SCHAAL wrote that she was reading Claire Legendre's latest novel, *Bermudes* (Leméac, 2020), and her anthology of short essays *Nullipares* (Hamc, 2020).

Stephanie SCHECHNER was reading Fatou Diome, *Le ventre de l'Atlantique* and Octavia Butler, *Kindred*. She was also watching: *Cléo de 5 à 7* and *Black Panther*

Karin SCHWERDTNER was reading *Fille* (2020) de Camille Laurens.
<https://www.librairie-gallimard.com/livre/9782072734007-fille-camille-laurens/>

Courtney SULLIVAN : *Moby Dick*

Cathy YANDELL was reading *La sagesse espiègle* d'Alexandre Jollien (Gallimard, 2018) et Assa Traoré avec Elsa Vigoureux, *Lettre à Adama* (Seuil, 2017).

BOOKS THAT CHANGED MY LIFE

Cynthia HAHN

Le roman qui a changé ma vie: *L'Excisée* by Lebanese author Evelyne Accad, who was my professor at the University of IL (Urbana) for the PhD. Her partly autobiographical account of the tragic constraints faced by a young woman, E., in Lebanon (of a strict, Protestant upbringing) who allies herself with a Palestinian, Muslim man (P.) with whom she leaves Lebanon for Egypt, hoping to create an equitable relationship, reveals so many injustices and inequalities represented by the literal as

well as metaphorical meanings of "excised woman" of the title. It was a real honor to translate the text into English years later, and be able to discuss it with my own students. It continues to resonate and remain relevant in terms of unresolved women's issues years later, and Accad's inclusion of poetry/song in the text adds another narrative dimension, especially once you have heard Evelyne Accad sing the songs (*L'Excisée/Excised Woman*, bilingual ed. Paris: L'Harmattan, 2009).

From Proust to George Sand (and WIF too?)

Annabelle REA, WIF President in the early 1990s

A graduate school seminar on Marcel Proust led me to my dissertation topic. From the start, I was dazzled by his prose. One of the passages that captivated me early on concerned a "nénufar," compared to "certains neurasthéniques" (*Pléiade* I, p. 168-69). The magic of that paragraph still works its spell, decades later; it was, however, an unwise dissertation choice, despite my undying admiration for the writing. "Everyone" had written on him and graduate students think they must read it all. I did—finally—finish. A few years later, an invitation came from a local language association to speak, not on Proust, but on George Sand for the centennial of her death, in 1976. When the invitation came in, I had read the sum total of *one* Sand novel, *Les Maîtres sonneurs*, for a class in The Regional Novel; agreeing to give the talk meant much work ahead. In the intervening years, Second-Wave Feminism had begun and I was reading, on my own or with colleagues, Beauvoir, Cixous, Greer, and, later on, Gilbert and Gubar, and many others. I discovered

they had much to say about the 19th century and Sand. Today, there are many widely known Sand texts: *Histoire de ma vie*, *Consuelo*, *Indiana*, *Gabriel*, *Lélia* (and *Mauprat* is on this year's *agrég* list!). I continue to explore Sand's combat against injustice, but, even more significantly, her probing of what is *possible* for women. I now prefer some of the lesser-known works, like *Isidora* and *La Filleule*. I have never discovered who recommended me for the 1976 talk that led me to a long dedication to women writers. As I think about it, by guiding me to Sand, that same person may also have led me to WIF, in the 1980s when it was floundering, after a very successful beginning in the Mid-West (see my brief history of WIF on the website).

Bibliographies Published in the WIF Newsletter: 1993-2020

Selected Bibliography of Algerian Women Writers (Habiba Deming)	Vol. 6 : 1	Spring 1992
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