

Women in French Newsletter

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Fall 2017

President's Letter

Cecilia Beach

Alfred University

Dear Members of Women in French,

Forty years ago, in 1977, soon after receiving her PhD in French from Washington University in St. Louis, Lucy Schmitz Morros was invited by Women in German, an organization created in 1974, to speak at their conference at Miami of Ohio about Madame de Staël. Inspired by the intellectual stimulation and supportive interaction among the members of Women in German, Lucy recognized the importance of creating a similar organization for women in the field of French. Demonstrating her leadership skills early in her career—she would go on to have an illustrious career as Vice President and Dean of Student Affairs at the American College in Paris and eventually President of Barat College in Lake Forest, Ill.—Lucy mobilized a group of about fifty women the following year at the MLA to discuss the possibility of founding an organization that would “draw attention to the academic work of women in French, provide a structure that would support women’s networking and collaboration in French studies, help women secure employment in the difficult academic marketplace produced by a recession, connect women intellectually and socially, and promote women’s growth and impact within

higher education settings by welcoming women’s leadership in departments, divisions, and the university hierarchy” (<http://www.english.womeninfrench.org/history/>). Women in French was thus born first as a sub-committee of the Women’s Caucus for the MLA with Jean Hardy Robinson and Lucy Schmitz Morros as co-Chairs. Though Women in French became an independent organization in 1991, we have maintained close ties with the Women’s Caucus as an allied organization of the MLA. Each year Women in French participates in a reception at the MLA Convention co-sponsored by the Women’s Causus and other sister organizations like Women in German and Feministas Unidas.

I begin my letter this year with this reminder of our history in order to celebrate our resilience and continued vitality over the past four decades. In spite of attacks on the Liberal Arts, cuts to language programs in schools and

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universities throughout the US, and backlash against feminism and women's rights, *Women in French* has nevertheless persisted! In fact, we have thrived. We have more sessions than ever in regional MLA conventions, as well as at a variety of French conferences like Nineteenth-Century French Studies. *Women in French Studies* is drawing more and more attention to the academic work of women in French thanks to the availability of our journal on Project Muse. And next year's Women in French conference attracted over 200 submissions from all over the world.

I know from my own teaching that young women today are interested in the material we bring to our classrooms and that we focus on in our scholarship. The students in my undergraduate course this fall on Women and Social Justice, though struggling with the difficulty of the texts—are totally engaged in the type of critical thinking and open-minded inquiry than will be necessary for us to move forward as a profession. The number of graduate students who have attended our recent Women in French conferences and the quality of their work makes me equally excited and optimistic about our future. We have a particularly active graduate student network this year thanks to the excellent work of our enthusiastic graduate student representative Leah Holz.

In addition to our continued support of emerging scholars through our mentoring program, mock interviews, conference travel grants, and essay awards, I am pleased to announce a new award: the WIF Early Career Conference Paper Award, which will be given for the first time in 2018 for a paper given at the WIF Conference by a member who is either a graduate student or in their first 5

years of teaching. Please see the call for submissions below (p. 5).

This brings me to the highlight of our 2017-2018 academic year: the WIF conference in February 2018 at Florida State University in Tallahassee, organized by Aimée Boutin around the theme of *Le Bruit des Femmes*. The interest in the conference was unprecedented and I very much look forward to seeing many of you there. Many thanks to Aimée, to the Women in French board members, as well as to all those who contribute to our organization in less visible ways. Your efforts are much appreciated!

Cecilia Beach

News

#JesuisMarguerite: Mobilizing for the *Bibliothèque Marguerite Durand*

Women have spent a great deal of time mobilizing in 2017, from the March on Washington in January to the #metoo campaign this fall. Many WIF members have also been active in supporting the Marguerite Durand library (BMD) in Paris as it was threatened with closure.

This library has diverse and comprehensive holdings relating to the history of women and the women's movement in France. At its base are the archives donated by Marguerite Durand, founder of *la Fronde*, in 1931, five years before her death. Originally located in the *mairie* of the 5th *arrondissement*, since 1989 the BMD fills a floor in the Médiathèque Jean-Pierre Melville at the corner of *rues Nationale* and *Tolbiac* in the 13th *arrondissement*. There, knowledgeable librarians advise students,

researchers and readers, and exhibitions, lectures and other events are held. The library has become an important *lieu de mémoire* of the feminist community in France.

In August, the municipal government of Paris announced that the library would be closed and its holdings moved to the already crowded *Bibliothèque historique de la ville de Paris*. The move would mean that parts of the collection, if not all of it, would be kept off site, in storage, making consultation difficult. Marguerite Durand's name would no longer be associated with it and the condition she made when she donated it, that it not be dispersed, would be ignored.

A petition was circulated that garnered over 10,000 signatures and a collective called "*Sauvons la BMD!*" was organized by the association *Archives du féminisme*. Spreading the word through social media, on November 18th, a march was held outside the library. It brought together a few hundred feminists, students, activists, researchers, archivists and librarians. Artist Charlotte de Maupeou designed beautiful posters representing Marguerite Durand that were distributed to protesters, along with buttons and lyrics ("*Marguerite, si tu savais, Marguerite, Marguerite; Marguerite, si tu savais, ton matrimoine est menacé*" sung, rather ironically, to the tune of « *Si tu veux faire mon bonheur, Marguerite* »). Homemade posters read "*On n'est pas hystériques, on est historiques*", « *Plus de bibliothèques féministes!* » and "*Qui touche le fonds risque la Fronde*". Historians Michelle Perrot and Christine Bard spoke about the importance of the collection and the need for it to grow, remain visible, and continue to be a space to showcase

research on women and the women's movement in France.

The protest paid off. Just over 2 weeks later, on December 4th, the collective *Sauvons la BMD* received a letter from Bruno Julliard, First Deputy Mayor of Paris. The library would be allowed to stay in its current locale. While it is great news that the library's collection will remain accessible in the Médiathèque Melville, the struggle is not over yet. As Christine Bard has said, "*Maintenant il faut être capables de porter un projet ambitieux autour de la bibliothèque, et être capables de convaincre sur ce projet. Nous avons notamment besoin d'un lieu avec plus de place pour les collections, qui soit plus approprié pour faire des conférences, des expositions... Il y a tellement de publications sur les femmes et le féminisme, et le public commence à être sensibilisé à la cause, notamment grâce aux médias, alors continuons!*"

by Margot Irvine (University of Guelph)

WIF Business & News

WIF Election of Officers 2017

We regret the lack of competition in the races below. Please remember in the future that WIF depends on volunteers. Consider becoming a candidate. Annabelle Rea and Colette Trout, Co-Chairs of the Nominating Committee.

President

Cecilia Beach is the current president of Women in French. She has presented papers at all WIF conferences and has contributed to *WIF Studies* as author, production editor, and guest editor. Before being elected president in 2015,

she served two terms as vice-president, during which she coordinated the bibliographies for the WIF Newsletter and the mock interview program, and set up a mentoring program. Cecilia believes strongly in the mission of WIF and looks forward to continuing her service, helping WIF to fulfill its mission by serving both the authors studied and the scholars who study them, in particular emerging scholars for whom WIF provides a supportive and inspiring community.

Co-Vice-Presidents

Susan Ireland is Orville and Mary Patterson Routh Professor of Literature (French) at Grinnell College, and **Patrice J. Proulx** is Peter Kiewit Professor of French and Women's & Gender Studies at the University of Nebraska Omaha. Our common areas of research and teaching interests include contemporary literature and film, cultural studies, the literature of exile and immigration, and women's fiction and life writing. We have both been actively involved in WIF since we were graduate students, taking on a variety of roles within the organization--Regional Representative (Patrice, 1994-2000), co-Vice Presidents (2000-2002, 2015-2017), and Editorial Board members of *WIF Studies* (since 1999).

Over the years, we have worked extensively together on a variety of research projects: we served as co-editors (20th-century entries and introduction) of *The Feminist Encyclopedia of French Literature* (Gen. ed. Sartori, 1999), published two edited collections (*Immigrant Narratives in Contemporary France*, 2001; *Textualizing the Immigrant Experience in Contemporary Quebec*, 2004), and have co-authored several essays dealing with topics such as

women and aging, individual and cultural trauma, urban space in Montreal, and Haitian-Québécois literature.

If re-elected as co-Vice Presidents, we would support the initiatives and goals of the association at large, with particular emphasis on continuing to expand the mentoring and mock-interview programs, working with the graduate student representative, and supporting WIF-sponsored publications, panels, and conferences.

Regional Representative for New England and Eastern Canada (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.)

Anna Rocca: I have attended and organized panels at WIF conferences since 2006. Additionally, I have been honored to serve as the Regional Representative for New England and Eastern Canada for the last three years. I am especially proud to have established an unprecedented collaboration between NeMLA and WIF resulting in national and international cultural events as well as two yearly guaranteed WIF-sponsored sessions at NeMLA. If re-elected, I would further increase WIF networking among students and professionals in the US while also working to establish a broader representation of women in developing countries and Europe, with the goal of enriching the WIF mission.

Regional Representative for South Central (Arkansas, Louisiana, Mississippi, Oklahoma, Tennessee, Texas)

WIF has played a key role in **Theresa Varney Kennedy's** professional development since she began her career at Baylor University, offering her a nurturing environment to network within the combined fields of women's studies and French literature. Kennedy has published in *WIF Studies*, presented at WIF conferences, and chaired WIF panels at SCMLA conferences. She served as Secretary (2014–2017) and Southern States Representative (2012–2013). If elected as SCMLA Representative, Kennedy promises to make the SCMLA conference a better networking and professional opportunity by increasing the number of panels, recruiting young scholars, and bolstering research interests of WIF members.

WIF Early Career Conference Paper Award

Members of Women in French whose paper has been accepted for the 2018 WIF Conference and who are either graduate students or faculty in their first 5 years of teaching are encouraged to apply for the WIF Early Career Conference Paper Award.

The Award carries a \$250 prize.

Deadline: Feb. 1, 2018

Submissions must be submitted electronically as two separate Microsoft Word documents or PDF files attached to the email: (1) a cover sheet, and (2) the submitted essay (12-pt. / double-spaced / 3,500 word limit). The author's name, address, and academic affiliation should

appear on a separate cover sheet with the essay's title. The essay's title must appear on both the separate cover sheet and on top of the essay itself. The name of the candidate must not appear on the essay or the PowerPoint presentation.

Submissions must represent new, previously unrepresented and unpublished work.

The WIF Early Career Conference Paper Award Selection Committee is made up of six WIF Board members. Selection is based first on the originality of research and contribution to scholarship in the field of study, as well as on the quality of the writing.

Please send your submissions to Cecilia Beach fbeach@alfred.edu.

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.

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, 2017** 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.

Undergraduate Award

The undergraduate essay should be written in 12-point Times New Roman, double-spaced with 1-inch margins. The essays must be between 10-12 pages (notes and bibliography included) and written in French.

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 2018.

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

Call for Papers & Conference News

CFA - Special Dossier for *Women in French Studies 2018* on Andrée Chedid (1920-2011).

Andrée Chedid was a great poet, novelist, short stories writer, and playwright. She was a prolific author, with no less than twenty-three volumes of poetry, seventeen novels, six plays, seven volumes of short stories, writing for the youth, and at least one memoir. She was also a terrific mentor to other poets, writers, and women. Some of her poetry has been translated into English, as well as several novels and plays by scholars and writers, including some WIF members. Several WIF members have written about Andrée Chedid's work, including Evelyne Accad, Marlène Barsoum, Carmen Boustani, Judith Cochran, Anne Larson, and Christiane

Makward, among others. Yet, Chedid's oeuvre remains largely unknown and there exist few scholarly collectives about her work, in spite of the significance of her writing.

This special dossier of *Women In French Studies* 2018 (volume 26) will therefore explore Andrée Chedid's place in French literature and culture and in Middle Eastern francophone literature. Chedid, of Lebanese-Egyptian origin, has written extensively about Egypt and Lebanon, exploring topics such as civil war, loss, friendship, love, otherness, being multi-cultural, sometimes displacing contemporary urgent issues in time as in *Les marches de sable* (1981). Women are often the main protagonists of her stories, and her writings often explore the significance of gender, yet what was her influence on women's writing? The significance of her writing on war and violence, of how she writes on war and peace, on gender relations, on children, on memory and Alzheimer, her place in poetic movements and in the world of theater, and the role of rewriting short stories into novels, are possible topics, yet submissions are not limited to them. Original essays on various aspects of Chedid's writings are welcome. This dossier provides a great opportunity to introduce Andrée Chedid and new scholarship on her work and we invite scholars at all stages of their career to contribute.

Deadline for complete articles is **January 15, 2018**; submit to Joëlle Vitiello at vitiello@macalester.edu.

Manuscripts in English or in French should be between 4500 and 5000 words in length (double spaced, including notes and bibliography). All submissions will benefit from a blind peer-review process.

**CFA- Special Dossier for
Women in French Studies 2020
Francophone Central African
Women's Writing**

Women in French Studies invites contributions to be considered for the 2020 Special Issue on Francophone Central African Women's Writing. Literary critics have long favored West African women writers, often ignoring the astounding production of women writers from countries like Gabon, Congo, or Rwanda among others. At the same time, there are emerging women writers completely unknown to the field coming from countries such as the Central African Republic, Tchad, Burundi, etc. and they, too, also deserve critical attention. This special issue therefore has two goals; 1) to update the status of Central African powerhouses of Francophone women's writing such as Cameroon and Congo and 2) to consider writings and authors from Francophone Central African countries whose literature can be seen, as Irène d'Almeida has eloquently said, as being part of an "empty canon"--- that is, there is literature that exists but we have either ignored it or refused to see it. Essays can approach works by a single author or country or offer a comparative study of several works or writers from the region.

Please send abstract of 150-200 words by December 20th to Cheryl Toman, cheryl.toman@case.edu. If accepted, full manuscripts requested by June 1, 2018.

**WIF Panels at Annual SAMLA
Conference
SAMLA 89: High Art/Low Art:
Borders and Boundaries in
Popular Culture
November 3-5, 2017
Westin Peachtree Plaza
Atlanta, Georgia**

I. Borders and Boundaries in Popular French Caribbean Culture. Chair: Lisa Connell, University of West Georgia

1. "Sounding the Limits of French Hospitality: Musical Reinterpretations of French Tolerance in Suzanne Lacascade's *Claire Solange* (1926) and Gisèle Pineau's *L'Exil Selon Julia* (1996)," Delphine Gras, Florida Gulf Coast University
2. "Crossing Borders in Hélène Cixous: Writing Transgressive Characters in Contemporary French Theatre," Elizabeth Lindley, University of Cambridge
3. "Text and Image: Commemoration, Corporality, and Pedagogy in France's Mémorial ACTe," Lisa Connell, University of West Georgia

II. Failure to Conform: The Defiant Female Body in French and Francophone Cultures. Chair: Adrienne Angelo, Auburn University

1. "Eroticism, Desire and Emma's Body: Eric Emmanuel Schmitt's Novella *La Rêveuse d'Ostende*," Elisabeth-Christine Muelsch, Angelo State University

2. "L'assujettissement sexuel et la déshumanisation du corps féminin dans *Christelle ou le destin d'une esclave sexuelle de Patricia Hourra*," Viviane Koua, Auburn University

3. "Provocation and Resistance in Abnousse Shalmani's *Khomeiny, Sade et moi*," Adrienne Angelo, Auburn University

III. Laughter in High Art/Low Art: Playing with Boundaries in French and Francophone Literatures. Chair: Cathy Leung, The College of Staten Island and Queensborough Community College (CUNY)

1. "Françoise Rey: le rire d'Eros," Frédérique Chevillot, University of Denver
2. "Les 'filles de la banlieue': *Tout ce qui brille*, une version light de *La Haine*?" Caroline Eades, University of Maryland, College Park
3. Le genre, matière à rire? dans *Mattea* de George Sand," Cathy Leung, The College of Staten Island and Queensborough Community College (CUNY)

IV. Space and Place in French and Francophone Women's Writing. Chair: E. Nicole Meyer, Augusta University

1. "No Woman is an Island: Multiple Female Alterities in Shenaz Patel's *Sensitive*," Susan Crampton-Frenchik, Washington and Jefferson College
2. "Epistolary and Other Gendered Spaces in Nathalie Sarraute's *Lettres d'Amérique* and Marguerite Duras's *La*

Douleur,” E. Nicole Meyer, Augusta University

3. “*Jeux d’elles*: A Place for Expressing Female Subjectivity in Nathalie Sarraute’s *Enfance* and Annie Ernaux’s *Mémoire de fille*,” Leah Holz, University of Colorado Boulder

V. Transcending Borders and Boundaries through the Act of Writing. Chair: Susan Crampton-Frenchik, Washington and Jefferson College

1. “Repelling Attacks on French Multiculturalism: Novelist Fatou Diome Turns to Politics and Polemic in *Marianne Porte Plainte!*,” Rosemary Haskell, Elon University

2. “Consonances féminines: Échos transnationaux chez Maryse Condé et Assia Djebar,” Johanna Montlouis-Gabriel, University of Georgia

3. “‘Je suis humain et je le reste’: de l’ethnolittérature au journalisme chez Anina Ciuciu,” Ileana Chirila, University of New Hampshire

4. “Autobiographical Fiction in Nina Bouraoui and Marguerite Duras: Examining Identity Formation across Blurred and Ambiguous Spaces,” Virginia Osborn, Florida State University

Submitted by Adrienne Angelo.

**WIF Member
Publications & News**

Sylvie Blum-Reid published the following essay “Vagabondage from Budapest to Florida- Jim Jarmusch’s *Stranger than Paradise*,” in *Les Variations Jarmusch*, Ed. Esther Heboyan, Arras: Presses Université d’Artois, (France), June 2017. 253-262. I am currently working with a colleague in English on a symposium entitled “Deaf Cinema: Closed Captioning, Audio Description and the Reinvention of Silent Film” to be held at the University of Florida, 18 September. I was elected on the Modern Languages Association Executive Committee of the Forum LLC-20th and 21th Century French for a five-year term.

Anne Donadey edited the MLA volume *Approaches to Teaching the Works of Assia Djebar*, which was published in their series *Approaches to Teaching World Literature* in 2017. The volume draws on a range of interdisciplinary approaches and proven classroom strategies. Topics in the volume include translation studies, Islamic feminism, colonial and postcolonial contexts, autobiographical writing, historiography, multilingualism, literary experimentation, and visual culture. Contributors are Diya Abdo, Maria Bobroff, Carine Bourget, Maya Boutaghou, Valérie J. Budig-Markin, Thérèse De Raedt, Hanan Elsayed, Dominique D. Fisher, Martine Guyot-Bender, Christa Jones, Kathryn Lachman, Mildred Mortimer, Najat Rahman, Alison Rice, Annica Schjött Vonèche, Dana Strand, Vlatka Velčić, with an afterword by Gayatri Chakravorty Spivak. See <https://www.mla.org/Publications/Books>

[tore/Approaches-to-Teaching-World-Literature/Approaches-to-Teaching-the-Works-of-Assia-Djebar](#)

France Grenaudier-Klijn, *La part du féminin dans l'œuvre de Patrick Modiano. Fonctions et attributs des personnages féminins modianiens*. Paris : L'Harmattan, coll. « Critiques littéraires », 2017 (317p.) Les récits de Patrick Modiano sont traversés de personnages féminins aussi évanescents qu'inoubliables qui, s'ils occupent rarement le devant de la scène narrative, jouent néanmoins un rôle prépondérant dans le développement de l'intrigue.

Conformément à une poétique marquée par la réticence, quelques traits suffisent au romancier pour faire (re)vivre Yvonne Jacquet, Denise Coudreuse, Carmen Blin, Gay Orloff ou Dora Bruder. Certaines caractéristiques – prénom, parfum, vêtement, voix, démarche ou cicatrice – reviennent avec lancinance. Les petites Françaises succèdent aux mères brutales ou aux danseuses du Tabarin. Avant de disparaître...

Analyse originale et détaillée des attributs et fonctions dévolus à ces personnages féminins, le travail de France Grenaudier-Klijn nous rappelle, dans le même temps, la remarquable cohésion associant forme esthétique, contenu thématique et impératifs éthiques dans l'œuvre et l'écriture de Patrick Modiano.

Margot Irvine published “...et je serais désireux de l'avoir, cette collaboration féminine». Goncourt, Daudet, Bonnetain et la collaboration littéraire des femmes” in *La Littérature en bas-bleus. Romancières en France de 1870-1914*, T. III, eds. Andrea Del Lungo and Brigitte

Louichon, Paris: Classiques Garnier, 2017

Annette Joseph-Gabriel's interview with author Évelyne Trouillot, “Tant de silence à briser: Entretien avec Évelyne Trouillot,” has been published in *Nouvelles Etudes Francophones* 32.1 (2017): 82-94. In this interview, Trouillot discusses the politics of writing in and about the Caribbean, representing the humanity of the enslaved, and the future of literary production in Haiti.

Sarraute, Nathalie. *Lettres d'Amérique*. Edition de **Carrie Landfried** et Olivier Wagner. Présentation d'Olivier Wagner. Paris: Gallimard, 2017.

Les *Lettres d'Amérique* de Nathalie Sarraute offrent un aperçu inédit sur la personnalité de l'un des écrivains majeurs du XX^e siècle. Elles témoignent d'une personnalité facétieuse, aussi prompte à l'émerveillement qu'au sarcasme. Ces vingt-quatre lettres, comme autant d'entrées d'un journal de voyage, dressent le portrait inattendu d'une jeune fille bondissante de soixante-trois ans, emportée dans une traversée continentale des États-Unis au début de l'année 1964. Écrites dans un style impressionniste, heurté, presque télégraphique, ces lettres à son mari absent montrent, outre la communion de ce couple, l'Amérique en pleine révolution culturelle et l'accueil triomphal reçu là-bas par la nouvelle littérature française.

Gemma King, *Decentering France: Multilingualism and Power in Contemporary French Cinema*, with Manchester University Press.

“In a world defined by the flow of people, goods and cultures, many contemporary French films explore the

multicultural nature of today's France through language. From rival lingua francas such as English to socio-politically marginalised languages such as Arabic or Kurdish, multilingual characters in these films exploit their knowledge of multiple languages, and offer counter-perspectives to dominant ideologies of the role of linguistic diversity in society. *Decentring France* is the first substantial study of multilingual film in France. Unpacking the power dynamics at play in the dialogue of eight emblematic films, this book argues that many contemporary French films take a new approach to language and power, showing how even the most historically-maligned languages can empower their speakers. This book offers a unique insight to academics and students alike, into the place of language and power in French cinema today."

You can recommend the book to your university's library or purchase a copy through the MUP website here: <http://www.manchesteruniversitypress.co.uk/9781526113573/>.

Catherine R. Montfort published "Mme de La Tour du Pin, 1770-1853 : *Le Journal d'une femme de cinquante ans.*" *Dalhousie French Studies* 108 (Spring 2016 [published 2017]) : 39-51.

In addition to celebrating her twentieth anniversary of teaching at Georgetown University, Professor **Miléna Santoro** was awarded two honors this past spring, the Grand Prix de la Francophonie offered annually by the Festival de la Francophonie of Washington, DC, and one of 50 "Médailles hommage 50^e" the Quebec Ministère des relations internationales et de la Francophonie created to celebrate its 50 years of public

diplomacy. Both awards recognize her contribution to scholarship, outreach, and leadership in Quebec Studies over the past two decades, most recently as President of the Association internationale des études québécoises (2015-2018).

Cheryl Morgan published "Marc de Montifaud: De la comédie au comique lubrique" in *La Littérature en bas-bleus. Romancières en France de 1870-1914*, T. III, eds. Andrea Del Lungo and Brigitte Louichon, Paris: Classiques Garnier, 2017.

Claire Mouflard published the following:

"'Il y a des règles:' Gender, Surveillance and Circulation in Céline Sciamma's *Bande de filles*. » *Women in French Studies* 24.1: 113-126. (2016)

"Évoluée or Intégrée: Black and Beur Publishing Practices in Contemporary Women Writing." *Romance Notes* 56.2: 305-20.

"Zombies and Refugees: Variations on the "Post-human" and the "Non-human" in Robin Campillo's *Les Revenants* (2004) and Fabrice Gobert's *Les Revenants* (2012-15.) *Humanities* 5, 3:48 (2016).

Juliette Rogers published "Les femmes, l'argent et l'humour à la Belle Époque. *Les Escompteuses* (1883) d'Olympe Audouard" in *La Littérature en bas-bleus. Romancières en France de 1870-1914*, T. III, eds. Andrea Del Lungo and Brigitte Louichon, Paris: Classiques Garnier, 2017

Gill Rye, 'Mums or Dads? Lesbian Mothers in France' in *Motherhood in Literature and Culture: Interdisciplinary*

Perspectives from Europe, ed. Gill Rye, Victoria Browne, Adalgisa Giorgio, Emily Jeremiah, and Abigail Lee Six (New York and London: Routledge, 2017), pp. 98-110.

This contribution to a new interdisciplinary and cross-cultural volume on motherhood in Europe presents lesbian mothering in the French context, exploring a group of memoirs written by lesbian mothers at the time of the debates on France's *mariage pour tous* law.

Gill also co-authored the editors' introduction to the volume (pp. 1-13).

For further information on the volume, see

<https://www.routledge.com/Motherhood-in-Literature-and-Culture-Interdisciplinary-Perspectives-from/Rye-Browne-Giorgio-Jeremiah-Lee-Six/p/book/9781138648173>

ONLINE WIF BIBLIOGRAPHY
PROJECT

CALL FOR PAST BIBLIOGRAPHIES!
We seek past Newsletter bibliographies to publish as an archive on the WIF website. We hope that authors will send to Michèle Schaal a Word file of their original or updated bibliography along with their consent to publish online. If you do not wish your bibliography to appear online, please let Michèle know. We have a number of bibliographies dating back some years, but hope to hear from as many past authors as possible.

Bibliographies Published in the WIF Newsletter: 1993-2017

Les écrivaines québécoises de la relève: Bibliographie partielle (Lucie Lequin)	Vol. 7 : 1	Spring 1993
Franco-Ontarian Women Writers (Barbara Godard)	Vol. 7 : 2	Fall 1993
Franco-Caribbean Women Writers (Susanne Rinne)	Vol. 8 : 1	Spring 1994
Les Françaises: Civilisation contemporaine (Supplement) (Colette Hall –Trout--)	Vol. 8 : 2	Fall 1994
Franco-Caribbean Woman Writers (Supplement) (Susanne Rinne)	Vol. 9 : 1	Spring 1995
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