GLOBAL FRANCE, GLOBAL FRENCH

21-23 OCTOBER 2015

Humanities Research Centre
The Australian National University

Conveners: Leslie Barnes and Knox Peden

With the participation of the ANU French Research Cluster

ANU College of Arts and Social Sciences
GLOBAL FRANCE, GLOBAL FRENCH

In the eyes of many, France was the centre of the world throughout the modern age. Home of the Revolution and the Rights of Man, heart of a vast colonial empire, capital of the literary, fashion and art worlds, France, and Paris in particular, was at once historical and mythical. Today, following upon a sequence of ‘turns’, from the postcolonial to the global, this centre has given way to multiple centres, to conflicting and complementary sites of physical, economic and cultural exchange. As France has transitioned from a colonial power to a central member of the European Union, it has been forced to negotiate immigration policies, the rise of political extremism and the growing unrest over the linguistic, cultural and spatial borders that divide French society. Debates about French national identity rage in political and cultural sectors: while some seek to bolster a weakened idea of ‘Frenchness’, others, for example the signatories of the 2007 Littérature-monde manifesto, aim to redefine or ‘world’ that identity.

At the same time, the ‘global turn’ in French studies has encouraged scholars to re-examine French literature, language, culture and history through a new, decentred perspective. Recent criticism in literature and history, for example, has returned to early modern literary texts and spaces as well as to major historical events like the French Revolution, exploring the ways in which these traditions and events were not determined in a cultural vacuum, but, as Peter Hulme has noted, ‘were the product[s] of constant, intricate, but mostly unacknowledged traffic with the non-European world’.

The goal of this colloquium is to offer an image of global France and global French, past, present and future, and we are looking forward to an exciting few days of discussion. How have French culture and politics been shaped by encounters with European neighbours and with the non-European world? How do contemporary migratory patterns and networks between France and the wider world compare to historical ones? How have neo-colonial practices been reshaped by globalized markets and transnational capital? How have various art forms allowed for the articulation of displacement, community and solidarity throughout French history and into the global present? In short, is the global a new horizon, or one that we are just discovering?

This event is supported by funds from the Humanities Research Centre, ANU, as part of the 2015 HRC theme, “Global Languages.” Special thanks to Associate Professor Debjani Ganguly and Professor William Christie for their leadership at the HRC, to Liverpool University Press for sponsoring the welcome reception, and to Colette Gilmour, without whose efforts this conference would not have been possible.

Leslie Barnes
French Studies, SLLL
College of Arts and Social Sciences
The Australian National University

Knox Peden
School of Philosophy
College of Arts and Social Sciences
The Australian National University
### 21 October 2015
The Theatrette, Sir Roland Wilson Building, #120, ANU

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<tr>
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<td>• Catherine Hodeir, Higher Education Attaché, Embassy of France</td>
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<td>4:00 – 5:30pm</td>
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<td>Professor Dominic Thomas, University of California, Los Angeles</td>
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<td><em>France 2015: Defensive Identity and Territorial, Social and Ethnic Apartheid</em></td>
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<td>6:00 – 7:00pm</td>
<td>Welcome Reception – Drawing Room, University House</td>
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### 22 October 2015
The Theatrette, Australian Centre for China in the World, #188, ANU

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<tr>
<td>8:30 – 9:15am</td>
<td>Registration</td>
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<tr>
<td>9:15am</td>
<td>Welcome</td>
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<td>• Introduction: William Christie, Director, Humanities Research Centre</td>
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<td>9:30 – 11:00am</td>
<td>France Overseas: Global Encounters in Art, Artefact and Architecture</td>
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<td>• Herman Lebovics, Stony Brook University <em>France and the Mediterranean As Seen in the Musée des Civilisations de l’Europe et de la Méditerranée in Marseille</em></td>
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<td>• Robert Wellington, ANU <em>Louis XIV’s Famille Royale Medal and the Iroquois People of Nouvelle France</em></td>
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<td>• Gauvin Alexander Bailey, Queen’s University at Kingston <em>Architecture and Urbanism in the French Atlantic World, 1604-1830: Ideology and Reality in the Other Latin America</em></td>
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<td>11:00 – 11:15am</td>
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<td>11:15 – 12:45pm</td>
<td>Transnationalism and the Canon</td>
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<td><strong>Chair: Leslie Barnes</strong></td>
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<td>• Anne LeGuinio, University of Queensland</td>
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<td><em>Colonial, Postcolonial, Neo-colonial Flows and Encounters</em></td>
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<td>• Tess Do, University of Melbourne</td>
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<td><em>From Author to Saint: The Double Appropriation of Victor Hugo and</em></td>
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<td><em>Les Misérables in Colonial Vietnam</em></td>
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<td>• Katelyn Knox, University of Arkansas</td>
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<td><em>Re-Cognizing the French Literary Canon through Popular Music:</em></td>
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<td><em>Global French Cultural Patrimony in the Twenty-First Century</em></td>
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<td>• Amanda van der Drift, University of Queensland</td>
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<td><em>King Francis and Sultan Suleiman: Visualizing the Franco-Ottoman</em></td>
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<td><em>Alliance</em></td>
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<td>• Alicia Weisberg-Roberts, University of Hong Kong</td>
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<td><em>‘Une espèce d’empire:’ Viewing the Persian Embassy of 1715</em></td>
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<td>• Katie Hornstein, Dartmouth College</td>
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<td><em>Lion Mania, the Conquest of Algeria and the Politics of Ferocity</em></td>
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<td>3:15 – 3:30pm</td>
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<td>French as a Global Language: Meaning, Policy, Strategy</td>
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<td>• Bert Peeters, Griffith University</td>
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<td><em>L’Exception française: Splendeurs et misères of a Household Phrase</em></td>
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<td>• Peter Brown, ANU</td>
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<td><em>La Francophonie and Global French: Repositioning or in Retreat?</em></td>
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<td>• Gemma King, University of Melbourne/Paris 3</td>
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<td><em>French as Power Language? The Contemporary Linguistic Battleground in Entre les murs</em></td>
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<td><strong>Professor Charles Forsdick, University of Liverpool</strong></td>
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<td><em>Global French: From Monolingualism to Multilingualism</em></td>
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<td>7:30pm--</td>
<td>Conference Dinner at Soju Girl in Civic</td>
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The Theatrette, Australian Centre for China in the World, 188, ANU

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| 9:30 – 11:00am| Documenting Migration                            | Chair: Erin Helyard | • Alexis Bergantz, ANU  
‘Tant qu’à faire la misère, j’aime mieux la faire dans mon pays’: Rethinking the Direct Migratory Flow of French Migration to Australia in the Nineteenth Century and the Case of the ‘Good’ Migrant  
• Alexandra Kurmann, Macquarie University  
Retraced, Returned and Reclaimed: Three Franco-Vietnamese Cinematic Accounts of Indentured Labour on French Soil  
• Edward Kolla, Georgetown University  
The French Passport in History |
| 11:00 – 11:15am| Coffee                                            |                |                                                                                                   |
| 11:15 – 12:45pm| Writing Culture and Conflict                     | Chair: Ashok Collins | • Christopher Hogarth, University of South Australia  
Sport and Literature at the Heartland of Global France  
• Theodore Ell, ANU  
Vigilance, Conscience, Redress, Reform: Albert Camus at Combat and Perio Bigongiari at Radio Firenze Libera  
• Natalie Edwards, University of Adelaide  
Imagined Encounters: Assia Djebar’s Vaste est la prison |
| 12:45 – 1:45pm| Lunch                                             |                |                                                                                                   |
| 1:45 – 3:15pm| Culture, Politics and Religion on the Global Stage | Chair: Peter Brown | • Bronwyn Winter, University of Sydney  
To Be or Not To Be Charlie, Is That Really the Question? The ‘Global’ Dimensions of the Attacks of 7, 8 and 9 January in Paris  
• Ashok Collins, ANU  
Thinking the Religious Other: Jean-Luc Nancy and the Global Horizon  
• Knox Peden, ANU  
Secularization as a Global Phenomenon: Marcel Gauchet and the Politics of Disenchantment |
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<th>Time</th>
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<td>Coffee</td>
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<td>3:30 – 5:00pm</td>
<td><strong>Modernism and Global Exchange</strong></td>
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<td>Modernism in Cahiers d’art</td>
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<td>• Erin Helyard, ANU</td>
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<td><em>Poe and Ravel: Mécanisme intérieur</em></td>
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<td>• Yasser Elhariry, Dartmouth College</td>
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<td><em>The Lyric: French Poetry and the Mediterranean World</em></td>
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<td>5:15 – 6:15pm</td>
<td><strong>Round Table: Global France – Past, Present, Future</strong></td>
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<td>Edward Kolla, Georgetown University</td>
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<td>Herman Lebovics, Stony Brook University</td>
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<td>Leslie Barnes, Australian National University</td>
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<td>Moderator: Knox Peden</td>
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<td>6:30pm--</td>
<td><strong>Farewell drinks, University House</strong></td>
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Charles de Gaulle famously stated in 1954 that “France cannot be France without grandeur.” Yet, the 2014 report published by the Organisation Internationale de la Francophonie has claimed that “Henceforth, the future of the French language lies firmly in the hands of Africans” and by 2050 estimates that 80% of French speakers will be Africans. How might a consideration of a longer colonial and postcolonial history assist us in better circumscribing the multiple ways in which France continues to endeavour to reconcile national interests with a striking denationalization of language, increasingly blurred nation-state configurations and political borders, and widespread perceptions of a declining national identity in an increasingly globalized landscape? How do we begin to disentangle those disquieting examples of defensive identity with concerted attempts to redress the range of cultural, economic, political, and social asymmetries that have produced a territorial, social and ethnic apartheid in 21st century France.

Dominic Thomas is Madeleine L. Letessier Professor and Chair of the Department of French and Francophone Studies at UCLA. The author, co-author, editor or co-editor of more than twenty scholarly volumes, including Black France: Colonialism, Immigration, and Transnationalism, Africa and France: Postcolonial Cultures, Migration, and Racism, Museums in Postcolonial Europe, A Companion to Comparative Literature, La France noire, Colonial Culture in France since the Revolution, Francophone Afropean Literatures, The Invention of Race, The Charlie Hebdo events and their aftermath, Racial Advocacy in France, La guerre des identités, and The Colonial Legacy in France, he is a regular media commentator on contemporary French politics and culture and African affairs. He also edits the Global African Voices series at Indiana University Press that focuses on translations of African literature into English, and has himself translated works by Aimé Césaire, Abdourahman Waberi, Sony Labou Tansi, Alain Mabanckou, and Faïza Guène. He is currently a Visiting Fellow at the Humanities Research Centre at the Australian National University, and has held visiting professorships or residencies in South Korea, the U.K., USA, Mali, France, and Germany.
Herman Lebovics

France and the Mediterranean
As Seen in the Musée des Civilisations de l’Europe et de la Méditerranée in Marseilles

With the opening of the MuCEM in Marseilles in the summer of 2013 a new chapter of the story of France’s relations to the lands of the Mediterranean began to be written. To revive an old still useful word, I shall propose that the story of the MuCEM is interestingly overdetermined. These layers are about a project for a new French national narrative; about finding the nation’s situation on its continent, on its borders, and in the larger world; about the place of vernacular cultures in a nation that has so deeply defined itself in terms of a high national culture; about the relations of French vernacular cultures to those of neighboring lands, and, not least, about the place of world religions—especially Islam—in France.

As conference participants well know, when France lost its colonial empire it had to remake itself as a nation-state, one with new relationships to Europe, the formerly colonized, and the rest of the world. My own larger interest has been to observe the workings out of this necessary project of the conception of a new France in a new domestic and world context. I have found the optic provided by the musées de la société created in this new millennium especially valuable. Last summer the MuCEM joined the convergent but also contested narratives told in the Musée du Quai Branly, the immigration museum, and even with President Sarkozy’s never-built museum of the history of great French heroes and victories about what France was and could be.

The creation of the MuCEM is part of a larger cultural trend that decenters Paris. Its specificity is to exhibit and to celebrate French vernacular civilisations—the word its founders insisted upon—as well as those of Europe and the lands of the Mediterranean. Its Parisian predecessor, the Musée National des Arts et Traditions populaires was a museum of French regional, and a little bit working class, folklore. Nobody visited it except school children on forced marches; the real France was known to be in the Louvre.

The MuCEM’s diverse permanent displays and highly eclectic temporary exhibitions—e.g. issues of gender in the Mediterranean, food exchanges, interrelations of Marseilles and Algiers, Carnival and Masquerades in Europe and the Mediterranean, among others—reach out for a larger cultural dialogue with France’s neighbors. The museum was and is an important statement/project about France’s place in the near South. There is also a political-diplomatic aspect of the story about when President Sarkozy thought of using the museum as the cultural arm of his policy to make France the leader of a Mediterranean Union.

My talk on the MuCEM will trace the rays of culture that not only radiate outwards from the hexagon, but also those that come from especially the Mediterranean regions, exchanges that are making a new France. The MuCEM might be a valuable model for the exchanges and debates about exchanges for a globalizing France.

Herman Lebovics is SUNY Board of Trustees Distinguished Professor serving in the Department of History at Stony Brook University in New York. He has been interested in the cultural wars about French identity; on the influence, especially cultural, of the colonial empire on the metropole; and, most recently, the intersection of power and representation in museums of society in France, Germany, and the United States.
Robert Wellington

Louis XIV’s *Famille Royale* Medal and the Iroquois People of *Nouvelle France*

In 1706 Louis XIV received Nescambiouit, a chief from the indigenous Abenaki tribe of *Nouvelle France*, at Versailles. Legend has it that this distinguished warrior raised his hand to the French king and claimed that “this hand has slain 140 of your majesty’s enemies in New England,” whereupon Louis XIV presented him with a sabre, a gold commemorative medal suspended on a chain, and a pension for life. The gift of Louis XIV medals became an important mark of distinction among Abenaki warriors, and the officers of the French colony would require a steady supply of them to meet the needs of the indigenous people who fought alongside them. Indeed, these medals were so highly regarded by the Iroquois they were among the items that warriors would take with them to the grave.

However, the medal presented to Abenaki warriors was not designed expressly for this purpose. It was originally struck to celebrate the birth of the duc de Berry, Louis XIV’s third grandson in the line of primogeniture, carrying a bust of the French King on one side and the portraits of his four heirs on the other. With its labeled portraits and terse Latin inscription, the *Famille Royale* medal was designed in emulation of ancient Greek and Roman coins and was intended to form a durable monument to the house of Bourbon to guarantee its memory into the distant future. But how was an object such as this received outside of Europe, beyond the humanist and antiquarian networks that fuelled the demand for such things? This paper will aim to address this question by tracing the shifting meaning of the *Famille Royale* medal as it moved from the context of the French Court, into the hands of the indigenous people of *Nouvelle France* in the early eighteenth century.

Robert Wellington is a Lecturer in the Centre for Art History and Art Theory at the Australian National University. His monograph, *Antiquarianism and the Visual Histories of Louis XIV: Artifacts for a future past*, is due out with Ashgate Press next month.

Gauvin Alexander Bailey

Architecture and Urbanism in the French Atlantic World, 1604-1830: Ideology and Reality in the Other Latin America

Although the architecture of Spanish and Portuguese America today comprises one of the most flourishing subjects in the art-historical discipline the same cannot be said for that of the French Atlantic Empire, which astonishingly—except for regional scholarship on Quebec and a handful of studies of buildings in Louisiana—does not exist as a field. This talk will provide a brief overview of the architectural heritage of the French Atlantic Empire (including the rich collection of plans and drawings in the archives in Aix-en-Provence and elsewhere) and will contextualize French America within the history of Latin American architecture, examining how differing ideologies and utopianisms among the French and Iberian empires led to strikingly contrasting architectural cultures despite shared histories of conquest, settlement, conversion, and forced labour. This paper will encompass North America, the French Antilles, French Guyana, and also Senegal.

This paper will consider French Atlantic architecture as a product of a uniquely French ideology of cultural uniformity, an intellectual construct of preordained, centralized, and circumscribed national territory developed under Louis XIV (1661-1715) and known as the
pré carré. It resulted in a stubborn vision of unity in the face of geographical or demographic diversity, and in a reluctance to engage culturally with non-Europeans, including indigenous peoples and the rapidly growing populations of slaves and gens de couleur. Settlements such as Quebec were intentionally founded outside Native American territory and—in striking contrast to the Spanish practice of using Amerindian labour—even missionaries brought lay French architects and builders (donnés) with them. The architecture of the French Atlantic Empire was profoundly different from the awkward but functional balance of utopianism and pragmatism that allowed acculturative, hybrid architectural styles to flourish in Spanish America.

Gauvin Alexander Bailey is Professor and Alfred & Isabel Bader Chair in Southern Baroque Art at Queen’s University at Kingston. He has authored or co-authored 15 books, including The Spiritual Rococo: Décor and Divinity from the Salons of Paris to the Missions of Patagonia (Ashgate, 2014), Baroque & Rococo (Phaidon, 2012), and The Andean Hybrid Baroque: Convergent Cultures in the Churches of Colonial Peru (University of Notre Dame Press, 2010).

Anne LeGuinio

Colonial, Postcolonial, Neo-colonial Flows and Encounters

Plus de cinquante ans après les Indépendances, le syllabus émanant du Ministère de l’Éducation Camerounais propose toujours un nombre non négligeable d’œuvres littéraires étrangères, notamment françaises. Nous devons désormais exclure une imposition externe et reconnaître un choix délibéré. Si les deux langues officielles sont le français et l’anglais, nous notons que, depuis au moins 1922 avec Bataoula, René Maran, la production littéraire camerounaise n’a cessé de croître. Il est donc permis de s’interroger sur le bien-fondé d’œuvre telle Madame Bovary, Flaubert, au programme scolaire en 2015.

Pour répondre à cette ambiguïté, nous voulons procéder de la façon suivante :


2- Nous analyserons ces objectifs par rapport au contexte plurilinguistique et social de l’éducation. Pour ce faire, nous utiliserons des échantillons de textes autochtones, au programme, qui s’adressent d’abord à un lectorat local. La sélection et l’évaluation d’un travail endogène permet d’éclairer les goûts, les besoins, les débats et les problèmes tels qu’ils sont perçus, posés, voire résolus, par la société camerounaise.

3- Pour ce qui est de la justification de textes français « classiques » prescrits, nous ferons appel aux réflexions de divers penseurs camerounais soutenant une approche méthodologique, philosophique, sans regard discriminatoire quant à l’origine nationale des œuvres. Nous essaierons alors de déterminer si ces textes apporteraient quelque chose de supplémentaire, indispensable même, qui auraient échappé aux textes autochtones et quoi il pourrait y avoir complémentarité.

Nous nous appuierons, entre autres sur les textes suivants :

- De la médiocrité à l’excellence (Essai sur la signification humaine du développement), E-Njoh Mouelle) qui peut inclure les héritages grecs, allemands, etc…

- Pour une pédagogie postcoloniale de la littérature française en Afrique Noire. Cas du siècle des Lumières au Cameroun, Prof. Robert Fotsing Mangoua, Université de Dschang.
Nous conclurons avec une vue positive sur les défis d’une éducation soucieuse de la richesse de sa diversité linguistique (environ 250 langues nationales), de son patrimoine culturel/historique tout en choisissant d’œuvrer, au-delà du colonialisme, pour une ouverture vers le monde.

Anne Le Guinio completed her PhD under a co-tutelle agreement between the University of Queensland and Paris 8. Her thesis is titled, “Literary Canonicity and Postcolonial Writings: The problematic of Emerging Fields”

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**Tess Do**

*From Author to Saint: The Double Appropriation of Victor Hugo and *Les Misérables* in Colonial Vietnam*

Victor Hugo’s political engagement, his fight for freedom, humanitarian issues and social justice in his lifetime has made him globally the voice of the common people and the oppressed. In the context of colonization it is understandable that these very qualities should have great appeal to the indigenous peoples who found themselves in a dominated, exploitative and oppressive relationship with the colonizer. If this explains why Hugo’s masterpiece *Les Misérables* (1862) was amongst the first French novels that were chosen for translation into *quốc ngu* (Romanized Vietnamese script) by Nguyen Van Vinh, one of Vietnam’s most respected scholars and translators, does it also account for its popularity and longevity amongst Vietnamese readers?

This paper argues that the emergence of *Les Misérables* as a transnational oeuvre and its author as a global figure can be traced back to their successful and seamless integration into local literature and religion during the French colonial period. I put forward the argument that Hugo’s long lasting popularity in Vietnam is an example of reversed assimilation, or indigenization, a transmutation that transgresses the boundaries between dominant and dominated, ‘French’ and ‘Vietnamese’ cultures. Based on the concepts of adaptation and appropriation, this study will examine the literary transplantation of *Les Misérables* in Vietnam through two closely related channels, namely, translation (Nguyen Van Vinh’s *Nhung Ke Khon Nan*, 1926) and adaptation (Ho Bieu Chanh’s *Ngon Co Gio Dua / Blades of Grass in the Wind*, 1926), before turning to the spiritual appropriation of Victor Hugo into a pantheon of saints, that of Caodai (or the Holy See), a Vietnamese syncretistic religion founded in colonial times.

**Tess Do** is a Lecturer in French at the School of Languages & Linguistics, University of Melbourne. Her research interests are situated in the themes of exile, migration and identity in contemporary Francophone writers (Linda Lê, Anna Moï, Jean Vanmai, Azouz Begag). Her current research focuses on the topics of Indochina, war and cultural heritage, in particular, the role played by food and memory in the post-colonial migrant experience (Thanh-Van Tran-Nhut, Kim Thuy, Abdellatif Kechiche).
Re-Cognizing the French Literary Canon through Popular Music: Global French Cultural Patrimony in the Twenty-First Century

In 2009 Éric Besson, then minister of France’s Ministère de l’Immigration, de l’Intégration, de l’Identité nationale et du Développement solidaire—disbanded in 2010—opened the “French National Identity Debate,” a series of town-hall style forums supplemented by a website where French citizens were asked to define “what it means to be French today.” Many of the responses culled from the debate’s website suggested that French culture is not the sum of its citizens’ diverse heritages, but rather a pure entity, unchanged for centuries. In this paper, I ask how French popular musicians—particularly rap group Zone d’Expression Populaire—put these notions of French cultural purity under pressure. I show how Z.E.P.’s songs allude to—and in some cases rewrite—canonical French works such as La Fontaine’s Fables, Hugo’s Les Misérables, and Voltaire’s Candide. In so doing, the musicians studied in this essay point out how the very process of canonization participates in a self-reinforcing cycle. Canonization, in their view, imputes contemporary notions of French cultural purity onto these historical works; in turn, these notions of purity are then projected teleologically into the present and used to support latent ideas that certain racial or ethnic groups cannot fully share in French culture. Rather, as these musicians’ alternative readings illustrate, the concepts of “Frenchness” and “French culture” these literary works have come to symbolize were hardly stable or uncontested at the time of their writing. Ultimately, instead of proposing an alternative canon, the musicians re-cognize (a term I borrow from David Theo Goldberg) the established French literary canon from within as always already multicultural and remind their audience that the hexagon has always been but one node in a larger, interconnected “global France.”

Katelyn Knox is an assistant professor of French at the University of Central Arkansas, where she teaches courses on contemporary Francophone literature, culture, and film, and the literature of immigration in contemporary France. She has published articles on contemporary French rapper Médine’s sampling practices in his song “17 octobre,” which she theorizes as a postmemorial archive, and on Alain Mabanckou’s Black Bazar. Her book, Race on Display in 20th- and 21st-Century France: From Human Zoos to Anti-White Racism, is under contract with Liverpool University Press.

King Francis and Sultan Suleiman: Visualising the Franco-Ottoman Alliance

In the 1530s two portrait paintings were completed in Venice, one by the hand of the master painter Titian (1485-1576), and the other attributed to the master’s workshop. The commissioned paintings, most likely completed within a year of each other, depict the key protagonists in the Franco-Ottoman alliance, namely King Francis I of France (1515-1547) and the Turkish Ottoman, Sultan Suleiman I (1520-1567). The aim of this paper is to examine the portraits in detail, through a consideration of the subjects’ biographies, and the aesthetic approaches to their portrayals in historical context. Doing so will illuminate aspects of the early Franco-Ottoman alliance. It will be shown that Titian’s depictions of the Francis and Suleiman are expressive of the cross-cultural relationship between the figureheads of the diverse cultural realms over which they presided. The works are further reflective of
changes afoot in the political, economic and social institutions of Europe during the transition from the idea of a united Europe shaped by religious ideology, to the reality of an increasingly inclusive ‘global’ era. Political allegiances between the powers, previously based on mutual religious ideology, gave way to those based on political expediency in the emergent global era. From a European perspective the major players in this global milieu were France, England, the Holy Roman Empire, the Italian states, and the Papacy, whilst the Ottoman Empire was either left out or included as an afterthought; in other words it was not integrated into the history of Europe. As evident in more recent scholarship, the Ottoman Empire played an intrinsic role in European political, economic and social life, as exemplified in the Franco-Ottoman alliance. The following study intends to contribute to the latter view from an art historical perspective with an analysis of the above-mentioned works.

**Amanda van der Drift** is a PhD candidate in the School of English, Media Studies and Art History at the University of Queensland. Her current research focuses on European perceptions of the Ottoman Turks in light of the Franco-Ottoman alliance through an exploration of sixteenth century European visuals that depict cross-cultural encounters between the divergent cultural groups.

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**Alicia Weisberg-Roberts**

“Une espèce d’empire:” Viewing the Persian Embassy of 1715

In 1714-15, Sultan Husayn I of Persia sent an embassy to the court of Louis XIV. The ambassadors arrived between the publication of Antoine Galland’s translation/adaptation of *Les mille et une nuits* (1704-1717) and Montesquieu’s *Lettres persanes* (1721), a moment of profound transformation in France’s relationship with both the real and imagined Middle East. Not only did this engagement shape France’s conception of a particular region, but it also formed a paradigm for French involvement in and apprehension of a global sphere in the years to come. This paper will examine the representations of the embassy in print and in contemporary periodicals. Special emphasis will be placed on the drawings made of the ambassadors from life by Antoine Watteau (1684-1721).

For French audiences, who viewed the embassy through narratives of travel and diplomatic ceremonial, amongst others, the ambassadors were cast as performers of increasingly contradictory ideas of the Orient. On the one hand, more direct experience and knowledge of the East was circulating in print and visual culture than ever before. On the other, the concept of a fantastical and alluring East was becoming ever more pervasive (and persuasive). Rather than succeeding or supplanting each other, these two strands reinforced one another. In analyzing the reception of the ambassadors, I will connect the particular cultural moment of the embassy to the longer history of France’s conception of itself as a stage for, and embodiment of, the global. The successes of the Embassy, which were significantly confined to the realm of representation, are emblematic of France’s emergent orientalism, with its distinctive blend of empiricism and imaginative projection. By approaching this incident at the beginning of the eighteenth century as a microcosm of French cultural relations, we can explore the importance of the Middle East, and of Persia in particular, to the development of a collective sense of self and other in the Enlightenment.

**Alicia Weisberg-Roberts** is an Honorary Assistant Professor in the Department of Fine Arts at the University of Hong Kong. She is currently working on a book, *Antoine Watteau and the Cultural Value of Drawing in Eighteenth-Century France* and a co-authored book, *Global Rome: Art, Diplomacy and Empire in Baroque Europe.*
Katie Hornstein

Lion Mania, the Conquest of Algeria and the Politics of Ferocity during the July Monarchy

Prior to the French conquest of Algeria, lions in French menageries were mainly diplomatic gifts from foreign rulers. After the French gained a strategic foothold in the port cities of Algeria in the 1830s, lions could be sourced directly from their native habitats by Frenchmen. Thousands of live lions (along with panthers and hyenas) were exported from this contested territory back into France, where they populated private menageries, public zoos and circuses. Imported Algerian lions demonstrated in spectacular fashion France’s ability to profit materially from its colonial efforts, but when placed into captivity in menageries such as the Jardin des plantes, they often sickened and died. Imported lions held in the Jardin des plantes displayed little of the storied ferocity that figures such as the July Monarchy celebrity and famed “tueur de lions,” Jules Gérard described in popular accounts of lion hunts in Algeria. For Parisian audiences in the 1830s and 1840s, there was only one reliable way to encounter a truly ferocious lion: through the life-size sculptures of Antoine-Louis Barye that were regular fixtures at Salon exhibitions. This paper argues that leonine ferocity functioned as a rich imaginative ground to contemplate, interrogate and court the dangers (and disappointments) associated with France’s imperial ambitions in Algeria.

Katie Hornstein is Assistant Professor of Art History at Dartmouth College, where her teaching and research focus on nineteenth-century French art and visual culture. Her current book project focuses on the the production and reception of war imagery across a range of media from the French Revolution through the Crimean War (1789-1856). She is the co-editor (with Daniel Harkett) of Horace Vernet and the Thresholds of Nineteenth-Century Visual Culture (UPNE, 2016) and a recent article on Vernet, “Suspended Collectivity: Horace Vernet's The Crossing the Arcole Bridge (1826),” that appeared in Art History and received a commendation from the jury of the 2014 Malcolm Bowie Prize. Professor Hornstein has recently published on topics ranging from the early history of illustrated newspapers in France, the use of drawing machines in the 1830s, and nineteenth-century exhibitions of industrial products.

Bert Peeters

L’Exception française: Splendeurs et misères of a Household Phrase

Few things are said to have ended as often as “the French exception” (l’exception française). The phrase exception française has been translated not only in English, but also in Italian (eccezione francese), Spanish (excepción francés), German (französische Ausnahme), Dutch (Franse uitzondering), Norwegian (franske unntaket), Polish (francuski wyjątek), Czech (francouzské výjimečnosti), Russian (французское исключение), Greek (γαλλική εξαίρεση), Turkish (gelelim fransizlara), etc. Both exception française and fin de l’exception française became household phrases in French after the publication, in 1988, of Furet, Julliard and Rosanvallon’s book La République du centre, which had La fin de l’exception française as its subtitle. One reason why the book received the critical attention it did lies in the choice of that subtitle: to trigger debate on the reality of something, few strategies work better in French than to claim that it no longer exists.
This talk will detail some of the *splendeurs et misères* of the phrase *exception française*. In the wake of the controversy that followed the release of Furet *et alii* (1988), the original version (with the article) gained instant notoriety, as did the subtitle as a whole. Both became fixtures in French public discourse that show no signs of disappearing any time soon. Before too long, the shorter phrase also started occurring without its definite article, with other determiners (most notably the indefinite article and the demonstrative *cette*), and in the plural. I first focus on *La République du centre*'s subtitle and on its fate, then highlight some of the ways in which the phrase *exception française*, which (contrary to what is sometimes asserted) was already in existence, has been used since the end of the 1980s. I also draw attention to its progressive trivialization, both in France and abroad.

**Bert Peeters** (PhD 1989, Australian National University) is an adjunct associate professor at Griffith University, Brisbane, and a visiting fellow at the ANU. He previously held appointments at the University of Tasmania (1989-2006) and at Macquarie University, Sydney (2007-2013). While his research focuses on the broad area of language and cultural values, with special reference to French and to Australian English, he sometimes strays off the path with papers on other topics as well, usually related to French and/or to French linguistics.

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**Peter Brown**

*La Francophonie* and Global French: Repositioning or in Retreat?

Debate over the status of French is not new in France, even if it has been inflected in particular ways in recent times from the *loi Toubon* to the *loi Fioraso* and now the educational initiatives announced by President Hollande in the wake of the attacks of January 2015. The perceived threat posed by ‘globish’ has also attracted the concern of intellectuals as diverse as Claude Hagège (Collège de France) and Hélène Carrère d’Encausse (Académie Française).

Within the wider French-speaking world the *Organisation Internationale de la Francophonie* (OIF) has taken steps in recent years to address the diminishing importance of French in institutional fora, including among members of the Francophone Movement itself. The post-Cold War era had seen important shifts in policy and practice in this regard: the (1993) Mauritius Summit of the OIF redefined *la francophonie*; this led to a liberalisation of policy on the admission of new members; the (1997) Hanoi Summit gave the OIF a new charter to strengthen its geopolitical character. More recent Summits (Bucharest, 2006; Quebec City, 2008; Montreux, 2010) have sought to reaffirm the Organisation’s own history and core values and bolster the situation of French as a world language.

The paper will examine these moves by the OIF to reorient its language policy whilst maintaining its geopolitical mission in the era of globalisation.

**Peter Brown** is Reader in French Studies at the Australian National University. His research interests include French literature of the Pacific, New Caledonia, and La Francophonie. He has published on these subjects in *International Journal of Francophone Studies, Australian Journal of French Studies*, and a number of edited volumes.
Representations of multilingualism as a form of social power are steadily increasing in the French cinema of the twenty-first century. In multilingual films like Laurent Cantet’s 2008 multicultural drama Entre les murs, language functions not merely as a vessel of meaning, but as a loaded and complex tool. In such films, both French and “foreign” languages can constitute a narrative device in themselves, and a weapon to be harnessed and deployed in the pursuit of power. Such a cinema has important implications for the role of language in today’s “Global France”. Michaël Abecassis asserts that “francophone cinema is a plural, indeed multi-ethnic cinema” and many contemporary French films reflect the complex linguistic web of this cultural reality. Yet language difference is not simply included in these films as a means of portraying realism, and language choice is rarely arbitrary. Rather, such films place the power dynamics of strategic language use at their very core.

This paper will examine the innovative ways in which language is harnessed as a means of exerting social power in the globalised, multicultural environment of the contemporary French lycée in Entre les murs. Within the film’s ritualised Parisian classroom setting, the bourgeois French teacher and multicultural student cohort each use variations of French and other languages, including historically undervalued slang forms of French such as verlan and tchatche, to dominate one another and (re)negotiate the social hierarchy. The result is a veritable linguistic battleground, in which the codified power relations of the teacher-student dynamic are undermined. The film thus prompts us to revise our understanding of what it means to speak a “power language” in the context of a postcolonial, polycentric, and transnational French cinema.

Gemma King recently completed her PhD in French cinema under a cotutelle agreement at The University of Melbourne and the Université Sorbonne Nouvelle: Paris 3. Her doctoral research explores the representation of multilingualism as a form of power in contemporary French film. She has presented at numerous conferences in Australia, France, the US and the UK and her work has been published in the Australian Journal of French Studies, Linguistica Antverpiensia, Senses of Cinema and a number of edited collections. She is currently working on a monograph entitled Decentring France: Multilingualism and Power in Contemporary French Cinema.
Charles Forsdick

Global French: From Monolingualism to Multilingualism

Although competence in the French language, as well as an awareness of multiple linguistic contexts and the semiodiversity to which these give rise, remains central to French studies, the paper explores the ways in which the traditional ethnolinguistic nationalism on which the field was founded is increasingly untenable. This transformation is part of what Alison Phipps has called a more general ‘unmooring’ of languages in the twenty-first century, a situation generated in part by one of the key shifts inherent in the challenge of diversity, that is, a recognition that the historically monolingualizing tendencies of centralized states such as France have been increasingly challenged by a contemporary condition of post-monolingualism. The paper explores this phenomenon by addressing the unpredictable impact of the postcolonialization and even globalization of our objects of study. François Lionnet has described a ‘becoming-transnational’ of French studies, the implications of which have been central to recent phenomena such as littérature-monde (and the related notions of culture-monde, identité-monde, cinéma-monde...). The littérature-monde manifesto of March 2007 described a decentring of French culture, but I argue that the document remains located in a primarily monolingual frame which fails to acknowledge the persistent, residual Francocentrism of the apparatus of, in this case, French-language literary culture. Concluding with a discussion of Emily Apter’s concept of the ‘translation zone’ -- ‘sites that are “in-translation”, that is to say, belonging to no single, discrete language or single medium of communication’ – the paper analyses the ways in which the study of ‘global French’ requires an urgent reconfiguration in the post-monolingual twenty-first century. Challenging the notion that culture and civilization can be explored through the lens of a single language, it reflects on the ways in which the Francosphere (including France itself) is a zone where languages co-exist, albeit in often asymmetrical relationships, and where translation between them is an increasing necessity. Analysis of contemporary ‘global French’ as a ‘translation zone’ is informed by study of phenomena such as translanguaging as well as of the emergence of what Paul Bandia has recently dubbed a ‘postcolonial literary heteroglossia’.

Charles Forsdick is James Barrow Professor of French at the University of Liverpool, and Arts and Humanities Research Council Theme Leadership Fellow for ‘Translating Cultures’. He has published widely on travel writing, colonial history, postcolonial literature, and the memorialization of slavery and empire. He is also a specialist on Haiti and the Haitian Revolution and has written about representations of Toussaint Louverture. He was president of the Society for French Studies, 2012–14, and codirector of the Centre for the Study of International Slavery, 2010–13. He is founding editor of the Liverpool University Press series ‘Contemporary French and Francophone Cultures’.
Alexis Bergantz

‘Tant qu’à faire la misère, j’aime mieux la faire dans mon pays’ : Rethinking the Direct Migratory Flow of French Migration to Australia in the Nineteenth Century and the Case of the ‘Good’ Migrant

The diversity and complexity of the personal stories of nineteenth-century migrants to Australia - their hopes and desires, their failures and regrets - have tended to be largely overshadowed by the narrative of the good assimilating migrant.

Beyond the historiographical limitations imposed by national histories, the problem with accounting for the diversity of migrant stories has also been one of sources: personal documents are difficult to locate and statistical analyses rely heavily on government data produced by the point of departure and the point of arrival. As a result, migrants’ experiences are often encased in a single linear trajectory that posits them as rational actors choosing migration to better their lives.

Focusing on French migration to Australia in the period 1870 to 1914, this paper contrasts contemporary historiography on the French presence in Australia with a substantial corpus of letters sent to the French consuls from migrants and the families they left behind. This will allow me to find the people behind the numbers and restore some of the counter-voices lost to the integration narrative. Significantly, this corpus further problematizes the idea of direct migratory flows from France to another country by highlighting the high mobility of migrants both from within and without formal empires.

Alexis Bergantz is a final year PhD candidate in the School of History at the Australian National University. His project is a cultural history of the idea of France in Australia in the late nineteenth and early twentieth century. It examines the representations and practices attached to ideas about French culture and the way Australians mobilized these ideas in social and cultural relations.

Alexandra Kurmann

Retraced, Returned and Reclaimed: Three Franco-Vietnamese Cinematic Accounts of Indentured Labour on French Soil

In 2009 the investigative journalist Pierre Daum published Immigrés de force : les travailleurs Indochinois en France (1939-1953), the first written text to reveal the forced migration and labour of 20,000 Vietnamese men during World War II in France. Refused payment and workers’ rights, they established the first rice plantations in Camargue and manned German munitions factories under the Vichy Government. Known by a code number and prevented from integrating into French society, these workers were deprived of access to a potential transnational space of expression. Three documentary films, appearing in 2009, 2013 and 2015, respectively retrace this untold narrative, return it to Vietnam, and reclaim the rights of the forgotten indentured workers.

Les hommes des 3 Ky (2009), a conventionally styled, politically engaged documentary was the first film to bring this historical event to public attention. The director and historian, Liem Khê Tran-Nu Luguern, retraces the journey from Vietnam to France of workers-turned-activists living in France today. By filming interviewees as they revisit key historical sites and
retell their stories in French, the film traverses the unmarked borders of an unvoiced, historical memory. Cộng binh, la longue nuit Indochinoise (2013) is Lam Lê's adaption of Daum's publication. This award-winning documentary (Pessac, Amiens 2012) compliments the former by providing a vessel on which to bring the cộng binh, or indentured workers, home to Vietnam. In his recreation of a homecoming through Vietnamese language interviews and theatre, Lam reappropriates a narrative of loss by creating memories on home soil for the families who had thought themselves abandoned by sons and brothers. With the release on May 5 2015 of a third documentary, Riz amer, directed by Alain Lewkowicz, Daum the co-writer seeks to reclaim both the recognition and payment due to the cộng binh in their stead. This paper traces the development of the bilingual and bicultural treatment of the subject and makes a comparative analysis of the rhetoric on servitude progressively taken up in each cinematic representation.

Alexandra Kurmann is an Associate Lecturer in French and Francophone Studies at Macquarie University, Sydney. She was awarded her doctoral thesis by the University of Melbourne in 2014. As well as an interview available online, she has published a number of book chapters and journal articles on the work of Linda Lê and has a book forthcoming. Her current fields of research are Vietnamese-Francophone writing and comparative literature of the Vietnamese diaspora.

Edward Kolla

The French Passport in History

Long before we were all required to carry little blue, green, or red booklets for international travel, people had to vouch for their provenance and identities in other ways. The history of these forms of identification is particularly remarkable in France, where many historians locate the genesis of nation-state during the French Revolution. Prior to 1789, identity was not necessarily linked to nationality or even polity; during the French Wars of Religion, for example, people often had to prove their confessional status before being granted entry to Catholic or Huguenots cities. Formal "passports," moreover, were documents reserved for diplomatic envoys. Then, in the nineteenth and twentieth centuries, identity, nationality, and boundary became increasingly intertwined, as did state control of vital statistics and interest in surveillance. In an era of war and totalitarianism, passports became a necessity for travel in Europe for the French, just as they did outside Europe in an era of decolonization. Only recently have the French (re-)gained the right of free passage and residence in Europe with the EU’s “Free Movement of Citizens Directive,” although it is increasingly under threat.

More than a simple history of the legal and diplomatic requirements for travel, this paper will provide an overview of the cultural history of the passport and related identification in France, from the early modern period to the present. Furthermore, this paper engages with the conference themes of global vs. local; migration; travel, tourism, trade; and most obviously borders: visible and invisible, inner and outer, real and imagined.

Edward Kolla’s areas of expertise are French, international relations, political cultural, and intellectual history, and especially the history of international law. He has recently completed a book manuscript on the impact and effect of the French Revolution on international law, specifically tracing the emergence of popular sovereignty as a justification for claims to territory. He teaches European history at Georgetown University's School of Foreign Service in Qatar.
Christopher Hogarth

Sport and Literature at the Heartland of Global France

In the early 1920s, France’s reputation was enhanced in the sporting and literary arenas by personalities born outside France. Christopher Miller and Christopher Rivers reveal that Guyanese-born René Maran became the first winner of the Prix Goncourt born in the colonies in 1921, and that Louis M’Barick Fall, a.k.a. Battling Siki, became the first African-born champion in any sport by capturing the world light-heavyweight boxing champion in 1922. However, both Maran and Siki were regarded as Frenchmen, citizens of an imperial nation that spread its tentacles across the globe and attained international glory. In the 1950s and early 1960s, as France ostensibly relinquished its global presence through decolonization, sport and literature remained important filters for the expression of French global influence. As the creation of publishing houses such as Présence Africaine displayed, France remained a centre for much African literary expression. Furthermore, as the process of decolonization progressed following the 1956 loi-cadre on French West Africa, France’s involvement in African sports increased, leading to a series of initiatives allowing African-born sportsmen to migrate to, and represent, France in sporting activities, a phenomenon portrayed many decades later in the 21st century by Fatou Diome.

This paper investigates France’s role in the global cultural contact zone that is sport, with a particular emphasis on N. G. M. Faye’s little-studied novel Le Débrouillard (1964), the first novel by a Francophone African to be published by the prestigious Gallimard company. Faye uses the trope of combat as a form of self-discovery and débrouillardise in the complicated, ever-changing world of the migrant African subject. I argue that his tale portrays the culture surrounding combat (the training, self-discipline and camaraderie of the community of fighters) as a small-scale civilizing machine (to use the language of sociologist Loïc Wacquant). The French filmmakers who adapted Faye’s story into an award-winning movie (Un Coeur gros comme ça) assert that their writer-boxer appears as a “Noir de demain” who, through boxing, promotes a “monde amical” and, presumably unlike the many pro-Independence Africans of his era, is “sans révolte”: a final tribute to the departing mission civilisatrice, maybe?

Christopher Hogarth is Lecturer in French in the School of Communication, International Studies and Languages at the University of South Australia. His research interests include the literature and culture of Francophone Africa and Africans in Francophone and Italophone literature. He has published on these subjects in Perspectives: A Journal of Translatology, Studies in 20th & 21st Century Literatures, and a number of edited volumes.

Theodore Ell

Vigilance, Conscience, Redress, Reform: Albert Camus at Combat and Piero Bigongiari at Radio Firenze Libera

Although European resistance movements generally had common enemies in Nazism and Fascism, it would be wrong to claim they were fighting the same war. In many countries after 1945, belief in a continuing revolution grew, but so did disaffection and a sense of betrayal. Friction between doctrine and principle heightened as ideals were tested by the pragmatics of liberty (and even the demands of new oppressors).
In the body of wartime resistance writing, authoritative voices and moral arguments are not always appreciated amidst the populist reportage, propaganda and calls to arms, often attributed only to noms de guerre. Such were the realities of resistance work. The contribution of Albert Camus is a notable exception. His articles as editor-in-chief of Combat (1944-1947) distil in compact spaces the moral analyses that had recently motivated L’Étranger and Le Mythe de Sisyphe and that informed Caligula and La Peste. This paper will chart the major preoccupations and developments of Camus’ Combat writings, with an emphasis on their insistence on interrogating the individual conscience beyond party politics, and their international and cross-cultural implications. While Camus celebrated the overthrow of Nazi occupation and the renewal of democratic France, he also issued warnings about the French treatment of Algeria, not restricting his criticisms to the Vichy regime.

Most importantly, this paper will argue that the reasons for Camus’ eventual departure from Combat, on grounds of party political disagreement, reflect more than a French problem. The paper will compare Camus’ position to that of a like-minded author on another front in the war, the Italian Piero Bigongiari, who gave talks on resistance radio in the same period. While each worked against a different mode of oppression – Camus a foreign occupation, Bigongiari a regime keeping its own people imprisoned – Bigongiari’s ideas on the challenges of rebuilding institutions and societies were just as far-sighted as Camus’, and his experience of party politics just as disillusions. A comparative reading of the two authors’ work can not only confirm the singular capacity for Camus’ moral opinions to resonate in distant situations, but can also reveal how his personal preoccupation with France, which in the Combat years amounted to a personal crusade, focuses dilemmas which other authors believed they were facing all but alone. What decisions in peacetime will be worthy of the lives lost in war? After liberation, can certain people lay greater claim to a right to speak or govern? And what happens if a liberated society refuses to recognise a burden of guilt that it still carries?

Theodore Ell is a Visiting Fellow in the School of Literature, Languages and Linguistics at ANU. His book on the wartime writings of the twentieth century Florentine author Piero Bigongiari, A Voice in the Fire, was published by Troubador (UK) in March 2015.

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Natalie Edwards

Imagined Encounters: Assia Djebar’s Vaste est la prison

Mireille Rosello theorises the “performative encounter” as “a type of encounter that coincides with the creation of new subject positions rather than treating pre-existing (pre-imagined) identities as the reason for, and justification of, the protocol of encounter” (1). She argues that encounters between individuals and groups in colonial and postcolonial contexts almost always take place according to scripts that depend upon longstanding narratives of war, violence and conflict. By searching for other forms of encounter, the rare exceptions that do not adhere to such a script, one can imagine identity formations that break open new possibilities of subjectivity in a post-colonial era.

In this paper, I examine this notion of a performative encounter in the work of a writer whose entire oeuvre is an interrogation of new forms of (especially female) subjectivity within narrative. Assia Djebar, immortelle according to her designation by the Académie Française, wrote almost twenty novels, in addition to films and short stories, before her death early this year. In Vaste est la prison (1995), a relatively unstudied novel in her corpus, she imagines an encounter between French colonizers and the Berber inhabitants of
Natalie Edwards holds a PhD from Northwestern University and was Associate Professor of French at Wagner College, New York City, before becoming Senior Lecturer in French Studies at the University of Adelaide. She specialises in late twentieth and twenty-first century literature in French, with a focus on gender studies, autobiography and visual culture. She is the author of *Shifting Subjects: Plural Subjectivity in Contemporary Francophone Autobiography* (University of Delaware Press, 2011) and *Voicing Voluntary Childlessness: Narratives of Non-Mothering in French* (Oxford: Peter Lang Contemporary Women’s Writing series, forthcoming 2015) and has edited seven volumes on contemporary Francophone literature.

Bronwyn Winter

**To Be or Not To Be Charlie, Is That Really the Question?**

The ‘Global’ Dimensions of the Attacks of 7, 8 and 9 January 2015 in Paris

On 7 January 2015, two men burst into the Paris office of the satirical newspaper *Charlie Hebdo*, killing 11 people, of whom 8 were journalists, cartoonists, editors. Several other people were injured. As they fled, they killed a policeman, taking the death toll to 12. The following day, an accomplice of the assassins killed a policewoman in Montrouge and the day after that, he took staff and customers hostage in a Jewish supermarket at the Porte de Vincennes, killing four of them. Several ‘Je suis Charlie’ demonstrations ensued in both France and elsewhere, including a very large demonstration in Paris on 11 January, in which a number of French and foreign political leaders participated. There were also a number of anti-Charlie demonstrations in Europe and elsewhere (of which some of the most strident and indeed violent took place in various parts of Pakistan).

These assassinations, particularly those of the *Charlie Hebdo* staff, sparked an international debate on freedom of speech, the press and conscience; the rights of religions; Islamism and Islamist terrorism; racism; and even sexism. Political co-optation of the tragedy was also debated, and remaining *Charlie Hebdo* staff, working out of the offices of *Libération*, continued to publish in their well-known provocative style. One particularly polarizing aspect of the international debate was, somewhat curiously, over the merits or otherwise of *Charlie
Hebdo as an ideal victim. To the numerous deployments of ‘Je suis Charlie’ came the response ‘Je ne suis pas Charlie’, with or without a mais… added. But to argue the pros and cons of ‘siding’ with Charlie Hebdo is largely to miss the point (not to mention ignoring the fact that the attacks were also anti-Semitic, and Muslims were also killed).

This paper will look at the global dimensions of these events, which nonetheless have a particularly French history. France has long been the home of Europe’s largest Muslim population (and one of its most diverse), and the first Western site of the now global ‘hijab debates’, as well as an important base for the development of European Islamism, including in its violent manifestations. More specifically, Charlie Hebdo had already been the subject of attacks in previous years, both legal and physically violent, because of its lampooning of Islam and Islamism. Similarly, French antisemitic attacks, of which the authors had formerly been almost exclusively white European men, had increasingly come from Islamic quarters over the previous decade or so. But if many, indeed most, of these attacks had not had global dimensions before, they most certainly did from 7 January, 2015.

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Ashok Collins

Thinking the Religious Other: Jean-Luc Nancy and the Global Horizon

In a globalized 21st century, the secular West needs to re-imagine the place of religious pluralism in its future like never before. Well known for its return to a philosophical reflection on theological themes—from the so-called atheistic work of thinkers such as Alain Badiou to the phenomenologists of the theological turn—contemporary French thought has been at the forefront of critical inquiry into the role of religion in secular discourse. One of the most original thinkers within this movement is Jean-Luc Nancy, whose deconstruction of Christianity project frames an intertwining of religion and secular modernity beyond the binary opposition between theism and atheism. A notable element within Nancy’s project, but one that has received little critical attention, is his reading of Christianity’s religious others, from the other two monotheistic religions of the book, Judaism and Islam, to the Buddhist tradition. In this paper I explore how these references to other religious faiths inform, and are informed by, Nancy’s philosophical reflection on Christianity, and how in turn they may help us re-examine the place of religion in globalized secular modernity.

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Knox Peden

Secularization as a Global Phenomenon: Marcel Gauchet and the Politics of Disenchantment

In 1985, Marcel Gauchet published *The Disenchantment of the World: A Political History of Religion*. A new speculative history of modernity, brazen in its ambition, the book signaled the end of postmodern incredulity among French intellectuals and the beginning of an effort to articulate a vision of world history designed to rival and ultimately eclipse the Marxist account. Linking democracy with an interminable “exit from religion,” Gauchet credited Christianity with being the religion whose historical vocation it was to engineer such an exit. In this, Gauchet’s thesis on secularization resonates with others that treat religion as a vector of modernity rather than an opponent of it. Modernity’s upshot, for Gauchet, is a vision of the state that figures it as opaque and inscrutable at the same time as it valorizes it as the central pillar of political authority, not unlike the transcendent God on which it is modelled. In this talk, I’ll situate Gauchet’s work among a more general effort in 1980s France to give French liberalism the philosophy of history it never had. I’ll also outline the limitations of this project and argue that in positioning itself as an antidote to Marxism – indeed as a kind of counter-Marxism, tethered still to the metaphysics of a Eurocentric worldview — it inherits all of its liabilities and almost none of its virtues.

Knox Peden is an ARC DECRA Research Fellow in the School of Philosophy at the Australian National University. He is the author of *Spinoza Contra Phenomenology: French Rationalism from Cavaillès to Deleuze* (Stanford UP, 2014) and the co-editor, with Peter Hallward, of *Concept and Form: The Cahiers pour l’Analyse and Contemporary French Thought*, 2 vols. (Verso, 2012)

Kate Kangaslahti


When Cahier d’Art first appeared in Paris in 1926, the new publication was quickly prized among an international cognoscenti, distinguished, in an already crowded market, by the diversity of its contents and the abundance and quality of its photographic reproductions. Exploiting recent printing technologies, founding editor Christian Zervos, lavishly illustrated this critical review of contemporary art, building a corpus of images which foreshadowed the model his contemporary, André Malraux, later nominated as le musée imaginaire, likewise anticipating two of its key strategies: the decontextualisation of the artwork and its comparative study across cultures; and the integration of (a neglected) past into the present as a valued history and creative resource. Cahiers d’Art was to serve, and as Zervos himself set forth, as “a forum for encounters between past and present [...] But only as they [met] to the detriment of art attached to the servile appearances of nature.”

My objective here is two-fold. Firstly, to examine the rapprochements Zervos staged in Cahiers d’Art between cultures temporally and geographically distant, to consider the way in
which objects, chosen for their alterity, were reframed as art for the reader’s contemplative pleasure and to cast light upon contemporary aesthetic developments in France and beyond. Secondly, to excavate the personal encounters of which this extraordinary collection of images was the result, from the transnational network of artists, writers, archaeologists, ethnologists, dealers and collectors that Zervos fostered. These confrontations were more than a formalist strategy where objects met in opposition to aesthetic constraints imposed since the Renaissance, they were born of the editor’s belief in a spiritual affinity. While focusing upon texts and images from the interwar period, the height of the review’s global influence, my intention is to suggest the wider cultural legacy of its problematic critical engagement, in which artworks conversed across time and space according to the shared creative intent and artistic invention of their makers.

Kate Kangaslahti is a graduate of the University of Melbourne and received her PhD in the History of Art from the University of Cambridge. She served as the Sarah and William Holmes Scholar in the Department of Prints and Drawings at the British Museum, before joining the School of Art, Design and Media at Nanyang Technological University in Singapore as an Assistant Professor of Modern Art History. Now based in Belgium, she is currently a research fellow in the unit “Cultural History since 1750” in the Faculty of Arts at the University of Leuven, where she is researching a book on the editor and publisher Christian Zervos, focussing upon the iconographical archive of modern art and architecture he created and diffused under the cover of his review, Cahiers d’Art. More generally her published research addresses the relationship between art and politics in France in the first half of the twentieth century, with particular reference to cultural constructions of national identity, the art and architecture of the international Expositions and the role of the art press between the wars.

Erin Helyard

Poe and Ravel: Mécanisme interieur

Time and time again, when asked in interviews about the greatest influences on his compositions, Maurice Ravel would answer: “[m]y teacher in composition was Edgar Allan Poe, because of his analysis of his wonderful poem The Raven. Poe taught me that true art is a perfect balance between pure intellect and emotion.” For the student of Poe, his Philosophy of Composition, which purports to analyse The Raven, is central to an understanding of his aesthetic theory and Ravel would have apprehended both works in French in the celebrated 1857 edition of Charles Baudelaire. For the student of Maurice Ravel, his deliberately repeated and remarkable statement—that “[q]uant à la technique, mon maître, c’est certainement Edgar Poe”—thus appears as a deliberate invitation to critics on the part of the composer, who tempts all who wish to understand him into perusing Baudelaire’s rendering of the essay for secrets of his craft. But is Ravel leading us astray? Jankélévitch’s seminal 1939 biography of the composer outlines the dangerous critical path we all cautiously tread: “Ravel is friend to trompe-d’œil, deceptions, merry-go-round horses and booby-traps; Ravel is masked.” Is the path to Poe, the one encouraged and suggested by Ravel, another ‘booby-trap’? This paper better contextualizes the reception the American poet received in France and attempts to understand Ravel’s commentary in reference to his compositional method and performance practice. Is Ravel’s indebtedness to Poe’s Philosophy of Composition a cultural by-product of an overwhelmingly fashionable author, an empty or quasi-empty cipher contrived by Ravel to mischievously deceive us, or is there a real and substantial resonance between Ravel’s and Poe’s ‘mecanisme intérieur’, to use Baudelaire’s description of Poe’s method?
Erin Helyard graduated in harpsichord performance from the Sydney Conservatorium of Music with first-class honours and the University Medal. He completed his Masters in fortepiano performance and a PhD in musicology with Tom Beghin at the Schulich School of Music, McGill University, Montreal. He was named the Westfield Concert Scholar on fortepiano for 2009-2010, an initiative of the John Ernest Foundation. Erin was lecturer in Historical Performance at the New Zealand School of Music and is currently Lecturer in Music at the Australian National University. Erin is highly active in reviving eighteenth-century operas in performance and score.

Yasser Elhariry

The Lyric: French Poetry & the Mediterranean World

The genres, forms and languages of French and Francophone literature have recently been ‘pacifically invaded,’ in Salah Stétié’s formulation in Le français, l’autre langue (18-19): over two generations of multilingual writers, poets, critics, essayists and translators from the past 100 years—Stétié, but also Edmond Jabès, Joyce Mansour, Abdelwahab Meddeb, Habib Tengour, Abdelfattah Kilito, Emmanuel Hocquard, Ryoko Sekiguchi...—have spearheaded a linguistic and textual shift in French and Francophone poetic trends, whereby the ‘irreducible alterity’ (Sekiguchi, quatrième de couverture) of foreign languages subtends a French language surface that ‘ghosts’ (Joris 23) the archaic literary forms of classical Arabic literature, producing a literature that simultaneously ‘only ever speaks one language,’ ‘never only speaks one language’ (Derrida 21 et pass.).

In this paper, I think beyond the swerve of ‘poethical’ (Retallack 3) reflections on language to ask what else French and Francophone writers hope to accomplish by turning toward the classical and early modern literary texts of the Mediterranean world. For much of the twentieth century and to the present day, French poetry has been obsessed with American poetic trends, with which it has attempted to be in lockstep since the 1960s. The Francophone lyric renouveau (Stétié, Meddeb, Tengour...), on the other hand, has been late in catching up, but now more closely aligns itself with the American new lyric studies (PMLA 123.1).

Rather than flatly substituting the analytical category ‘Mediterranean’ for ‘French’ or ‘Francophone’ (Dobie 403), I begin with a brief overview of the defining characteristics of Mediterranean literature through the example of the khamriya or wine ode by ‘Omar Ibn al-Fārid (Cairo, 1181-1235; trans. Stétié 1998), from which I construct a theoretical model for the ‘world’ of the Mediterranean. By focusing on the history and on theories of the lyric, and the debates and contexts surrounding it, I then turn to the works of southern French and Mediterranean poets Serge Pey (Toulouse), Jean-Jacques Viton (Marseille), Mathieu Bénézet (Perpignan), and Emmanuel Hocquard (Cannes/Tangiers). Their classically informed lyric, anti-lyric, and elegiac compositions—firmly rooted in the modernist and postmodernist French poetic traditions of aesthetic formalism and aphoristic analytic philosophy (à la Wittgenstein via Char and Jabès)—demonstrate a new modulation in French literary culture, which is shaped by translational encounters with the archaic, and by textual, intertextual and intratextual interfoldings with the Mediterranean world.

Yasser Elhariry holds a Ph.D. from New York University, and is an Assistant Professor of French at Dartmouth College. His research and teaching focus on the language of French and Francophone poetry, and its relationship with classical Arabic literature and Mediterranean Studies. He has published or has forthcoming essays in Francophone
Cultures & Geographies of Identity (edited by Adlai Murdoch and Zsuzsanna Fagyal, 2013), French Forum (2014), Expressions maghrébines (2015 and 2016), and PMLA (2016). He is currently revising a monograph entitled Word Over Word: Translation & Intertextuality in Francophone Arabic Literary Cultures. With Edwige Tamalet Tambayev, he is coediting a volume on the modern Mediterranean, Critically Mediterranean: Aesthetics, Theory, Hermeneutics, Culture, to be published with Palgrave Macmillan as part of the first series on Mediterranean Studies. He has presented extensively on his research and on the Mediterranean, most recently at the Mediterranean Topographies conference, Mapping the Mediterranean City: Space, Memory, & the Long Road to Modernity (University of Michigan, October 11-12, 2013), and at the Language & Identity in Francophone Worlds conference (University of Oxford, October 24-25, 2014).
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