

# The French Review

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673 *From the Editor's Desk*

## ARTICLES

### SOCIETY AND CULTURE

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**Jody Neathery-  
Castro and  
Mark O.  
Rousseau**

**“Does French  
Matter?  
France and  
Francophonie  
in the Age of  
Globalization”**

What relevance does French hold in a globalized world in which English increasingly constitutes the lingua franca? One organization, the *Organisation Internationale de la Francophonie* (OIF), acts as a powerful French-speaking voice in defense of French culture and language, and in advancing French-speaking nations' global interests. France effectively mobilizes the institution behind particular economic concerns it claims global trade rules ignore. While the OIF has become a multilateral force arguing for cultural exceptions to international trade rules, at the same time it reflects vital political and economic interests of its lead members. This article examines the claims pursued by the OIF, the issue of whose interests are being served, and prospects for its future.

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**Suzanne R. Pucci**

**“Tartuffe in Text and Performance 2000: A Blueprint for Collaboration”**

Theater, while the province of both Literature and the Fine Arts, has been parceled out in our universities into separate disciplines. This essay recounts a collaboration that successfully reunited the seemingly long-lost relatives of text, performance, and stage production. Our experiment involved two faculty members and two groups of students—in French and in Theater. This joint class and production facilitated interdisciplinary, cross-cultural study that meaningfully linked the Colleges of Arts and Sciences and Fine Arts; the reader and the performer of Molière’s *Le Tartuffe*; the French and English languages; and seventeenth-century French and contemporary American culture.

LITERATURE

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**Alexander Hertich**

**“The Search for Place and Identity in Marie Ndiaye’s *En famille*”**

In Marie Ndiaye’s *En famille*, the question of what one does in situations that fall outside traditional boundaries is the basis both of the main character’s position in the novel, and of the novel’s position within literature. Throughout the work, Fanny, in her quest for family, is confronted with situations that constantly leave her caught between two antithetical positions. As the work progresses, she learns not to accept either option as an absolute. Instead, it is from between these elements that Fanny defines her identity and her position, just as the novel questions the labels of “traditional” and “Francophone” literature.

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**Kathryn E. Wildgen**

**“Julien Green, romancier roman”**

There seems to be a particularly deep affinity between Julien Green’s *œuvre* and Romanesque art, both of which exhibit a fascination with the dialectic of opposites and the necessity of synthesizing two entities or ideas diametrically opposed to one another. Green’s novels have been described as belonging to the genre of fantastic realism “in which the dominant preoccupation is a search for escape and for another world” (O’Dwyer 49). These works most clearly ally him with the Romanesque sculptor, whose work tends towards the surreal, the nightmarish. Green’s work must be approached in the same manner in which one gazes at Romanesque art: with an open mind and heart, a belief in the marvelous, and a real sense that “la vraie vie est ailleurs.”

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**Elizabeth B. Landry**

**“Le Labyrinthe et la transformation dans *Le Chemin Saint-Jacques*”**

Quand Radegonde, protagoniste du *Chemin Saint-Jacques* par Antonine Maillet, sort du labyrinthe dans la Cathédrale d’Amiens, elle est transformée. Cet article examine le rôle du labyrinthe dans la transformation des thèmes importants dans les œuvres d’Antonine Maillet. Après le parcours du labyrinthe, la quête du Paradis perdu et la fuite devant la mort de Radegonde se métamorphosent en réconciliation avec Dieu, avec la mort, avec l’enfant Radi, et finalement avec elle-même.

INTERVIEW

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**Pascale Perraudin**

**“Entretien avec Michèle Rakotoson”**

Après avoir évoqué son engagement politique, Rakotoson souligne à quel point son œuvre est intrinsèquement marquée par une histoire façonnée par la colonisation, la dictature et la violence. Cependant, face à un besoin avoué de renouer avec cette part de soi enfouie par une histoire de colonisation, elle rejette l’idée d’authenticité culturelle. Elle opte en revanche pour une démarche proche de l’écologie: empêcher le local et la part de soi de disparaître à travers une réévaluation de la tradition et du politique. Par ailleurs, elle examine comment la parole contestatrice s’articule chez l’homme et la femme.

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# Forthcoming

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