

# YALE DEPARTMENT OF FRENCH

## FALL 2018

### AS I PAUSE TO CONTEMPLATE

another busy and successful year in the Yale Department of French, I am deeply grateful to everyone who made it possible. I am especially grateful to **PIERRE SAINT-AMAND** for agreeing to be the Director of Graduate Studies so soon after arriving at Yale, and for the extremely effective work he did preparing our students for the job market. I am equally grateful to **ALICE KAPLAN** for filling in for Pierre as DGS when he went on leave in the Spring. **TOM CONNOLLY** did a wonderful job during his two years as Director of Undergraduate Studies and will now be handing over the reins to **MORGANE CADIEU**. I am happy to say that **RUTH KOIZIM** has agreed to stay on as the director of our language program.

Over the past year, we conducted a major international open-rank search in the fields of 16<sup>th</sup> and/or 17<sup>th</sup>-century French literature and culture, to help rebuild our early modern team in light of the departure of **CHRIS SEMK** and the upcoming retirement of **NED DUVAL**. After reviewing more than 90 nominations of scholars at the senior level and the dossiers of the most promising junior scholars from around the world, I am very pleased to announce that **CHRISTOPHE SCHUWEY**

(right) is joining us this year. Christophe received his PhD in 2016 from the universities of Paris-Sorbonne and Fribourg, where he wrote a brilliant



dissertation on the *Mercure Galant* and the enterprising figure of its editor, Donneau de Visé. A specialist of the History of the Book, Christophe also brings expertise in 17<sup>th</sup>-century theater and performance, as well as a deep interest in the digital humanities. Given the importance and richness of these fields, the Yale administration has provisionally allowed us to make an offer at

the senior level as well, and we are hoping to have very exciting news to announce in this regard shortly.

We were very happy to welcome back **ALYSON WATERS** to teaching this past year. As many of you know, in addition to editing *Yale French Studies*, Alyson has a thriving career as a translator. Now that she is once again teaching her popular courses on translation, we have been able to add a translation track to our undergraduate major. This year, we will also experiment with two new courses on French for the professions—one devoted to medicine and one to business—which



will be taught by our new lector, **LÉO TERTRAIN**, (left) who joins us fresh from completing a PhD at Cornell in 2016. I am happy also to announce the reappointments of **LAUREN PINZKA**

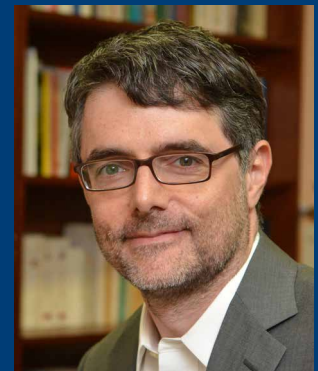
and **MARYAM SANJABI** as Senior Lecturers; **FRANÇOISE SCHNEIDER**, **CONSTANCE SHERAK**, and **CANDACE SKORUPA** as Senior Lecturers; and **MARIE-HÉLÈNE GIRARD** as Visiting Professor.

Once again, our wonderful group of students from the École Normale Supérieure, **CHLOÉ FOLENS**, **MARC LOZANO**, **DAVID STOLERU**, and **ALICE THIBAUD** (see page 6) were actively involved in the life of the department. In addition to teaching, hosting language tables, and serving as writing tutors, they organized an exciting French Film Club series centered around the themes of “Travailleurs, travailleuses” and “Exile.”

This year our department also welcomed **TSIVIA FRANK-WYGODA** (right) as a Postdoctoral



## GREETINGS FROM THE CHAIR



Fellow. Tsivia completed her PhD in Romance and Latin American Studies at the Hebrew University in Jerusalem with a dissertation devoted to the writing of Edmond Jabès. While at Yale, she will study the place of Algeria in French-Jewish Culture with our growing team of specialists devoted to Algeria and North African Francophone literature—**TOM CONNOLLY**, **JILL JARVIS**, and **ALICE KAPLAN**.

Last year saw the publication of **TOM CONNOLLY**'s new book, *Paul Celan's Unfinished Poetics: Readings in the Sous-Oeuvre*. And this coming year we will celebrate **CHRIS MILLER**'s book *Literary Hoaxes and Cultural Authenticity*, which will be published in late 2018 by the University of Chicago Press. I am happy to say that several of our faculty members received awards for their publications—**ALICE KAPLAN** won the Gustav Ranis Prize awarded by the MacMillan Center

CONTINUED ON PAGE 2

for the best book on an international subject written by a member of the Yale Faculty for *Looking for the Stranger* (Chicago, 2016), and I co-won the MLA's Scaglione Prize for the best book in French Studies for *The Right to Difference: French Universalism and the Jews* (Chicago, 2016).

As of this past year, Yale will once again be considered a Center of Excellence of the Cultural Services of the French Embassy of the United States. Our Center of Excellence will be housed within Yale's Department of French, but we hope colleagues from across the university will see it as a way to further research on topics relating to France or involving cooperation with French educational institutions. The French Consulate is currently accepting applications for major research projects. They have indicated that they are particularly interested in projects that further President Macron's challenge to "make the planet great again," but they are also open to other sorts of projects. We very much look forward to collaborating with colleagues across the university in the years to come.

We hosted a number of especially exciting events in the department this past year. In our very own *Festival d'automne*, entitled "Versions of Reality: Four Talks by Acclaimed French Writers," we welcomed some of the leading voices in French fiction today: Edouard Louis, Christine Angot, Mathiasl Énard, and Éric Chevillard. All of these writers gave riveting discussions of their most recent work and engaged with members of the department in fascinating debates.



Christine Angot and Morgane Cadieau

We also hosted a 5-day workshop, co-sponsored with ATLAS, devoted to "Translating Critical Thought." Run by two distinguished translators, Patrick Hersant and Catherine Porter, the workshop brought together translators into both French and English to discuss their craft and hone their skills in the difficult endeavor of translating critical theory. A round table moderated by Alice Kaplan on the theme of "Translators, Editors, Publishers" brought together Harold Augenbraum from *Yale Review*, Yves Sintomer, from Paris 8, Nancy Toff, from Oxford University Press and Alyson Waters, managing editor for *Yale French Studies* for a lively conversation. Professor Souleymane Bachir Diagne of Columbia University gave the keynote address at the workshop, entitled "Portrait du philosophe en traducteur."

Every other year, the department sponsors a conference organized by the graduate students. This year, in a nod to the commemoration of 1968, their topic was "Revolution/Révolution." Led by **JASON HONG** and **SOPHIA HELVERSON**, the

conference brought young scholars from across the US and abroad for a weekend of exciting conversation. Professor Madeleine Dobie of Columbia gave the keynote address. In collaboration with the Beinecke Library, the department also hosted a conference dedicated to the work

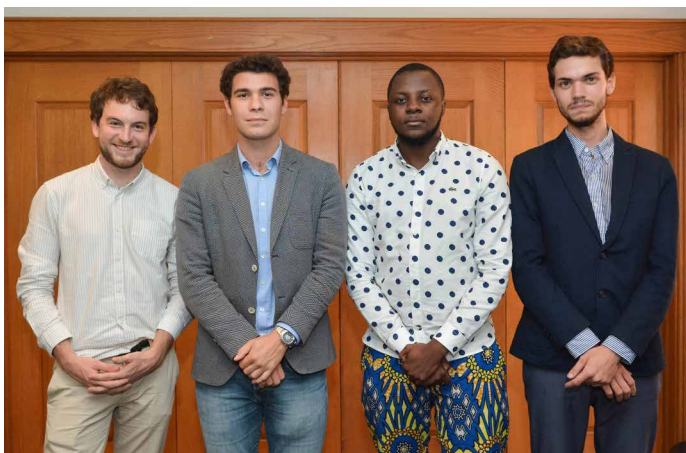
of Benjamin Fondane, which was co-organized by **TOM CONNOLLY** and our illustrious alum, **JULIE ELSKY**, now an Assistant Professor at Loyola University in Chicago.

Speaking of conferences, it is with a bit of heavy heart that I invite everyone to attend "French Renaissance Literary and Scholarly Legacies: A Conference in Honor of **NED DUVAL**," to be held at the Whitney Humanities Center on December 7, 2018. The conference is meant as a send-off to Ned, who has devoted so many years of service to the Yale French Department, and it will feature many of his former students and close colleagues celebrating his outstanding contributions to the field. *Yale French Studies* is publishing a volume in honor of Ned, edited by Jessica DeVos and Bruce Hayes, to go along with the conference. I look forward to seeing many of you there as we thank Ned and wish him *bon voyage*. Details of this event are posted at: <https://duvalconference2018.wordpress.com>.



Let me conclude by thanking the members of the administration for their expert and generous support of our many endeavors: **EMILY BAKEMEIER**, Deputy Provost; **TAMAR GENDLER**, Dean of the Faculty of Arts and Sciences; **AMY HUNGERFORD**, Chair of the Humanities Divisional Committee; **JOHN MANGAN**, Senior Associate Dean of FAS; and **DOREEN NEELANS**, Operations Manager. **IAN SHAPIRO**, the Director of the MacMillan Center, deserves our special thanks for providing research support for faculty and students in French.

— Maurice Samuels



This year's cohort of students from the Ecole Normale: Hugo Darroman, Thomas Dumont, Ghislain Tchuisseu, Jules Colmart

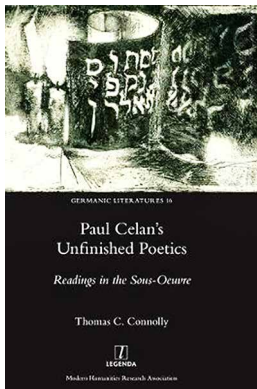


## FACULTY NEWS

This past year, **MORGANE CADIEU** was on a Morse Fellowship to work on her second book, *Rewriting Rastignac: Social Mobility in the Twenty-First Century*. Her first book *Marcher au hasard: clinamen et création dans la prose du XXe siècle* is forthcoming at Classiques Garnier. She was elected to the MLA Executive Committee on Twentieth- and Twenty-first Century French Literature, and published an article in *Sites*, titled "Stratification of the Urban Space in Contemporary Paris: Modiano, Vasset, and the Data Centers of Memory." She was invited at Cornell, Dartmouth, and the University of Copenhagen to present her research on randomness, trains, and Patrick Modiano. Her paper at the Nineteenth-Century French Studies Colloquium focused on the socially disparate character of the maid. She studied "Kmart Realism" in the works of Annie Ernaux and Michel Houellebecq at the ACLA, and participated in a panel on Anne Garréta's *Dans l'béton* at the Twentieth and Twenty-First Century French and Francophone Studies Colloquium.

In December 2017, **THOMAS CONNOLLY** was awarded the "Fifty-Fourth Annual William Riley Parker Prize for an Outstanding Article in PMLA" for an article on a prose poem by Rimbaud. He also published articles on Islam and Rimbaud in *Parade sauvage* and on Chagall and musical ekphrasis in *Mosaic*. Articles on Mallarmé (*Romanic Review*), Tahar Djaout (*MLN*), and Jean Sénac are set to appear imminently. His book, *Paul Celan's Unfinished Poetics: Readings in the Sous-Oeuvre* was published by Legenda in the spring of 2018.

In addition to the upcoming YFS volume and conference honoring Ned Duval, an article **JESSICA DEVOS** published in *French Studies* on Mary Stuart's *Casket Sonnets* was awarded the prize for best article on women and gender in any academic discipline from the Society for the Study of Early Modern Women (SSEMW). It was also



nominated for the Malcolm Bowie Prize for best article published by an early-career researcher in the broader discipline of French Studies. Last summer, she was invited to facilitate a workshop on Queens consort at the Attending to Early Modern Women conference.

**MARIE-HÉLÈNE GIRARD** published a critical and annotated edition of Théophile Gautier's *Voyage en Italie* in two volumes at Librairie Honoré Champion, Paris last January.

This year, **JILL JARVIS** saw two of her projects in print. The first is a special double issue of *The Journal of North African Studies* that she co-edited with Brahim El-Guabli called "Violence and the politics of aesthetics: a postcolonial Maghreb without borders." She also published her article "Lines of Flight: Laredj and Djaout beyond the fiction of terror" in *Expressions maghrébines* and is completing a book manuscript titled *Decolonizing Memory: Algeria & the Politics of Testimony*. In July, she traveled to Gashora, Rwanda to participate as a faculty lecturer in the Yale Young African Scholars program, where she spoke with high school students from across the continent about her new research on the Sahara Desert as a site of aesthetic and intellectual exchange (see photograph). In 2019, she will be on research leave to continue her research in the Sahara, and then will begin writing a new book during time as a resident at the Camargo Foundation in Cassis, France.



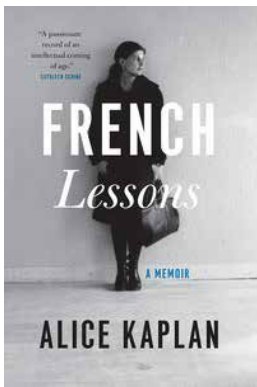
Alice Kaplan with Jacques Ferrandez

**ALICE KAPLAN** lectured at Georgetown University, at the Collège de France in Antoine Compagnon's seminar (see here: <https://www.college-de-france.fr/site/antoine-compagnon/seminar-2018-03-13-17h45.htm>), and at several venues in Algiers and Oran, including the bookstore L'Arbre à Dires in Algiers and the Institut Français and Association Bel Horizon in Oran, in connection with the publication of *En quête de l'Etranger* by the Editions Barzakh. With Jacques Ferrandez, the incomparable B.D. artist, she participated in a panel on Camus at the Hossegor Literary Festival on History and Biography. She prefaced the English translation of Evelyne Bloch-Dano's *Paper Gardens* and wrote an afterword for University of Chicago Press's anniversary edition of *French Lessons*. The afterword was published in *The Yale Review*: <https://yalereview.yale.edu/remembring-memoir>. On campus, she has been working with Harold Augenbraum of the *Yale Review* on a MacMillan Translation Initiative,

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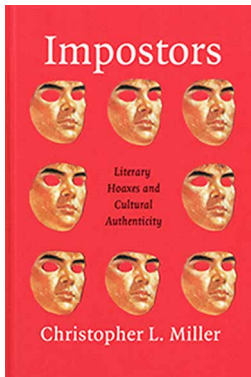


Jill Jarvis speaking to high school students at the Yale Young African Scholars program in Gashora, Rwanda



whose website is going live as this newsletter goes to press: <https://translation.macmillan.yale.edu/>. Alice writes, "It has been a privilege and an adventure to team teach with several esteemed colleagues: with David Bromwich, a Humanities course on 'Literature in the Era of Tyrannies;' with Morgane Cadieu, a graduate seminar entitled 'May 68: Building a Corpus;' and with Maurice Samuels, our traditional 'Modern French Novel.'" She is at work on a new project, in a new genre: a novel set in Algiers... about which more to come.

**CHRIS MILLER's** new book, *Impostors: Literary Hoaxes and Cultural Authenticity*, is being published this fall by the University of Chicago Press. Chris begins phased retirement in January and will teach his last class in April.



**LAUREN PINZKA** has enjoyed teaching a newly created interdisciplinary version of F170 and her ongoing role as course co-chair of F160. She enthusiastically teaches the "Advanced Writing Workshop" and delights in reading her students' short stories. Teaching F160 in Paris was the highlight of her year. Her article "Teaching the French Revolution as Myth and Memory" will be appearing in the MLA's *Approaches to Teaching the French Revolution*. In 2017 she presented "Exercice de style: Narrative Style as Political Strategy in *L'Education sentimentale*," at the Nineteenth-Century French Studies colloquium and in 2018, "Flaubert and Sand: The Case of Trans-Friendship," at NEMLA. She will next present "Public Morality on Trial: *Madame Bovary* and *Les Fleurs du Mal* in the Courtroom" at the NCFS colloquium this October. She has

happily continued in her roles as judge for the Scott prize, Branford fellow and First Year and Sophomore advisor.

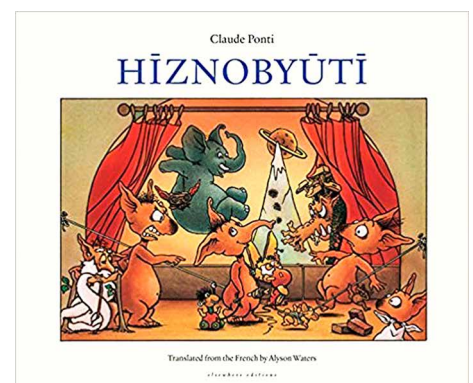
Last January, **PIERRE SAINT-AMAND's** chapter on the eighteenth-century novel, "Disclosures of the Boudoir," was published in the *Princeton History of Modern French Literature*. Another publication, "Érotisme et euphorie du Neutre," originally presented at the Cerisy conference on Roland Barthes, appeared in the proceedings of the conference (Christian Bourgois). In the fall, Pierre Saint-Amand took over as Director of Graduate Studies, directing with Jill Jarvis the Job Placement seminar. He was happy to teach "The Libertine Novel" as a graduate seminar. He had taught this material before on the sexual culture of the 18th century, but this time the seminar coincided with the #metoo movement. Pierre Saint-Amand tried to involve discussions that included those developing questions. He attended the annual American Society for Eighteenth-Century Studies. He was a discussant of Colin Jones's lecture, delivering a short paper on Robespierre's names. In the Spring he attended the NYU Remarque Institute Seminar on Europe's encounters with 18th century World cultures in Kandersteg, Switzerland, with a presentation on Drama in Revolutionary Saint-Domingue (a new topic of interest).

**MAURICE SAMUELS' book** *The Right to Difference: French Universalism and the Jews* (University of Chicago Press, 2016) won the MLA's Scaglione Prize for the best book in French studies. He is now hard at work on his new project, tentatively titled *The Arrest of the Duchess*, a study of modern France's first antisemitic "affair," which will be published by Basic Books. In addition to chairing the French Department, he has continued as director of the Yale Program for the Study of Antisemitism.

In addition to her teaching, **CANDACE SKORUPA** has been pursuing a larger-scale project on intercultural communication through telecollaboration, which she puts into practice in her intermediate FREN 121 and intensive FREN 145 courses. At the biannual applied linguistics GLAT conference in Brest, France, in late May 2018, Candace presented a paper,

"Mediating Asynchronous Intercultural Communication: Cultural Sensitivity in a Trans-Atlantic Telecollaborative Student Exchange." The GLAT paper is part of a larger project further honed during the one-week intensive CLS Instructional Innovation Workshop (IIW) at Yale in early May, *Questioning Culture(s)/ Teaching Culture(s)* with her chapter on "Setting the Stage for Intercultural Competence." At the fall 2018 ACTFL conference, Candace will direct a workshop session entitled "Best Practices in the Inclusive Multicultural Classroom." Candace now represents the Yale language faculty on the board of the Ivy-League-based Consortium for Language Teaching and Learning. Candace is writing a paper on courtesans and narrative frames in the nineteenth-century French novel. In the spring semester, Candace was proud to be the senior essay adviser for the first French Major student to complete the new Translation Track in French. And, finally, recruiting participants from among all of our eager students, French majors, and French Table participants, Candace will inaugurate the department's new French Club, with its first evening activities in late October. Stay tuned!

In July 2018, **ALYSON WATERS** celebrated 25 years as managing editor of *Yale French Studies*. Most recently, her translation of Claude Ponti's *Hiznobyuti*



(2018, Elsewhere Editions) received a starred review from Kirkus and her translation of Hubert Haddad's *Desirable Body* (2018, Yale University Press) received a starred review from Publisher's Weekly. In May 2018, Waters attended a two-day conference at Montclair State University

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on translation pedagogy where, among other things, she learned about the fascinating field of audio description. In TV and cinema, for example, close captions transcribe as best as possible the dialogue on the screen for viewers with difficulty hearing, whereas audio description can be said to *translate* visual information into speech for the visually impaired. Waters plans to invite an expert in this field to discuss this work in her literary translation class. Students will then have the chance to practice audio description in French. In the fall and spring semesters she will also invite guest speakers—subtitlers, editors, publishers, and translators whose views of “the task of the translator” may differ from hers, thus exposing students to a variety of contemporary methodological and ideological approaches to literary translation. Finally, Waters was proud to

have served on the jury of the Florence Gould/French American Foundation translation prize in 2018.

and... FROM RETIREMENT:

**DIANE CHARNEY**'s book *Letters to Men of Letters* is now available to be downloaded for free from the Versopolis web site. I feel honored that this EU-sponsored Review of Books, Poetry, and Culture chose *Letters to Men of Letters* as their first single-author ebook. Among the letters both real and imaginary that she has written to literary figures with whom she has a relationship is one to our own Jacques Guicharnaud. Many of the letters reference other Yale colleagues and department events. Here is the link to this ebook: <http://www.versopolis.com/letters-to-men-of-letters-ebook>

Diane's article, “Seduction, Foreplay, and Delayed Gratification—A Review

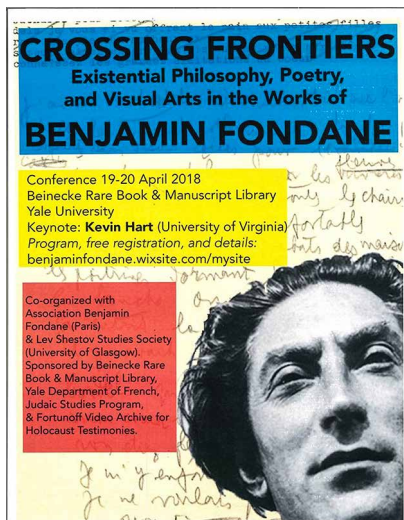
of *Labyrinth of the Heart: Giorgione and the Seasons of Sentiment, from Venice to Rome*” appeared this year: <http://www.versopolis.com/review/521/seduction-foreplay-and-delayed-gratification>

She also completed three French translations: “A Perpetual State of Becoming: A Review of the Paris David Hockney Retrospective,” “Twenty-Two Femen Enter Naked into Eternity,” and “The Power of Stories—A Review of Yuval Harari's *Sapiens*.” Four forthcoming translations include a review of *L'ordre du jour* (Prix Goncourt 2017), “*Détenues*—A Review of the Bettina Rheims Photographic Exhibit at Château de Vincennes” (book by Gallimard), “Hotel Ritz: A Setting Where Novels Reverberate,” and “A Review of Yuval Harari's *A Brief History of Humankind*.”



The Department of French (on the hottest day of the year...)

## “CROSSING FRONTIERS: EXISTENTIAL PHILOSOPHY, POETRY, AND VISUAL ARTS IN THE WORKS OF BENJAMIN FONDANE”



**IN APRIL 2018, OVER A DOZEN LEADING SCHOLARS FROM** around the world met at the Beinecke Library for a two-day conference on the Romanian-born French poet and philosopher Benjamin Fondane (1898-1944). The conference —

organized by recent graduate Julie Elsky, Fondane specialists Michel Carrasou, Olivier Salazar-Ferrer, and our own Tom Connolly, all ably aided by graduate student Ann Manov, was entitled “Crossing Frontiers: Existential Philosophy, Poetry, and the Visual Arts in the Works of Benjamin Fondane.” Twelve papers were presented ranging in topics from Jewish mysticism, genetic documents, and Dadaism to early cinema (Fondane traveled to Argentina to direct and produce a now-lost film). The keynote speech, “Did Reason Ever Go Mad?:

Shestov, Fondane, Husserl, and a Little Beyond,” was given by Professor Kevin Hart (University of Virginia). Stephen Naron, Director of the Fortunoff Video Archive for Holocaust Testi-



Tom Connolly and Joe Acquisto '03 PhD

mony, prepared and presented a fascinating short documentary film, which included testimonies from those whose experience of the Holocaust closely resembled that of Fondane—Fondane was imprisoned in the transit camp at Drancy on the outskirts of Paris in 1944, before being transported to Auschwitz, where he was killed. Many thanks to the Yale French Department, the Yale Judaic Studies Program, the Fortunoff Video Archive for Holocaust Testimony, and the Beinecke Rare Book & Manuscript Library for their generous financial support. For all her help in organizing the conference, special thanks go to Agnes Bolton.

More information is at <https://benjaminfondane.wixsite.com/mysite>.

## THE YALE FRENCH FILM CLUB

**CHLOE FOLENS, MARC LOZANO, AND ALICE THIBAUD,** lecturers from the Ecole Normale Supérieure, ran the French Film Club and invited the Yale community to discover French contemporary cinema, through a series of screenings accompanied by lively discussions (and the occasional homemade crepes.)

The year started with a series built around the theme *Travailleuses, travailleurs* (Workers and Laborers). The following films were screened: *Deux jours, une nuit* by the Dardenne Brothers

(2014), a powerful statement on community solidarity, featuring Marion Cotillard; *Merci Patron!* (“Thanks Boss!”, 2016), a satirical documentary by François Ruffin, publicly acclaimed for its bold and humorous depiction of social struggles; *Corporate*, a 2016 thriller by Nicolas Silhol, which unravels the implacable mechanisms of large companies and some of their managerial practices; *The Rules of the Game*, a documentary by Claudine Bories and Patrice Chagnard that tackles youth unemployment; and finally, *La loi de la jungle* (*Struggle for Life*), a 2015 comedy by Antonin Peretjatko, which depicts a world where the high administrative spheres of decisions are completely out of touch with reality.

The next series focused on the notion of “Exile” and included: *Le Havre*, by Finnish director Aki Kaurismäki, a film in the comic-humanist tradition of Charlie Chaplin, Jean Renoir and Jacques Tati telling the story of a young African refugee; *Soleil Ô* (*Oh, Sun*) the first film by Mauritanian director Med Hondo about a black immigrant who makes his way to Paris in search of his “Gaul ancestors” and is faced with indifference, rejection, and humiliation, before heeding the final call for uprising; *Qu’ils reposent en révolte*, an experimental documentary by French director Sylvain Georges filmed over three years and detailing the lives of migrants in Calais; and, finally, for the 50<sup>th</sup> anniversary of the May 1968 uprisings, Jean-Luc Godard’s “*La Chinoise*,” a film shot in 1967, which features five students who turn to terrorism trying to invent their own revolution and turned out remarkably prophetic of the spring of ’68.



2017-18 Lectors from the ENS: David Stoleru, Marc Lozano, Alice Thibaud, Chloé Folens



## ÉVÉNEMENTS

2017

September 10-11

Conference:

### "RACISM, ANTISEMITISM, AND THE RADICAL RIGHT" STEPHEN PITTI

Professor of History and American Studies

Director, Yale Center for the Study of Race, Indigeneity, and Transnational Migration

### MAURICE SAMUELS

Betty Jane Anlyan Professor of French and Chair

Director, Yale Program for the Study of Antisemitism

September 21

### DEBARATI SANYAL, UC Berkeley

"Detention, Compassion, Attention: Framing Refugees in Recent French Films"

October 24

### "VERSIONS OF REALITY:

Four Talks by Acclaimed French Writers" — ÉDOUARD LOUIS

October 31

### "VERSIONS OF REALITY:

Four Talks by Acclaimed French Writers" — CHRISTINE ANGOT

November 1

### "VERSIONS OF REALITY:

Four Talks by Acclaimed French Writers" — MATHIAS ENARD

November 2

"VERSIONS OF REALITY: Four Talks by Acclaimed French Writers" — ÉRIC CHEVILLARD

November 7

Annual Lecture on French Enlightenment

EWA LAJER-BURCHARTH, Harvard University

"The Inner Touch: Materiality and Meaning in Chardin"

November 14

The Indian Ocean Studies/Creole Studies Speaker Series

EMMANUEL BRUNO JEAN-FRANÇOIS,

Pennsylvania State University

"The Indian Ocean World and the Other Cartography:

Transcolonial Solidarities, Rhizomatic Memory and Poetics of Coolitude in Mauritian Fiction"

November 16

PETER SAHLINS, UC Berkeley

"1668: The Year of the Animal in France"

December 5

JANET BEIZER, Harvard University

"The House of Harlequins: Eugène Sue and *Les Mystères de Paris*"

2018

January 16 to January 20

ATLAS-Yale 5-day Workshop:

### "TRANSLATING CRITICAL THOUGHT"

January 16

"Translators, Editors, Publishers: A Round Table"

January 18

Keynote Lecture

SOUELYMANE BACHIR DIAGNE, Columbia University

"Portrait du philosophe en traducteur"

<https://french.yale.edu/event/lecture-souelymane-bachir-diagne-columbia-university>

April 6 to April 7

### REVOLUTION/RÉVOLUTION:

A Graduate Conference in French and Francophone Studies

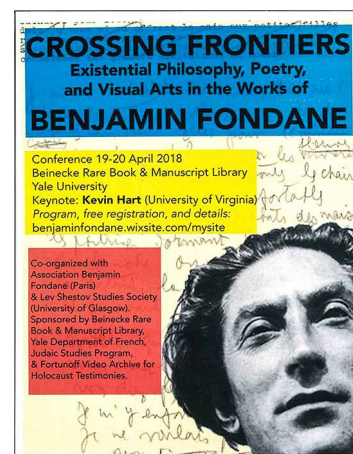
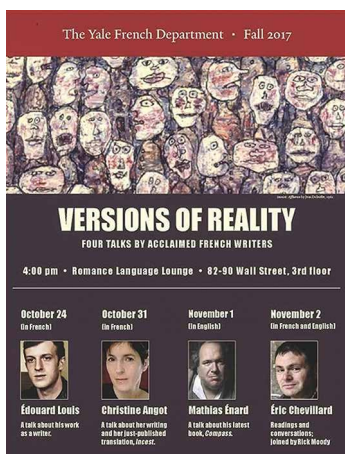
<https://revolutionyalegradconference2018.wordpress.com/>

April 19 to April 20

Conference: "CROSSING FRONTIERS: Existential Philosophy, Poetry, and Visual Arts in the Works of Benjamin Fondane"

<https://benjaminfondane.wixsite.com/mysite>

Lecture series supported by the James T. King Fund



Poster by Jason Hong

Poster by Ann Manov

## ATLAS-YALE 5-DAY WORKSHOP: “TRANSLATING CRITICAL THOUGHT”

IN JANUARY 2018, THE YALE FRENCH Department teamed up with ATLAS (Association pour la Promotion de la Traduction Littéraire) for a week-long workshop on “Translating Critical thought/ Traduire la pensée critique.” “Critical thought,” we decided, was a broad enough definition to encompass the scholarship for which the Yale French Department is internationally renowned. It ranges from “French theory” to cultural studies, interdisciplinary work in literature and the social sciences, and literary criticism writ large, in all its methodological variety. Our goal was to build a network of translators and improve the skills of translators who work in this challenging area. We are most grateful for funding and support from Jörn Cambreleng and the staff of ATLAS, in the context of their larger project, “La Fabrique des Humanités,” and to the Yale French Department, the Edward J. and Dorothy Clarke Kempf Fund at Yale University, and the MacMillan Center here on campus.

The workshop lasted five days and brought together eight participants (four with projects from French to English, four with projects from English to French). Leading the seminar were two distinguished translators and teachers of translation: Catherine Porter from Cornell University, and Patrick Hersant from Paris VIII. The French Department lounge became the site of an open seminar where each member of the seminar workshopped their translation in progress, projected onto a screen. On Tuesday evening, Alice Kaplan moderated a round table on “Translators, Editors, Publishers” with Harold Augenbraum of the *Yale Review*, Yves Sitomer from Paris VIII, Nancy Toff from the Oxford University



Press, and Alyson Waters, translator and managing editor of *Yale French Studies*. On Thursday, Souleymane Bachir Diagne from Columbia University gave a memorable and moving keynote lecture, “Portrait du philosophe en traducteur.”

Cathy Porter sent this vivid report at the end of the week: “When Patrick and I asked the participants for feedback yesterday, I jotted down some of the spontaneous responses: ‘Great time!’ ‘Très réussi!’ ‘Wonderful week!’ and my favorite: ‘It was paradise!’ Nobody loves me enough to give me this much feedback!’

The most insistent question that came up was of course the hardest to answer: how to get one’s translation published! Collectively we were able to offer some networking strategies, some names of translation-focused organizations/ associations with useful websites and/

or annual meetings with book displays, along with titles of some recent books on translation as a profession. But we had to be realistic and stress the need, in most cases, to have a day job...

During the last half of the final session, we surprised the participants with excerpts from translation projects of our own. We set them to work in bilingual pairs and gave them about 20 minutes to translate a short passage from English to French; we spent the next 20 minutes or so working together, sifting their suggestions and trying to agree on a composite version; then we repeated the process in the other direction. Informal feedback at Bar restaurant reinforced my sense that the participants quite enjoyed the exercise.

For me, the week was a lot of fun: it was a real pleasure to work with Patrick and with the remarkable young people who joined us. I very much hope that ATLAS will find a way to repeat the program in some form next year and beyond.”

### ENGLISH TO FRENCH:

**JULIEN JEUSETTE**, *What is World Literature?* David Damrosch, Princeton University Press, 2003.

**ZOÉ JOURDAIN**, *Physics of Blackness: Beyond the Middle Passage Epistemology*, Michelle M. Wright, University of Minnesota Press, 2015.

**PIERRE-MONG LIM**, *The Monster That is History*, David Wang, University of California Press, 2004.

**NATHALIE PLOUCHARD**, “Toward a Critical Sociology of Dominant Ideologies: an Unexpected Reunion between Bourdieu and Boltanski,” article de Simon Susen, paru en 2016 dans *Cultural Sociology*.

### FRENCH TO ENGLISH:

**JULIA ELSKY** (‘14 PhD), *Correspondance (1943-1944) entre Albert Camus et Elsa Triolet*, inédit.

**LAURA MARRIS** (Yale College), *Composition française*, de Mona Ozouf, Gallimard, 2009.

**LIA MITCHELL**, *Phasmes: essais sur l'apparition, tome 1* de Georges Didi-Huberman, Editions de Minuit, 1998.

**MATT REEK**, *La Blessure du nom propre* de Abdelkébir Khatibi, Denoël, 1974.



Atlas-Yale Translation Workshop Participants



## VERSIONS OF REALITY

**IN THE FALL OF 2017, THE DEPARTMENT OF FRENCH** organized a festival on contemporary literature called “Versions of Reality,” with talks by Édouard Louis and Christine Angot (invited by Morgane Cadieu), Mathias Énard (invited by Maryam Sanjabi), and Éric Chevillard (invited by Alyson Waters.) Despite having very different writing styles, the four authors share a comparable interest for the real. Louis blurs the distinction between fiction and reality by writing novels in which the characters’ lives reflect his own. Angot’s main goal is to craft sentences that capture reality, that account for and have an effect on it. Énard intends to have all reality fit into a book, or even into one sentence. In an interview, Chevillard said, “we live in a fiction; literature alone is real.”

Photo by Mina Magda



Édouard Louis

Édouard Louis read a political and essayistic narrative about the various ways in which policies have a direct impact on the working class, and notably on his father’s body (this text was a short, English excerpt of his latest book, *Qui a tué mon père*.) The reading was followed by a rich and lively discussion about intersectionality, and the influence of American writers such as Toni Morrison and James Baldwin on his work.

In her conversation with Morgane Cadieu, Christine Angot offered precious insights about her writing process, the differences between multiple versions of the same manuscript, and the evolution of the representation of incest in her books, from *L’Inceste* in 1999 (translated by Tess Lewis and published by Archipelago in 2017) to her most recent texts. She ended the conversation by a striking reading of the powerful end of *Un Amour impossible*.




Photo by Mina Magda

Christine Angot

Both Louis and Angot write about social classes in today’s France, offering contrasting strategies to embed these questions in literature: while Louis combines the genres of the novel and the essay, and adds sociological comments to his texts, Angot’s reflections on upward mobility and demotion most often surface in her characters’ dialogues.





The Yale French Department • Fall 2017



**VERSIONS OF REALITY**

FOUR TALKS BY ACCLAIMED FRENCH WRITERS

4:00 pm • Romance Language Lounge • 82-90 Wall Street, 3rd floor

October 24 (In French)	October 31 (In French)	November 1 (In English)	November 2 (In French and English)
			
<b>Édouard Louis</b> A talk about his work as a writer.	<b>Christine Angot</b> A talk about her writing and her just-published translation, <i>Incest</i> .	<b>Mathias Énard</b> A talk about his latest book, <i>Compass</i> .	<b>Éric Chevillard</b> Readings and conversations; joined by Rick Moody

Events co-sponsored by Archipelago Books, Book Department at the Cultural Services of the French Embassy, Music & Literature, Yale MacMillan Center Council on Middle Eastern Studies, and Yale Program in Iranian Studies.

More information at [www.french.yale.edu](http://www.french.yale.edu)



Françoise Schneider, Sylvie Mathé, and Christine Angot

## GRADUATE STUDENTS - CONFERENCES AND PAPERS

**DOYLE CALHOUN** presented “Language, plants, and empire: ethnobotany and missionary linguistics in French colonial Africa” at the 10th International Conference on Missionary Linguistics, hosted by Sapienza Università in Rome, on March 21–24.

He also presented “Paratexte et grammaire : peut-on parler d’une tradition missionnaire ?” at the International Conference on the History of the Language Sciences XIV held by the Université Sorbonne Nouvelle in Paris, on Aug. 28– Sept. 1.

Doyle also had the following article published (2018): “Colonial collectors: missionaries’ botanical and linguistic prospecting in French colonial Africa,” in the Canadian Journal of African Studies / La revue canadienne des études africaines.

**JENNIFER CARR** chaired a panel at “Sous les pavés” (this year’s 20th-/21st-century French and Francophone Studies Colloquium, which was hosted by Brown on April 12-14). The title of the paper presented was “Je jouis dans les pavés: Wendy Delorme’s *Insurrections ! en territoire sexuel*.”

**IAN CURTIS** presented a paper at the EHESS on May 4th during a journée d’études organized by Judith Lyon-Caen. The title of the journée d’études was “Crimes littéraires,” and the paper Ian presented was “Faut-il prendre la littérature au sérieux dans l’Affaire des J3 ?”

**CAROLE DELAITRE** presented “Conflicting discourses – Michel Houellebecq’s ambiguous vision of tourism in *Lanzarote*” at the Third International Conference on Tourism and Leisure Studies, which took place on May 17 and 18 in Lanzarote, Spain.

She also presented “‘Voyage contrarié:’ défamiliarisation et crise identitaire chez Marie NDiaye” at the 32<sup>nd</sup> Congrès du CIEF, which was held from June 4-10 in La Rochelle, France.

**JASON HONG** presented “Maryse Condé’s Humanism: Inheriting Césaire and Fanon” at the 2nd Interdisciplinary Graduate Student Conference on Latin American and Iberian Studies at Yale University, on April 21, 2018.

He also presented “On Bearing Witness for the Witness: Freeing the Dead in Assia Djebar’s *Le Blanc de l’Algérie*” at the (Un)Documented French Graduate Student Conference at New York University on November 18, 2017.

**PIERRE HUGUET** published an article entitled “L’Hybridité dans *Et les chiens se taisaient* d’Aimé Césaire: une forme de médiation” in *French Literature Series*. vol. 42: Hybrid Genres (Leiden-Boston: Brill/Rodopi, 139-154, 2018).

He also published “Exigence poétique et exigence critique” in *Europe*, n° 1067 (Yves Bonnefoy, Paris, June 2018).

**HANNAH KOSMAN** presented at Equinoxes 2018: Enfance(s), the French department Graduate Student conference at Brown University. It was on March 17th, 2018, and the paper was entitled “Youth and Theatricality in Alain-Fournier’s *Le Grand Meaulnes*.”

**MADISON MAINWARING** presented a paper at the Interdisciplinary Nineteenth-Century Studies Supernumerary Conference, from June 13-15, at the University of Roma Tre in Rome, Italy. The paper was titled “Discipline and Decadence: The Paradox of the *Danseuse* at the Paris Opera, 1815-1871.”

**ANN MANOV** presented “Flaubert’s *Burnous*: Leaving Law for Literature” on June 19, 2018 in Paris at Paris Diderot’s annual 19th-century studies workshop. The theme was “Confrontations and Aftermaths/Confrontations et Conséquences.”

*Support for graduate students to attend conferences provided by the Kenneth Cornell Fund*



Photo by Michael J. Marland

Third Year Grad Students





*The Graduates: Usha Rungoo, Catherine Chiabaut, and Robyn Pront*

**I AM HAPPY TO REPORT THAT, THIS** past year, three of our students successfully completed their PhDs. Below are their new positions, as well as their dissertation titles:

**CATHERINE CHIABAUT** wrote a dissertation entitled “Extraordinary Bodies: Writing Hermaphroditism in Eighteenth-Century French Literature and Medicine.” She is now Education Analyst for the Robertson Foundation.

**ROBYN PRONT** defended her dissertation “Liberation Fictions: Space and Memory in Representations of Liberation France.” She is Visiting Assistant Professor of World Languages and Cultures at Alma College.

**USHA RUNGOO**’s dissertation was titled “Textual Territories: Spatial Tropes and Narrative Subversion in the Mascarenes and the Antilles.” She is now Assistant Professor in Language and Culture at SUNY Purchase.



*The new graduate students: Walid Bouchakour and Abigail Fields*

The French Department was excited to welcome two new graduate students this year.

**WALID BOUCHAKOUR** holds a Magister in literature from the University of Algiers, with a thesis titled “*Les Vigiles de Tahar Djaout: cartographie d’un roman moderne.*” An outstanding literary journalist, Walid has written on arts and letters for the culture pages of *El Watan* since 2013. He is a conservatory-trained classical guitarist, as well as a specialist of Kabyle and other traditional Algerian music. His work can be heard on SoundCloud.

**ABIGAIL FIELDS** came to us from a year as a Fulbright teaching assistant in Marseille. She holds a B.A. in French and a B.S. in Ecology & Evolutionary Biology from the University of Kansas. Abigail is interested in working in the emerging field

## GREETINGS FROM THE DGS



of eco-criticism, especially in the 19<sup>th</sup> century. Her writing sample was titled “*L’homme naturel, la femme nature: La destruction de l’état naturel chez Zola et Rousseau.*” Abigail is committed to community work in farming and gardening and we hope she will continue urban gardening in New Haven.

Three of our students are taking advantage of the exchange with the École Normale Supérieure and spending the year in Paris advancing archival work for their dissertations: **SHANNA JEAN-BAPTISTE** (Otherness in 20<sup>th</sup> century Haitian Literary Imagination), **RICHARD RIDDICK** (Literature of the Dreyfus Affair), and **TADAS BUGNEVICIUS** (The French New Wave Cinema). They are joined by Charlotte Kiechel, from the History Department.

Our students are still navigating a complicated job market. But we have some good news about two of our recent PhDs! **LAURA JENSEN** accepted a Lecturer Position in French Studies at Smith College, and **ELIZABETH HEBBARD** landed a tenure track position at Indiana University, as Assistant Professor.

CONTINUED ON PAGE 12

Photo by Michael J. Marsland



*The graduate students*

We continue to offer a wide palette of seminars, covering an interesting array of topics. Our courses in 2017-18 were:

Fall 2017

OLD FRENCH

R. Howard Bloch

LA PLÉIADE

Edwin Duval

DIDEROT

Carol Armstrong

PSYCHOANALYSIS: KEY CONCEPTS

Moira Fradinger

THE LIBERTINE NOVEL

Pierre Saint-Amand

POSTCOLONIAL THEORY & LIT

Christopher Miller

SEMINAR ON THE PROFESSION

Pierre Saint-Amand

In a complex and increasingly difficult and stressful job market, the French Department finds it of the highest importance to accompany the students seeking employment. The *Seminar on the Profession* is devoted to such preparation. Conducted as a discussion group, and organized as a workshop, we go over the various documents that are the staples of a job dossier: CV, job letter and the numerous statements required these days, addressing teaching, research, and diversity. Work is divided both individually and collectively as we brainstorm about strategies and set goals for effective communication. Intensive work is also done on the preparation of syllabi and writing samples, and on the job talk. The semester ends with mock interviews and preparation for campus visits. In the seminar, the director of graduate

studies works in tandem with an assistant professor that has recently been through the market experience (**JILL JARVIS** was incredibly helpful last year, especially with the writing component).

Spring 2018

BAUDELAIRE

Carol Armstrong

MODERNITY

Maurice Samuels

HISTORY OF SEXUALITY

IN MODERN EUROPE

Carolyn Dean

DECOLONIZING MEMORY

Jill Jarvis

THE FRANCOPHONE AFRICAN NOVEL

Christopher Miller

— Pierre Saint-Amand



Richard Riddick and Jason Hong



Jennifer Carr and Ian Curtis at La Coupole during their year at the ENS



Graduate students Hannah Kosman, Ann Manov, and Tadas Bugnevicius



Graduate students Doyle Calhoun, Robyn Pront, Madison Mainwaring, and Anna Salzman



Graduate students Catherine Chiabaut, Imane Terhmina, Carole Delaitre, and Shanna Jean-Baptiste



## 2017-2018 MARKED ANOTHER RICH

and rewarding year in the undergraduate French program, with the department offering a range of exciting undergraduate courses. **ALYSON WATERS** returned to teach two undergraduate courses on translation—in the fall on literary translation theory, and in the spring on translation practice. At the end of the academic year, students presented their new work to the department, including translations of a graphic novel by Desirée and Alain Frappier, a children's book by Claude Ponti, a short story by Bessora, and a fairy tale by Jules Supervielle. Marie Hélène-Girard, Lauren Pinzka, Maryam Sanjabi, Françoise Schneider, and Constance Sherak all taught highly successful gateway courses. In addition, the following higher-level courses were offered:

### MEDIEVAL ROMANCE

R. Howard Bloch and Ardis Butterfield

### THE MULTICULTURAL MIDDLE AGES

Ardis Butterfield

### THE FRENCH RENAISSANCE

Edwin Duval

### LOVE IN THE WESTERN WORLD

R. Howard Bloch

### MEDIA IN NINETEENTH-CENTURY PARIS

Francesco Casetti and  
Marie-Hélène Girard

### MAD POETS

Thomas Connolly

### ORIENTALISM IN LITERATURE AND ART

Maryam Sanjabi and  
Marie-Hélène Girard

### JEWISH IDENTITY AND FRENCH CULTURE

Maurice Samuels

### MODERNITIES: LITERATURE IN AN AGE OF TYRANNIES 1919-1960

Alice Kaplan and David Bromwich

### FRENCH CINEMA THROUGH THE NEW WAVE

Dudley Andrew

### POSTCOLONIAL CITIES

Christopher Miller and Jill Jarvis

### HOAXES

Christopher Miller

Toward the close of the year, a proposal to adopt a translation track into the French major was approved by Yale College. From the fall of 2018, French majors may opt to undertake a literary translation in lieu of the conventional senior essay. The translation, which includes a critical introduction, will be directed by a member of the French ladder faculty. It is hoped that the translation track will further broaden the appeal of the French major in the undergraduate student body.

For the second year running, French majors were invited to apply for the Kenneth Cornell French Major Research Grant. This grant—for which applications are accepted

## GREETINGS FROM THE DUS



in the fall and the spring—awards up to \$2,000 to declared majors who wish to travel to France or a French-speaking country to undertake research for the senior essay. This year, the grant was awarded to **OLIVIA FACINI**, **VICKY LIU**, **JACOB RODRIGUEZ**, and **NICOLAS RADELL**. The grant enabled the recipients to travel not only to cities across France, but also to Quebec and New Orleans.

In May 2018, a total of five seniors graduated with majors in French. **DEVYANI AGGARWAL**, directed by Candace Skorupa, explored the influence of Rousseau in French children's literature with an essay entitled "What Would Rousseau do? Influences of *Émile* in *Les Malheurs de Sophie*." Under the guidance of Jill Jarvis, **NICOLAS RADELL** brought together culinary passion and a fascination for Maghrebi culture in a project called "Colonialisme Culinaire: Culinary Literature in the Colonization and Decolonization of French North Africa." **VICTORIA HUNT**, working with R. Howard Bloch, explored the entertaining ways members of the clergy were portrayed in medieval fabliaux. **TRAVIS BRADY** undertook research on French hip-hop from the 1990s in a



Alyson Waters and students of Translation Course

CONTINUED ON PAGE 14

project entitled “Soirée d’écoute: le rap, la Fonky Family et le communautarisme” under the direction of the DUS. **JACOB RODRIGUEZ** completed the department’s first translation thesis with an impressive translation of Marie NDiaye’s play *Les Serpents*. This translation—which, at over a hundred pages, greatly surpassed the required thirty—was brought to fruition under the excellent guidance of thesis adviser Candace Skorupa and, in the context of her courses on translation, Alyson Waters. Jacob’s translation won the department’s most prestigious undergraduate award, the James T. King Prize for an outstanding senior thesis. Congratulations to Jacob, and to all of our seniors! Many thanks to those who directed them in their research!

This year, the Montaigne Prize “for proficiency in speaking and writing French” was administered by Françoise Schneider and Constance Sherak. The Prize is intended to recognize linguistic excellence in undergraduate students who have not yet spent an extended time in France or a French-speaking country. The prize was awarded to **EREN ORBEY** (Computer Science & English, ’19) in first place, to **VICKY LIU** (French & Political Science, ’19) in second place, and to **ELLIOT SETZER** (Political Science, ’20) in third place.

The Henry W. Scott Prize ‘for best essay written in French’ by an undergraduate—adjudicated by Candace Skorupa and Lauren Pinzka—received several nominations: third

place was awarded to **ANNE LU** (Global Affairs / Comparative Literature, ’20) for “Pantagruel: le roi et le fourbe;” **SAM GOLDMAN** (’20) won second place with an essay entitled “La Guerre et la formation de l’identité: *Le Colonel Chabert* de Balzac et *Thomas l’imposteur* de Cocteau;” first place was awarded to **JACK KELLY** (’21) for his essay: “Conflit, colonie, et commune: l’identité française et juive pendant la guerre franco-prussienne.”

Many congratulations to all of our prize winners! Many thanks to those members of the department who kindly served as judges!

— Thomas Connolly

## YALE COLLEGE FRENCH MAJOR ALUMNI NEWS

**NICOLE FLENDER** ’80 BA attended the Oscars with her son, Timothée Chalamet, who was nominated for best actor for *Call Me By Your Name*. Her daughter, Pauline Chalamet, is acting and directing in Paris. She is still in Real Estate with Corcoran and would love to help anyone in English or French. Her phone is 646-342-7681 and email is [nicole.flender@Corcoran.com](mailto:nicole.flender@Corcoran.com)



**WILLIAM A. FRY** ’55 BA reports, “My son Peter (Yale ’89) was awarded a sabbatical year by his school, Groton, and has spent this past year in Montpellier. One of his projects has been to prepare a History of Art elective. Peter is principally an English teacher at Groton but was a History of Art major at Yale, and his thesis advisor was the late Vincent Scully. I visited him this past March and while in France I spent a day at

the University of Strasbourg firming up our exchange program for the past 21 years between the UDS Faculté de Médecine and Northwestern University’s Feinberg School of Medicine, where I am on the faculty.”

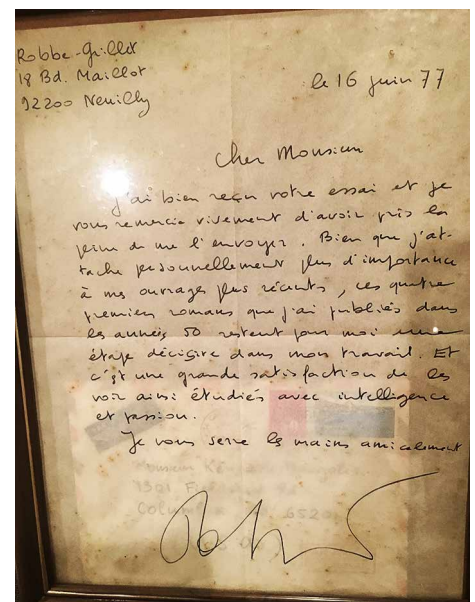
**MARY GOODINGS SWARTZ** ’10 BA joined the U.S. Foreign Service seven years ago, and has the opportunity to use her French professionally, as a Political Officer at the U.S. Mission to NATO. She looks forward to making use of the language skills and history background gained during her time in the French Department.

**BENJAMIN MAPPIN-KASIRER** ’14 BA continues his medical studies at McGill University in Canada with the support of a Marjorie Hampson Scholarship. This year, he completed graduate studies at Magdalen College, Oxford, in both clinical epidemiology and French literature. He continues to attempt to pursue interests in medicine and the humanities, especially French, in work on respiratory disease in Proust. His new apartment in Montreal proudly boasts a 2013 Yale Proust Marathon poster in its dining room.

**KENNETH MARGOLIS** has been practicing labor law for 38 years. He still cherishes the exceedingly gracious letter (right) he received from Alain Robbe-Grillet in 1977 when he sent him a copy of his senior essay studying his early novels.

**MARIA YAGODA** ’12 BA is currently the digital restaurant editor at *Food and Wine Magazine* and lives with her pug, Frank, in Brooklyn. Since graduating in 2012, she has been published in the *New York Times*, *Glamour*, *TIME*, *Racked*, the *Atlantic*, *Vice*, and more.

Please send news to:  
[agnes.bolton@yale.edu](mailto:agnes.bolton@yale.edu)





## NOTES FROM ALGIERS



*Walid Bouchakour, Alice Kaplan, and Imane Terhmina*

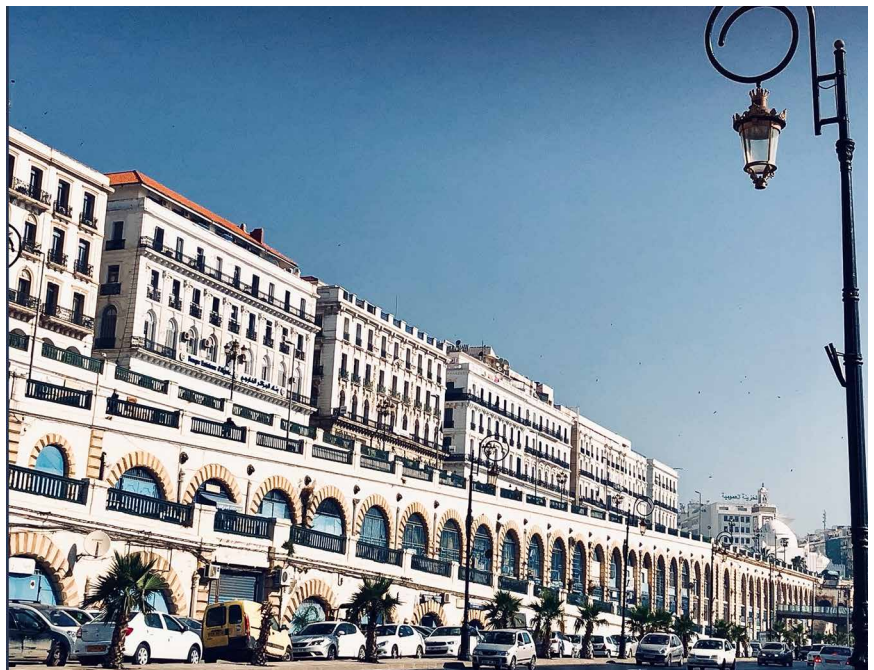
### I HAD THE OPPORTUNITY TO EXPERIENCE ALGIERS

this summer, thanks to the generous funding of the Lindsay Fellowship for Research in Africa and the McMillan International Research Fellowship. The French department faculty offered unrelenting support to help me secure my stay at the iconic Centre d'études diocésain "Les Glycines." Once there, I spent countless summer days sheltered in the Center's research library, exploring its comprehensive collection of Maghrebi literature and scholarship. At nightfall, I would join an eclectic group of scholars, civil servants, and engineers at the communal dinner table, where the evenings were spent exchanging anecdotes and ideas, fostering trans-cultural bonds or interpersonal friendships. I also reserved many idle mornings to wander through the winding streets of Algiers, where one feels the solemn opulence of the colonial dream that delivered it. The old colonial buildings of the city have been preserved, but reinvested with a patriotic rhetoric, literally written into the urban fabric of Algiers: wherever one goes, "Algeria" meets the eye, written on sign boards and posters, plastered onto commercial facades. The palimpsestic character of the urban space unravels the sediments of a complex and multifarious history. In Algiers, it is the colonial past that is called on to bear witness to the everyday lives of Algerians, while they recuperate, inhabit, and revitalize the old colonial quarters. There is an unbearable beauty in the way the urban space supports the flourishing of the very indigenous people that it was built to exclude, and there was much joy to be found in the days I devoted to exploring it.

*– Imane Terhmina (grad student)*



*Above and below: Views of Algiers*



**NATHALIE BATRAVILLE** '16 PhD, has accepted a tenure-track Assistant Professor position in the Feminist Studies at Concordia's Simone de Beauvoir Institute in Montreal. This establishment boasts Canada's oldest Women's Studies program. Before beginning in August 2019, she will complete her third and final year of postdoctoral fellowship at Dartmouth.

**KARIN (HARMAN) BOHLEKE** '96 PhD continues to direct the Fashion Archives & Museum of Shippensburg University, where she opened her exhibit "The Fashions of Fiction from *Pamela to Gatsby*" in March. (See the accompanying photos of *Ourika* and *Madame Bovary* in this newsletter.) Her latest publication, "The *Sterb-Spiegel*: A Fashionable Eighteenth-Century Dance of Death," appeared in the Fall 2018 issue of *Costume: The Journal of the Costume Society* (Britain). She also presented "Fashioning the Reformation: Dress, Modernity, and the Pamphlet Wars, 1520-1540" at the annual conference of the Sixteenth Century Society in Albuquerque, NM. In conjunction with her "Fashions of Fiction" exhibition, she co-organized a joint regional symposium of the Costume Society of America, held at Shippensburg University in October. (See article pages 18-19)

**VICTOR BROMBERT** '53 PhD is the Henry Putnam University Professor of Romance and Comparative Literatures emeritus at Princeton University. His autobiographical essay, "The Permanent Sabbatical," was published by *The New Yorker*. Bruce Henderson's book *Sons and Soldiers*, about military intelligence in WWII, in which Victor is featured, is now under contract to be dramatized as a TV series; he has recently been the subject of a filmed interview. His own book *Stendhal: Fiction and the Themes of Freedom* has been reissued as a paperback by the University of Chicago Press, with a new introduction by the author, a version of which has been published by Raritan in their 2018 winter issue.

**EDMUND J. (ED) CAMPION** '76 PhD still lives in Knoxville, TN with Mary Ellen Campion to whom he has been married for forty years. In late 2017, he was diagnosed with vascular dementia. His long-term memory is still good, but his short-term remains rather poor. He maintains a positive attitude and he would be delighted to hear from people who knew him during his time at Yale from 1971 to 1976.

**MARY ANN CAWS** '56 MA is now Distinguished Professor Emerita of English, French, and Comparative Literature and Resident Professor at the Graduate School of CUNY. Her book *Blaise Pascal: Miracles and Reason*, which was published last year by Reaktion Books by Creative, will be followed this year with *Gatherings: Meeting Places of Modernism and Milk Bowl of Feathers: Essential Writings of Surrealism with New Directions*, both published by Reaktion. The French government made her a Chevalier of Arts and Letters last spring.

**CATHERINE CUSSET** '91 PhD's novel *Vie de David Hockney* was released in January 2018 by Gallimard. It received the Prix Anaïs Nin 2018. This novel recounts the life of David Hockney, a talented English painter; all of the facts in the book are real, but the story is written in the style of the novel, that is to say from the interior. *Vie de David Hockney* will be published in English translation in May 2018 by Other Press. Catherine's novel *L'autre qu'on adorait* (Finaliste du prix Goncourt 2016, récipient des prix Liste Goncourt/Roumanie, Liste Goncourt/Belgique, Liste Goncourt/Slovénie, Liste Goncourt/Suisse) was published by Folio in January 2018, and was chosen by French literary bloggers as the "Novel of the Summer" of 2018.

**ANNIE DE SAUSSURE** '16 PhD is beginning a new position in the fall — Assistant Professor of French at Lafayette College in Easton, Pennsylvania. She is very excited for this new role!

**RHONDA GARELICK** '91 PhD has been writing a column on fashion, politics, and popular culture for *New York Magazine's The Cut*, for a year. You can access the archive of her pieces here at <http://nymag.com/author/Rhonda%20Garelick/>, and her introduction interview with *The Cut* at <https://www.thecut.com/2018/02/meet-rhonda-garelick-the-cuts-critic-of-aesthetics.html>. After several years of splitting time between her tenured position at the University of Nebraska-Lincoln (in English and Performing Arts) and a variety of visiting positions in NYC (including most recently as Guess Distinguished Visiting

Chair of Fashion Studies at NYU/Gallatin), she will begin a new, full-time job in Spring 2019 at Parsons/New School University as Professor of Art, Design, History and Theory. In 2019 she is also slated to become Associate Dean of Fashion at Parsons. She is very excited about this new opportunity!

**SALLY HESS** '91 M.Phil co-edited the spring issue of *Dance, Movement and Spiritualities: Dancing on Earth* (DMAS 4\_2), which includes her essay "...You can only follow my body" <https://www.intellectbooks.co.uk/journals/view-issue,id=3503/>. In autumn, her essay "Muttersprache/Vaterland" will appear in *A Place They Called Home*: <http://www.berlinica.com/a-place-they-called-home2.html> and her essay "Descartes Appears, We Talk" will be published in the online magazine *The Persimmon Tree*: <http://www.persimmontree.org>



*Sally Hess is an award-winning competitive Ballroom dancer, seen here on June 28 with, in her words, "her glorious" instructor, Darius Mosteika.*

**ANNABEL KIM** '14 PhD was a runner-up for the 2017 Malcolm Bowie Prize for her article, "The Riddle of Racial Difference in Anne Garréta's *Sphinx*," which was published in *Diacritics*. Another article on Garréta, "Autofiction Infiltrated: Anne Garréta's *Pas un jour*," was published in *PMLA* (Vol. 133, no. 3). Her first book, *Unbecoming Language: Anti-Identitarian French Feminist Fictions* (Ohio State University Press), will appear in November 2018. She has begun researching and writing her second book, *Cacaphonies: Toward an Excremental Poetics*, which explores scatology in canonical 20th- and 21st-century French fiction, and would welcome any excremental leads people might have to share with her.

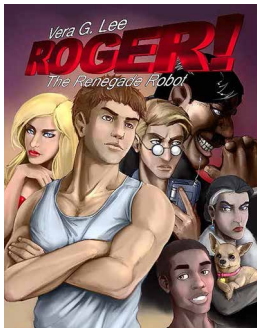
**DARYL LEE** '99 PhD was promoted to full professor this year and was just appointed Chair, Department of French and Italian, at Brigham Young University.

CONTINUED ON PAGE 17



**VERA G. LEE**

'49 MA has just published her graphic novel, *Roger! The Renegade Robot*. See [www.rogerrobot.net](http://www.rogerrobot.net)

**JOHN LYONS**

'72 PhD's book *Tragedy and the Return of the Dead* appeared at Northwestern in May 2018. He is now wrapping editing two collective volumes, *The Oxford Handbook of the Baroque* and *The Dark Thread: From Tragical Histories to Gothic Novels*, both of which should appear in 2019. Other than that, teaching at the University of Virginia fills his time.

**ARMINE (KOTIN) MORTIMER** '74 PhD, Professor Emerita at the University of Illinois at Urbana-Champaign, submitted news on the passing of **KATHERINE KOLB** '78 PhD. "Colleagues will be saddened to learn that Katherine Kolb died on November 16, 2018. Kathy obtained her PhD at Yale in 1978, taught for many years at the University of Minnesota, then at Southeastern Louisiana University in Hammond. She was a world-renowned specialist on Berlioz. Proust was

another area of her expertise, one she almost inherited from her father, Philip Kolb, the editor of the massive Proust correspondence. It was Kathy who founded and then directed the Kolb-Proust Archive for Research at the University of Illinois Library, where a treasure trove of information resides and where the correspondence is now being digitized. She was one of the organizers of the Proust Symposium at Illinois in 2000, and it is thanks to this famous conference that I came to know Kathy much better, and to appreciate and admire her remarkable qualities.

We co-edited the volume of essays stemming from the Proust Symposium, *Proust in Perspective: Visions and Revisions* (U Illinois P 2002), and in my friend I then discovered a scintillating collaborator whose vision made all our revisions a sheer joy. I will miss her.

This obituary appeared in the *New Orleans Time-Picayune* paper on November 25: <http://obits.nola.com/obituaries/nola/obituary.aspx?n=katherine-kolb&pid=190811694>

**CLAIRE MCMURRAY** '10 PhD and her husband had their second child, Josephine Johnson, in February. "Hope that everyone at the department is well!"

**BARBARA PILVIN** '76 MA retired from the Free Library of Philadelphia about two and a half years ago, after almost three decades as

a reference librarian. She has been enjoying singing (for 35 years and counting) with the University of Pennsylvania Choral Society and in an informal madrigals group. She has taken a number of breakfast and evening classes at her local synagogue, meant for the "50+" age group, and makes every class food for thought as well as literal nourishment. A book club for the same age group is about to start meeting, and that will nicely supplement all the reading she's had a chance to catch up on. Retirement also gives her the opportunity (which she didn't have working for the City of Philadelphia) to express political opinions and to be involved in the process, which she hopes to do this election season. Late last month she spent a fine long weekend at Smith College for her 45th reunion...no idea where all those years went.

**RODDEY REID** '84 PhD, before retiring in 2015 as Professor Emeritus, University of California at San Diego, and relocating to Berkeley, devoted considerable energy to academic matters as the campus struggled with major budget cuts. He served as Chair of the Academic Senate Committee on Planning & Budget that drew up a 200-page report on the campus budget and helped re-write and strengthen the intellectual

CONTINUED ON PAGE 18

## IN MEMORIAM: GRADUATE ALUMNI

**WILLIAM "BILL" E. BEAUCHAMP** '60 Grd died on February 8, 2018 at the age of 83. Despite being confined to a wheelchair after contracting polio as a youth, he studied in Paris as a Fulbright Scholar, had fellowships at Princeton and Yale, and taught at Columbia where he earned his doctorate. Bill joined the faculty of Southern Methodist University in Dallas in 1974 and continued teaching at SMU until he retired in 2013. He was former chairman of the SMU French department and also pioneered the study of gay literature. In recognition of his outstanding teaching and scholarship he received SMU's Perrine Prize and was named an Altshuler Distinguished Teaching Professor.

**WILLIAM "BILL" COMPAINE CALIN** '57 BA, '61 PhD, died on May 20, 2018 at the age of 82. He joined the faculty of the University of Florida in 1988 and was a visiting professor at academic institutions

in North America and Europe. Bill won eleven national/international grants and published twelve books covering a broad range of French literature from the earliest epics to modernity. His expertise also included the "minority" languages and cultures of the British Isles and France and the ways in which the modern world imagines, studies, and understands the Middle Ages.

**THOMAS SELMAR CASSIRER** '53 PhD, died on June 11, 2017, at the age of 94. Thomas was born in Rome, Italy, but as a boy he lived with his family in Germany at the Odenwaldschule, a nontraditional boarding school established by his aunt and uncle. After the Nazis took control of the school he and his parents escaped to England. When war broke out in 1939 he was interned on the Isle of Man by the British government because of his German citizenship. He was then deported

to a camp in Quebec. After his release in 1942 he enrolled at McGill where he met his future wife Sidonie Charlotte Lederer, also a refugee from Germany. They both received fellowships to Yale. Thomas completed his PhD in French with a minor in Italian. He joined the University of Massachusetts Amherst department of French and Italian in 1965 and taught there until his retirement in 1990. Early in his career he became interested in non-European Francophone literature and civilization. In the 1980s he co-founded the Five College African Studies Program. In 1996, he was co-translator of a new edition of *On the Cultural Achievements of Negroes*, an 1808 work by Henri Gregoire that was an inspiration for abolitionists in the U.S. and England.

**KATHERINE KOLB** '78 PhD, died on November 16, 2018. See details provided by Armine Mortimer in news section above.

property protections in campus contracts with online course providers ICorsera and EdX. He also co-founded, with the Chair of Bioengineering, the Council of Chairs, a self-organized group comprising chairs of all 50 campus departments including the School of Medicine and Scripts Institution of Oceanography, whose goal is to enrich campus governance. It is the first of its kind in AAU research universities. In December 2017,

UC Berkeley chairs created the Chairs Forum modeled on the San Diego organization. Currently he hosts a blog, "UnSafe Thoughts," on the fluidity of politics in dangerous times and has recently published *Confronting Political Intimidation & Public Bullying: A Citizen's Handbook for the Trump Era and Beyond* (2017) based on his research. He is a member of the San Francisco chapter of [Indivisible.org](http://Indivisible.org).

#### USHA RUNGGOO

'18 PhD is Assistant Professor of French Language and Culture Program, School of Humanities State University of New York, Purchase College.



### IN MEMORIAM: GRADUATE ALUMNI

**CHARLES ARTHUR MESSNER, JR.** '52 Grd, died on March 1, 2018. In 1953 he became an instructor in the Romance Languages at Carleton. He became full professor in 1976 and remained on the faculty until his retirement in 1991. He was instrumental in designing and directing Carleton's first language laboratory and encouraging students to travel abroad as part of their language courses. Charles was an accomplished woodworker. He and his wife Lois enjoyed summers in Maine and traveling to Europe (always by ocean liner) for sabbaticals or to lead student groups.

**WESLEY ANN NORTON** '55 MA, died on January 2, 2018. After earning a master's degree in Library Science at UCLA, she worked as a librarian there. She and her family enjoyed traveling and spending summers in Aspen where her husband Dick was a member of the Aspen Center for Physics.

**JOSEPHINE LOUISE OTT** '63 PhD, died on October 20, 2018 at the age of 92. She entered the PhD program at Yale in 1952 after earning her MA from Wellesley. She completed her PhD in 1963 with a thesis on Honoré de Balzac. In 1958 she became a French instructor at Smith College, beginning what would become a 34-year career there. She became Professor of French in 1975 and taught at Smith until her retirement in 1992. Josephine became deeply committed to Smith's Junior Year Abroad program in Paris, serving as its director seven times. Josephine welcomed applicants to the Smith JYA program from all major disciplines, at a time when most programs catered mainly to French majors. She was named Chevalier des Palmes Academiques, by the French Consulate of Boston.

**BARBARA PARRY** '72 MPhil, died in New Haven, Connecticut on July 3, 2018. She taught French at Southern

Connecticut State College from 1966 until her retirement in 1989, after which she continued to teach as an adjunct for several years, focusing on English literature and designing her own original courses. She traveled extensively and was a great proponent of French culture as well as a lover of nature. In her later years she devoted herself to her grandchildren, providing them with many unforgettable experiences.

**EVELYN SINGER SIMHA** '68 PhD, died on January 1, 2017. She was a member of the faculty at Tufts University and Brandeis University where she taught French and comparative literature. She initiated the Brandeis program in linguistics, before serving as executive assistant to the president of Brandeis from 1978 to 1987. Evelyn was named founding executive director of the Dibner Institute for the History of Science and Technology, established at MIT in 1992.



Carole Delaitre during office hours



Sophia Helverson, YFS editorial assistant in the YFS office with Chandler Abshire



## YALE SUMMER SESSIONS

**THIS PAST SUMMER, NGAME AND SOUMIA KOUNDI TOOK** a section of French 130/140 to Paris. Despite having to endure extremely hot weather, the students enjoyed the privilege of experiencing one of the greatest cities in the world. The class also had the opportunity to explore other cities including Brussels, Caen, Deauville, and Trouville. When not in class or traveling, the group visited museums and landmarks such as La Grande Mosquée de Paris. Ngame and Soumia still reminisce about all the great meals they had from Moroccan couscous in the 11<sup>eme</sup> arrondissement (*pictured*) to mussels, fries, and waffles in Brussels, to the end of program five course dinner on a private boat under the Eiffel Tower.



Summer session F130/140 students with Soumia Koundi

*“F160 à Paris a été une des plus belles expériences de ma vie. Je n’oublierai jamais ni les beaux échanges des cultures, ni les amitiés que l’on a faites grâce à notre programme, ni la motivation à continuer les études d’autres cultures.”*

– Emily Slaughter, F160



Dégustation de vins

*“The FREN 160 program in Paris was great. I really appreciated how the course capitalized on taking place in France, with assignments such as interviews with our host families and excursions to different regions of France. The content of the course, which is focused on French language and culture in the modern day, is perfect for a course taking place in France.”* – Niki Anderson, F160



F150 and F160 summer session participants

**LAUREN PINZKA AND CONSTANCE SHERAK HAD THE** pleasure of running the first session of the Yale program in Paris in their roles as instructors of F150 and F160. Besides animating regular class sessions at the FIAP Jean Monnet, they treated 23 students to a guided tour of old Paris, a boat cruise on the Seine, a guided tour of the permanent collections at the Centre Pompidou, and a new addition to the program: a wine and cheese tasting. Although they planned on having the students see two plays, including *Art* by Yasmina Reza, the Comédie française outing was replaced by a fun filled evening in a café once they learned that a strike had preempted the play. Though the strikes were among the major themes of the five weeks in Paris, the students were thrilled with the Normandy trip where they visited Rouen, climbed the cliffs at Etretat, and learned about cider production at an eco-farm. Heavy rainfall and subsequent flooding unfortunately prevented the group from reaching Monet’s gardens at Giverny. The capstone of the séjour was three days in Provence, namely in Arles, the Camargue, and Les Baux. The group successfully navigated strikes, floods, and combined the learning of French with a rich variety of cultural exposures.

*“Studying French culture in the context of Paris was such an enriching experience. Topics such as French politics, history, education, and family life interested me to begin with, but I could have never reached the level of engagement with these topics without the opportunity to study in Paris. I am so grateful for all of the two-hour dinners with my host family in which they entertained my endless questions about their culture. French 160 taught me so much and being in Paris brought the material to life.”* – Greta Weiss, F160

*“Having the opportunity to see both of France’s most historic and famous regions - the north with its falaises and the south with its beautiful beaches - was a pleasure. I really appreciated being able to get a taste of France’s geographic and culinary diversity.”* – Harry Seavey, F150

## A PHOTO ESSAY

### Excerpts from “The Fashions of Fiction”

Readers of the Yale French Department’s newsletter may recall last year’s pre-announcement for the exhibit “The Fashions of Fiction from *Pamela* to *Gatsby*,” at the Fashion Archives & Museum of Shippensburg University, which runs through April 11, 2019. Alumna **KARIN (HARMAN) BOHLEKE** ’96 PhD directs the museum, curated the exhibit, and is preparing an accompanying catalog. “Fictions” is an innovative exhibit concept based upon descriptions of characters in the texts of seven novels. In each story, elements of dress reveal the temperaments of individual characters in significant ways. The exhibit uses dress to enrich understanding of the descriptive references, the time periods, and the ways in which clothing enhances the authors’ vision of the characters. The novels that were “dressed” for this exhibit include British, French, and American fiction, and span the eighteenth to the twentieth centuries. *Ourika* (fashions of the 1780s and 1790s) and *Madame Bovary* (fashions of the 1840s) represent French literature. Classes studying these novels are cordially invited to make a field trip to Shippensburg, which is conveniently located off of I-81. For more information, contact [kjbohleke@ship.edu](mailto:kjbohleke@ship.edu).

#### **OURIKA (Claire de Duras):**

Duras describes Ourika’s clothing at key moments and carefully links the garments to the young woman’s stage in her emotional, social, and intellectual life. As her situation becomes more complicated, the information regarding her wardrobe expands in critical ways.

#### **ORIENTAL DRESS**

*Vêtue à l’orientale, assise aux pieds de Mme de B., j’écoutais. . .*

In the 1780s, an “Oriental costume” comes as no particular surprise, yet their significance resides in their bold visualization of conquest, trade, and consumerism. Turkey, China, and India were by far the most popular sources of inspiration for these costumes.

Fashions of the Middle East circulated widely in towns and cities as Holy Land tours became easier, and more affordable.



Left: The Zouave-style cream wool vest braided in gold came from a home in Mercersburg, PA. The nineteenth-century blue leather shoes, probably Turkish, trimmed with matching fringed silk and silver embroidery originated from a collection in Franklin, TN. Right: Spitalfields silk brocade dress, late 1760s-1770s; blue silk satin shoes with spangles and silver embroidery, 1780s;

embroidered cotton mull neck ruffle, 1750s-1780s. Reproduction petticoat and engageantes. Far right: Silk taffeta dress, 1795-1800; leather shoes, 1795-1799, from Lynn, MA; reproduction of cotton shawl, 1790-1810; hand-embroidered neckerchief, 1800; reproduction hat and veil.

#### **OURIKA’S BALL GOWN**

*Pour faire briller ce talent [de danser], ma bienfaitrice donna un bal dont ses petits-fils furent le prétexte, mais dont le véritable motif était de me montrer fort à mon avantage dans un quadrille des quatre parties du monde où je devais représenter l’Afrique. . . Mon danseur mit un crêpe sur son visage : hélas ! je n’eus pas besoin d’en mettre sur le mien ; mais je ne fis pas alors cette réflexion.*

Again, as the adaptations of Turkish costumes has shown, authenticity plays no part in creating the traditional garb of other cultures; everything is filtered through French correction, identity, and current fashions despite claims in the novel that careful research had been undertaken in preparation for the ball. However, in casting Ourika as “Africa” in the quadrille Duras blatantly highlights her blackness and difference.

#### **VEILED OURIKA**

*[M]a figure me faisait horreur, je n’osais plus me regarder dans une glace ; lorsque mes yeux se portaient sur mes mains noires, je croyais voir celles d’un singe. . . J’avais ôté de ma chambre tous les miroirs, je portais toujours des gants; mes vêtements cachaient mon cou et mes bras, et j’avais adopté, pour sortir, un grand chapeau avec un voile, que souvent même je gardais dans la maison. Hélas ! je me trompais ainsi moi-même : comme les enfants, je fermais les yeux, et je croyais qu’on ne me voyait pas.*

After understanding that she has no place in the society in which she lives, Ourika internalizes its racism and colonialist dialectic of inferiority, and translates them into tragic self-loathing. Donning a white neckerchief, gloves, hat, and veil, Ourika assumes a skin-deep white mask in an effort to hide her high visibility as a black woman. Doing so, she repurposes the tools for preserving whiteness as a means to hide her blackness.

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## MADAME BOVARY (Gustave Flaubert):

Fashion is a central focus in Emma Bovary's life and consequently one facet of her moral corruption. She spends her little family into bankruptcy and property seizure and refuses to face the consequences of her actions through her dramatic suicide by arsenic. Flaubert carefully notes Emma's clothing and expenditures and even demonstrates from his heroine's first appearance in the novel that she consistently dresses above "her station" in life.

### MADAME BOVARY'S WEDDING DRESS

*La robe d'Emma, trop longue, traînait un peu par le bas; de temps à autre, elle s'arrêtait pour la tirer, et alors délicatement, de ses doigts gantés, elle enlevait les herbes rudes avec les petits dards de chardons.*



Emma's expensive silk satin wedding dress features a short train, which is highly impractical for someone who has to walk to her wedding instead of riding in a carriage. Later, in his grief at Emma's suicide, Charles demands that she be buried in her wedding dress, shoes and veil, with her hair floating freely under a crown of flowers.

*Silk gauze wedding veil of Sophia Raberg (1815-1851) who married George Hall in 1836 in Baltimore County; satin wedding dress most likely belonging to Mary Winchester, who married George Cunningham in 1843 in Boston; ivory satin shoes, 1840s.*



Karin (Harman) Bohleke

### MADAME BOVARY'S SLIPPERS

*Quand elle s'asseyait sur ses genoux, sa jambe, alors trop courte, pendait en l'air; et la mignarde chaussure, qui n'avait pas de quartier, tenait seulement par les orteils à son pied nu.*



*Purple slippers with pleated ribbon rosettes.*

### MADAME BOVARY'S RIDING HABIT

*Rodolphe . . . contemplait entre ce drap noir et la bottine noire, la délicatesse de son bas blanc, qui lui semblait quelque chose de sa nudité. . . à travers son voile, qui de son chapeau d'homme descendait obliquement sur ses hanches, on distinguait son visage dans une transparence bleuâtre, comme si elle eût nagé sous des flots d'azur.*

When Rodolphe, soon to become Emma's first adulterous lover, glimpses her white stocking as she lifts the heavy trained skirt of her riding habit, his first thought equates the stockings with her naked body. Only one point of access remains for the roving eye of desire: the lifted hem that reveals the foot. Hat and bonnet veils were commonly blue or green, based on the belief that these colors canceled out the dangerous yellow rays of the sun.



*Blue wool riding habit, mid-1860s, and ladies' equestrian top hat, ca. 1870, from Blaylock & Co., of Philadelphia. The hat possibly belonged to Jennie Rodgers (b. 1852) of Sion Hill in Havre de Grace, MD. Black leather boots (1850s-1860s); cotton hand-knitted stockings, nineteenth century; riding crop of Anna Clark Hogan (1854-1888); antique leather riding gloves; reproduction hat veil.*

### MADAME BOVARY'S CORSET, CIGAR CASE, AND "BOTTINES"



## TRIBUTES TO CÉCILE COHEN

Yale Bookstore's World Language Center Manager *Extraordinaire* from 1980 to 2018

*Cécile and her work played an important role in promoting language study and made an invaluable and concrete contribution to Yale's global outlook.*

*On a personal level, when I organized a poetry recitation contest for undergrads back in 2006 (when I was still a grad student), Cécile procured gift certificates to be awarded as prizes. When students came to pick out a book of their choosing, if the price was over the amount of the gift certificate, she fudged the numbers.*

*Last summer, before the World Language Center was shut down, thanks to Cecile I was able to procure (at a deep, deep, discount) much-needed bi-lingual dictionaries, instructional books and CDs in French, Farsi, Arabic, Pashto, Tigrinya, Amharic, and Somali for volunteers and clients at IRIS. Like most non-profits, IRIS already ran on a shoestring budget, but it has gotten even worse due to the massive cuts to our funding under Trump. If it weren't for Cecile, we wouldn't have been able to get these materials to help with refugee resettlement in New Haven and everyone there was very grateful!*

*Cecile's work made a real difference in many people's lives that often went unnoticed and unsung. I already miss her and the World Language Center.*

– Jessica DeVos

*Through good times and bad (ex: unforeseen spikes in enrollment, French postal strikes) Cécile was always there for us and our students. Elegant, cultured and articulate, a conversation with Cécile was always illuminating. We were so fortunate to have her supporting our program and our own work for so many years. I know that she is using her free time well, but oh! do I miss her!*

– Ruth Koizim

*I only had the chance to interact with Cecile for two years, yet even so she made such a strong impression, and I feel her retirement as a loss. She seemed capable of acquiring just about anything. Sometimes when I visited the bookstore to locate one book or another for one of my seminars focused on Algeria, she would share extraordinary and vivid stories about her own experiences there when she was a young woman. I already miss her!*

– Jill M. Jarvis

*With the retirement of Cécile Cohen we have lost not only a true and faithful friend in the textbook department of the Yale Barnes and Noble (formerly Yale Co-op) but a magnificent foreign-language bookstore that was of course especially well stocked in works of French literature, both ancient and modern. Until this fall we have always had the great luxury of a librairie française in which we could browse and discover at leisure, just blocks from the department in the subterranean realm over which Cécile and her husband Carl reigned as truly benevolent monarchs. To descend into the sous-sol of Barnes and Noble today is to suffer a brutal shock. No more well-stocked rayons, not a single French book in sight, and for the first time in 38 years Cécile is gone. C'est le grand vide et un grand trou au cœur.*

– Ned Duval

*Cécile's ability to locate hard-to-find French books at a reasonable cost made the faculty take risks and expand our intellectual horizons. Visiting her at the start of the semester to pick up desk copies was such a pleasure... a rite of passage I will sorely miss.*

– Alice Kaplan

*Cécile has supported our courses for almost four decades, whatever Yale's librairie was called (the Yale Co-op and, later, the Yale Bookstore) and wherever it was located (even down at the old shopping mall on the Green for a long while!). She tirelessly searched for the best editions for us and the best deals for our students. Supporting the cause of foreign languages and literatures, she has reigned over the World Language Book Center with generosity, good humor, great stories, impeccable style, and a deeply serious and personal interest in the literary patrimony of la Francophonie. As we know, as soon as she retired, the Center disappeared. Fiercely dedicated, Cécile was the last bulwark standing, always in the service of world languages and literatures for the Yale community. We thank her for her many years of service. Cécile is already sorely missed.*

– Candace Skorupa

*Cécile Cohen deserves enormous credit for her decades of support for our classroom teaching. She was unstinting in her efforts to track down even the most obscure titles, and for that we are grateful!*

– Chris Miller

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When I came to Yale as an Assistant Professor in 1981, one of my delights was to visit Cécile Cohen in her little office at the Bookstore. Although the pretext was to go buy a book or two, the reason was really to spend some time conversing with Cécile. I always benefited from her piquant mind, her humor, and her good taste. I have to confess that whenever I returned to New Haven, I never missed the occasion to go back to visit with Cécile. Strikingly, she never changed over the years. I was delighted to find that unchanged Cécile when I rejoined the French department a few years ago. Her conversation was interesting. I always expected her commentary on the latest political news not only of this country but also of France. Cécile was especially devoted to the French faculty and she made a special effort to accommodate our needs for the classes. In fact, her efforts went beyond the call of duty. I wrote to her that I would *miss* seeing her, and especially that little corner of France that she had built over the years and that resonated with her charm, her smile, and her love for the language of the books that surrounded her, and in which she wanted to find so much of her spirit.

– Pierre Saint-Amand

Cécile Cohen tirelessly facilitated our acquisition of literary texts for our courses, compensating at times for late notification of titles, inaccurate projections of enrollments, ceaselessly seeking the lowest prices of books for limited budgets. She also maintained a superb collection of French literature for us to peruse. She always gave us free desk copies of books which we can no longer easily obtain. Her devotion to the French department was a gift; she is sorely *missed*!

– Lauren Pinzka

Le monde numérique nous envahit comme des termites. Il fait disparaître en nous le plaisir de toucher et de sentir un livre. Il fait disparaître aussi le plaisir de nous rapprocher des uns des autres autour de nos denrées intellectuelles qui deviennent rarissimes. Après des heures de dur labeur, C'était un vrai plaisir de faire une pause, de marcher vers la librairie de Yale et descendre dans les entrailles du World Language Center. Là, on pouvait encore revivre le plaisir du livre, le toucher et le sentir et en parler avec celle qui connaissait bien ce plaisir et qui savait le transmettre. Elle connaissait les règles de bienséance et tous les ingrédients nécessaires : le rire, l'humour, la gaité, la passion, la compassion, l'amour du travail. Il ne faut surtout pas oublier le style. On en ressortait ragaillard, rafraîchi et mieux paré pour penser au lendemain, incertain. Mais où sont passés les trente-huit ans? Et si le livre disparaissait à jamais ?

– Matuku Ngame

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**Your comments, suggestions and  
news are most welcome!**

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# French Renaissance Literary and Scholarly Legacies

**A Conference  
in Honor of Edwin M. Duval**

Friday, December 7, 2018  
Whitney Humanities Center  
53 Wall Street, Rm. 208  
New Haven, Connecticut

<https://duvalconference2018.wordpress.com>

The **Yale Department of French** cordially invites you to join us as we celebrate the scholarship and teaching of **Edwin M. Duval**, *Henri Peyre Professor of French*

## **PARTICIPANTS INCLUDE**

**Tom Conley**  
Harvard University

**Richard Cooper**  
Brasenose College, Oxford

**François Cornilliat**  
Rutgers University–New Brunswick

**Jessica DeVos**  
Yale University

**Brooke D. Di Lauro**  
University of Mary Washington

**Bruce Hayes**  
University of Kansas

**Mireille Huchon**  
Université Paris-Sorbonne

**Richard E. Keatley**  
Independent Scholar

**Mary McKinley**  
University of Virginia

**Dora Polachek**  
Binghamton University

**David Quint**  
Yale University

**François Rigolot**  
Princeton University

**Edward Tilson**  
Trent University

**Shira Weidenbaum**  
Quest University

**Cathy Yandell**  
Carleton College

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Yale