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## Discordant Locations for the Me-ospheric Void: Théophile Gautier vs. *La Sylphide*

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*Regina Fletcher Sadono*

The art and literature of a dominant culture continually define, refine, and reinforce the rewards of "correct" sexual orientation. Whatever the determinants are for normative gendering, women have paid and still pay the greatest price for their maintenance. Despite many impressive scientific advances, humanity has not made great strides in the technology of selfhood, and we have hardly begun to examine the many cultural entities that perpetuate destructive attitudes towards women. Some of these, such as ballet, include so much of what is good and beautiful that it is hard to imagine dissecting them to isolate the misogyny from other narrative elements, or to conceive of what would remain after such an operation was complete. Ballet has played and still plays a role in sustaining prescriptions for normative gendering that we have inherited from the Romantic Era. Ballet is also a special case in regard to the female body in literature both then and now. Théophile Gautier was one of the first writers to recognize ballet as literature, and as one of the first dance critics, established the way that ballet is talked about. The argument for dance as literature is based on the concept of language as a system of signs, and literature as an enactment of those signs in a context of meaning. Classical ballet as a museum piece has preserved many cultural attitudes towards women and towards gender-specific behaviors that are pathological. Jacques Lacan's concept of the Imaginary explains why ballet and literature in general are hazardous territory for feminine identity formation.

For this study I would like to focus on a review that Gautier wrote of *La Sylphide* in 1838. The appearance of Marie Taglioni in that ballet some years earlier was a turning point for ballet, and the psychology behind the way that females are often depicted in literature is encoded in the narrative. As told by Théophile Gautier the story of *La Sylphide* runs thus:

A young Scotsman is loved by a Sylphide who draws him into the forest on his estate at the very moment he is about to marry

the beautiful Effie, to whom he is betrothed. Some dreadful witches, real spoil-sports, persuade the young man to ensnare the spirit of the air in the woven folds of a magic scarf, which causes her to die immediately like those delicate necroptera that live and die in the space of a morning. As the young Scotsman is mourning the dying Sylphide clasped in his arms, the wedding procession of Effie, who is marrying his rival, is seen passing in the distance. (Gautier 235)

The way that ballet perpetuates cultural attitudes about genderization was illustrated in a recent episode of *The Simpsons* which concerned Bart's experience with ballet. He wanders into a ballet class and is cornered into remaining by an instructor who is desperate for male students. Bart hesitates, of course, but remains when he discovers that he is actually quite talented. The day of the recital draws near and the teacher puts a lot of pressure on Bart to perform. He is horrified by the idea of appearing before his friends in tights, but is increasingly charmed by his own abilities and finally agrees. The curtain goes up on Bart in a unitard performing sensational *jetés* and *pirouettes* ... with a bag over his head. His friends in the audience yell insults until, they too, are bewitched by the magnificent dancing of the unidentified male star. Bart takes his bows to thunderous applause, and, finally, wanting the credit for his achievements, he whips the bag off his head. As soon as they recognize him, his friends jeer and throw things. Bart runs out of the theater with the gang in hot pursuit and comes to the edge of a canyon. With the angry mob closing in, Bart decides that ballet can save him. He gets a running start, executes a fine split leap, and plummets to the canyon floor.

An examination of the review written by Gautier of *La Sylphide* in 1838 reveals the source of the problem that will eventually land poor Bart in such a mess. When ballet first appeared in the courts of Louis the XIV, it was dominated by men. However, with the emergence of Romanticism an icon of ultra-femininity was formed, one that was embraced by the proponents of that aesthetic, and one that presented the female body in an entirely new light. It only remained for this new aspect of the feminine to be colonized by the male spectator, and Gautier was on the front lines of this novel excursion. So was Stéphane Mallarmé who writes:

A savoir que la danseuse *n'est pas une femme qui danse*, pour ces motifs juxtaposés qu'elle *n'est pas une femme*, mais une métaphore résumant un des aspects élémentaires de notre forme, glaive, coupe, fleur, etc., et *qu'elle ne danse pas*, suggérant, par le prodige de raccourcis ou d'élan, avec une écriture corporelle ce qu'il faudrait des paragraphes en prose dialoguée autant que descriptive, pour exprimer, dans la rédaction: poème dégagé de tout appareil du scribe.(304)

Thus Mallarmé resolved the contradiction between what woman represented in his culture and what she represented as poetic signifier. He did this by denying her existence as a woman. This was logical, because corporeal woman in the context of poetic signifier had no place in the male Imaginary. She is not a woman dancing. She is not a woman. Apart from providing aesthetic entertainment, ballet was a refinement of the human form that symbolized humanity's exalted state. Through this "refinement," ballet encoded the spiritual aspirations that propel our humdrum lives. However, from the standpoint of male supremacy, there was a contradiction inherent in the idea that the female body could represent a higher evolutionary outcome, either physically or spiritually.

Like Mallarmé, Théophile Gautier was conscious of the intersection between dance and literature. "It appears that writing for the legs is the most difficult form of literature" he writes (51). And on another occasion: "Luckily for her, the language of the feet is universal and everywhere understood. Mlle Lucille Grahn has taken her place among the most brilliant hopes of the Opera. Her feet are already fluent in French" (78). And of Marie Taglioni he writes, "Taglioni is one of the greatest poets of our time. She has a wonderful understanding of the ideal side of her art... she is not just a dancer but the dance itself.... Her *ronds de jambe* and the undulations of her arms are, by themselves, the equal of a long poem" (1-2).

Marie Taglioni first appeared in *La Sylphide* at the Paris Opera in 1832, rendering the entire ballet repertory obsolete with her ethereal pointe work. Greek gods and goddesses, those relics of Classicism, were forever banished and in their place stepped this incarnation of Romanticism: Marie Taglioni. *La Sylphide* was choreographed by Phillip Taglioni for his daughter, and her ethereal style was the product of his tyrannical classroom regime. She had

lived in Paris with her mother during her early years of training and was sent to Vienna to join her father when she was eighteen. Led to expect much from her abilities by reports from Paris, Phillip Taglioni was sadly disappointed. "For five months he made her work at a ferocious pitch which few others could have endured," writes Ivor Guest.

The means was amply justified by the end, for her debut ... was very successful.... Before her debut and for some time afterwards he made her practice at least six hours every day ... an exacting curriculum which she accepted with a willingness that only those who knew how dedicated she was could understand.... Her father was relentless in his demands on her strength, and there were times when Marie was so exhausted at the end of a two hours class that she would drop to the floor.... Sometimes she cried out with fatigue, but the grueling training went on. Often Marie's mother wept to see her so brutally treated. (74-75)

Marie's docile body would amply repay Phillip Taglioni's narcissistic investment. Michel Foucault has said that: "Discipline increases the forces of the body (in economic terms of utility), and diminishes these same forces (in political terms of obedience)" (138). Obedience is a key factor in ballet training, which emphasizes conformity and anonymity at every stage of its regime. Men are much more likely to survive this indoctrination in servitude, since at least they are endowed with the aspects of leadership in the construction of their cultural identity. This is part of the reason why there are so few female choreographers and administrators in a profession that is ninety percent women.

The brutal training that Marie endured at the hands of her father produced the illusion of serene buoyancy. "She swims in your eye like a curl of smoke, or a flake of down. Her difficulty seems to be to keep to the floor. You have the feeling while you gaze upon her that, if she were to rise and float away like Ariel, you would scarce be surprised," wrote Nathaniel Willis, an American visiting Paris (qtd. in Guest 104). *La Sylphide*, for Taglioni, became synonymous with that creature, embodied a living contradiction, a mutually exclusive construction of both body and spirit, a formula that seemed to prove the true efficacy of female subservience. In retrospect, from the paintings of Marie that remain both on canvas and in words, it is impossible to say whether she was a

phenomenon unto herself, or whether the hour produced the woman as it has so many excellent men under a similar force of necessity. In either case, Taglioni became the standard against which the nineteenth-century ballerina measured her talent.

To return to Gautier's review, in 1838 *La Sylphide* was revived for his current favorite, Fanny Ellsler. By then Marie Taglioni had left the Paris Opera and was touring Europe. Gautier's agenda, in this review of Ellsler's performance, was to pave the way for his new favorite to assume Taglioni's persona. He felt no compunctions about imposing his personal preference on the tastes of the ballet-going audience. His gaze, extended by an imposing set of binoculars, was empowered to seek its phallic privilege. "If I may express it thus," he writes, "Mlle Taglioni is a Christian dancer and Mlle Ellsler is a pagan dancer." And he adds, "Ellsler is a man's dancer, just as Marie Taglioni was a woman's dancer" (53). Marie's success had been so pervasive that all the dancers at the opera were endeavoring to *taglionize*, and the only real triumph was the one that Fanny was carving out for herself: to excel at a different quality. Gautier emphasized this "paganism" in his review, and attacked Marie on the grounds that the incredible effort that went into her work was beginning to show. "Marie Taglioni, worn out after her interminable travels, is no longer what she was," he writes.

When she makes her entrance, she is still the same white mist bathed in transparent muslin, the same ethereal, chaste vision, the same divine delight we know so well, but after a few bars signs of fatigue appear, she grows short of breath, perspiration dabbles her brow, her muscles tense up with strain, and her arms and bosom become flushed. She who a few moments before was a real Sylphide is now a mere dancer—the greatest dancer in the world, if you wish, but no more than that. (52)

And yet, in 1844, after six more years of constant travels and at the age of 40, Marie makes a farewell appearance at the Opera. Gautier writes: "What lightness, what rhythm of movement, what mobility of gesture, what poetry of attitude, and above all, what sweet melancholy, what chaste abandon!" (131).

Gautier expressed himself well, and was free from the constraints of such extravagant hypocrisies as political correctness, so one can easily hear the dictatorial tone resounding through both

praise and blame. The woman, the artist, is there to please him, and this she must do according to his appetite at any given moment. In fact the ballet stage, framing the de-sexualized female body in a proscenium arch, was the mirror of his unconscious. He spoke to what he saw reflected there with the whimsical tyranny of a two-year-old. What he saw, he imagined, and what he imagined belonged to him. He defined his territory with binary oppositions between pagan and Christian, between the man's dancer and the woman's dancer, but finally, in order for the ballet stage to become the exclusive domain of his Imaginary, the actual male had to be banished. Gautier writes, "for nothing is more abominable than a man who displays his red neck, his great muscular arms.... the dancers at the Opera are of a nature to encourage the opinion which will only allow women in ballet" (53). Here the story begins that ends so sadly for poor Bart Simpson. The distaste for the male dancer that Gautier expresses so often throughout his ballet criticism was generally shared by the ballet-going public of that time. The leading ballerinas were partnered by other women dressed as men, a fashion that lasted at the Paris Opera until the 1950s.<sup>1</sup>

Gautier of course does not deserve full credit for codifying the prescription for normative gendering that we have inherited. He was a gifted and candid writer who was able to articulate one moment in a very long cultural evolution. Gautier's ability to privilege his own act of seeing, and the fact that he wrote a series of articles extending over a long period, allow us an intimate reading of his Imaginary, both in isolation and in its cultural context. In the words of Gilles Deleuze, "[t]he imaginary is a very complicated notion, because it marks the intersection of [the real and the unreal]. The imaginary isn't the unreal, it's the indiscernability of real and unreal" (66). Every night in our sleep we are fooled into believing the impossible, experiencing the improbable, fearing the intangible, fleeing the unthinkable, seeking the invisible, and each morning we emerge from this deluded state into so-called reality. Belief binds our existence. We are the central subject of the dream narrative, the world is unified by our perception of it: a host of characters, a profusion of scenarios, a feast of commodities combine to supply our lives with meaning. According to Lacan, the Imaginary "is a belief in images that cover the veiled object that promises *jouissance*" (qtd. in Wright 173).

Art and literature, as products of the human imagination, are animated by the same power with which we dream and can have the same healing and restorative effect that derives from the endowment of meaning provided by the dream experience. Even though the importance of dreaming is understood, no one really knows how dreams are created. Yet it is the same subjectivity that we invest in literature, in theater, in film, in music, and in the visual arts, and that allows us to be refreshed by these creations: to experience them as "real." While we read a book or see a film we dream it. As with dreams, we participate, even though we know "this" is not really happening. As with dreams, we become believers, have recognitions, undergo catharsis, and restore balance in our lives. From the text of the dream or of the poem, we derive context. Without context, existence is arbitrary. The Imaginary, then, is that moment of awakening in which belief in the unreal is sustained within the context of reality.

The process of gender identity formation is complex and not well understood. Up until recently an anatomical model has been subsumed into psychology and Freud's notion that the sexual differentiation of the body was linked to inborn psychological complexes was not questioned. It seemed that the organs of the body were associated with certain mental organs that mirrored their intent. However, no CAT Scan or MRI has ever identified any such "mental organs," and the role of organic causality in sexual development is less evident. One of the greatest challenges to Freud's theories about sexual development came from Jacques Lacan, who related identity formation with the acquisition of language. Lacan theorized three forces: the Real, the Symbolic, and the Imaginary. These three are woven together to structure the self-conscious subject, which then becomes manifest to both self and other as a symptom of this intricate configuration. Lacan felt "that psychoanalysis could turn away from the study of a person's individual relationship to his or her unconscious in order to consider how the social is placed within the individual and, in turn, how the individual is positioned within the social (Wright 201)." Lacan also theorized that gender identity formation imposes a loss on both sexes, since each has to relinquish the spiritual aspect that is discordant with the social expectations of normative gendering. These expectations are imposed from the earliest stages of life, first by the parents and then by social contacts made outside



the immediate family. The process is further developed and refined in school settings, where the individual is prepared for his or her contribution to society.

Lacan broke with traditional psychoanalysis by suggesting that the process of language acquisition places the social into the individual, and that determinants for "genderization" are not exclusively biological. Nor are they inherent psychological "complexes." This inspiration rescued psychoanalysis for feminists, since it became possible to formulate theories of genderization that were more acceptable than Freud's vision of women as incomplete men.

Lacan challenged psychoanalysis to look at its own "narratives" in analytical terms rather than empirically. The focal point around which Freud crystallized one of his most important theories about sexual development was Sophocles play, *Oedipus the King*. As it is a play, it was imagined by a writer, reflecting the inner dimensions of his own psyche intertwined with the social and cultural milieu of his time. To take that moment in Greek theatrical history and project it into the infra-structure of human consciousness is a big step, and accords Sophocles divine status. However, Freud was able to invoke the mystical wisdom of the ancients in order to endow his theories with an almost scientific validity. The Oedipus complex is a good example of the indiscernability of the real and the unreal which, according to Deleuze, constitutes the Imaginary. In fact, *many* of the constructs that have been passed down to us from Greek Theater are highly suspect, especially from a feminist point of view. In the last play of the *Oresteia*, for example, a legal precedent is set for the male as the true parent and the female as a mere vessel that carries his seed.

Recently I was explaining the role of Athena in this misogynistic formula to a student who exclaimed: "But she's a goddess!" Athena is a goddess who was imagined by a man. In fact she sprang full grown from Zeus, her father's mind. Most women in the literature that we know, like Athena, spring full grown from the minds of men. And yet as we mature and look for models to follow, these are the "women" who bear the credentials of our gender assignment. So we must learn to be discriminating. Each female character must be evaluated on her own terms and in terms of the male psyche that expressed her. This is something that every young girl should be told about literature, about poetry, about

ballet, and about films. In fact, *La Sylphide* is not a woman. Stéphane Mallarmé was right. The woman dancing is NOT A WOMAN. She is the repressed feminine of the male choreographer, the male audience, and to identify with her is to assimilate her repressed position.

If you can look at a narrative and easily identify the polarity between two female characters, then you are looking at what Jung termed the split anima of the male. This polarity is easily seen in *La Sylphide*. There are two women in "reality:" the Sylphide and Effie, and then, when the man follows the Sylphide into the forest (that is, his unconscious), there is another polarity between the good spirit of the Sylphide and the evil spirit of the witches. This idea was carried into the ballet *Giselle*, which Gautier inspired and which is still quite popular. The same polarity drives *Swan Lake*, with its black and white swan queens. Gautier lived at a time when it was assumed that men should suppress any personality traits or emotions that were associated with femininity. What you repress is what will emerge in the landscape of your dreams and, when reintroduced into consciousness, become your Imaginary. In order for the female to find her place in the Imaginary she must manifest her own dream, but, as we all know, there will be many obstacles in store for her when she makes the attempt. Women have not been allowed to dream, and those deprived of dreaming become psychotic and, eventually, terminal.

Gautier structured his discourse on the ballerina with binary oppositions between pagan and Christian, between the man's dancer and the woman's dancer. However, the presence on the stage of the male dancer was an interruption of this male presence, since the concept of gender presupposes an "opposite" sex. This interfered with the sense of infantile omnipotence that was an ingredient in his enjoyment of the dancer as property of his gaze. Gautier's fetishized ballerina doll is the image that covers the intolerable loss of the all-embracing mother. His personal economy (the me-osphere) was at the mercy of his own psychic fragmentation, and depended on masking the void of loss with the image of blissful sexual conquest. His anger at the ultimate futility of this strategy for self-realization was projected onto Taglioni when she fell out of favor. By virtue of her "Christianity" she could "privilege" her hymen, that morsel of the female anatomy where she remains autonomous. Even this tiny victory threatened a me-

osphere where the locus for survival was not self-contained. The discord reverberating in Gautier's soul is expressed both in his distaste for the male dancer and in his inherent misogyny. "[In regard to past infatuations....]" he writes, "both women and opinions seem very old and ugly, very bald and toothless, and very stupid. And what is true of women is even truer of ballets" (53).

*Regina Fletcher Sadono is a doctoral candidate in Theater Arts at UCLA.*

### Notes

<sup>1</sup> Two women dancing together in this intimate fashion may have had its own attractions. For an interesting discussion of this aspect see Solomon-Godeau.

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# STATES OF IDENTITY

*Limits and Possibilities  
of Writing "French"*



STATES OF IDENTITY  
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**Special Issue**  
**Paroles Gelées 15.2 1997**

*Selected Proceedings from the UCLA  
French Department Graduate Students'  
Second Interdisciplinary Conference*



# STATES OF IDENTITY

*Limits and Possibilities of Writing "French"*

SELECTED PROCEEDINGS FROM THE UCLA FRENCH  
DEPARTMENT GRADUATE STUDENTS' SECOND ANNUAL  
INTERDISCIPLINARY CONFERENCE. APRIL 25-27, 1997

*Ce serait le moment de philosopher et de  
rechercher si, par hasard, se trouvait ici  
l'endroit où de telles paroles dégèlent.*

Rabelais, *Le Quart Livre*

**PAROLES GELEES**

Special Issue

*UCLA French Studies*

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## CONTENTS

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Introduction .....	5
<i>Editors</i>	
Program for <i>States of Identity</i> : <i>Limits and Possibilities of Writing "French"</i> .....	7
Blanchot, Speaking in Tongues: Otherness in Translation .....	11
<i>Denis Hollier</i>	
In Response to Denis Hollier's "Blanchot, Speaking in Tongues: Otherness in Translation" .....	29
<i>Janet Bergstrom</i>	
The Metaphor of Translation .....	37
<i>Andrea Loselle</i>	
Marcel Mauss's National Internationalism: An Approach to the <i>Essai sur le don</i> .....	43
<i>Luke Bresky</i>	
Radical Chic(k): The American Roots of Marie de France .....	55
<i>Susan Purdy</i>	
Discordant Locations for the Me-ospheric Void: Théophile Gautier vs. <i>La Sylphide</i> .....	65
<i>Regina Fletcher Sadono</i>	
The Bodypolitics of Feminist Science Fiction: Elisabeth Vonarburg's <i>Le Silence de la cité</i> .....	75
<i>Lorie Sauble-Otto</i>	



Identity Crises: Positions of Self in Simone de Beauvoir's <i>Memoirs</i> .....	83
<i>Kimberly Carter-Cram</i>	
Proust's Poetics of Recontextualization .....	95
<i>John S. LaRose</i>	
Exile and Identity in the Plays of Maryse Condé .....	105
<i>Melissa McKay</i>	
Classical Aesthetics, Modern Ethics: Lacan, Kierkegaard, Sophocles, Anouilh .....	115
<i>Joseph S. Jenkins</i>	
The State of the Stage: Representation from Corneille to Diderot .....	129
<i>Benjamin Kolstad</i>	
Ordering Information .....	138
Call For Papers .....	139

## Introduction

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When we began preparations for the Second French Graduate Student Conference at UCLA, we learned very quickly that the concept of "being late" is a phenomenon that haunted not only the Romantics. To follow an original event of any kind is a challenging task, but the successful outcome of our conference *States of Identity: Limits and Possibilities of Writing "French,"* documented by the high quality of the present proceedings, demonstrate that there can be original "seconds," as paradoxical as this might sound.

Our "Call for Papers" for a conference on "identity" in the context of 'French' writing generated national and international responses from students in different disciplines such as Art History, ESL, Philosophy, Theater, as well as French, German and Comparative Literature thus underlining the interdisciplinary appeal of this conference.

Denis Hollier's thought-provoking keynote address on the very timely and controversial question of teaching literature in translation inaugurated the three-day event. Hollier's talk was complemented by insightful responses from Janet Bergstrom and Andrea Loselle from the perspective of film and poetry. We want to thank all three of them for setting the stage for an intellectually challenging yet collegial discussion among students, faculty and the many guests from outside the academic community.

Though the papers presented by the graduate students in six panels contributed much to our knowledge regarding individual aspects of "identity" in different cultures and time periods, the subsequent discussions made it clear that attempts to reach "sameness" regarding a given problem were inevitably deferred by new questions and concerns. What remained was the realization that in spite of the plurality of opinions, we had achieved "identity" in the overarching collective gesture of intellectual

exchange. It is this discovery that justifies this conference and our work in the humanities in general.

This conference and the publication of its proceedings would not have been possible without the generous financial support from our sponsors and we want to thank the Borchard Foundation, the French Consulate at Los Angeles, the UCLA Graduate Student Association, the Center for Modern and Contemporary Studies and the Campus Programs Committee of the Program Activities Board. Last but not least, we want to express our gratitude to the UCLA French Department and its faculty, whose continued support, encouragement and presence during the panels was much appreciated by the graduate students. A special thank you is due to Jean-Claude Carron for his introduction of the keynote speaker and tireless personal *engagement* in the organization of this conference.

Our last acknowledgment goes to the graduate students of the French Department who contributed in many ways to the successful outcome of this event and sacrificed much precious time to meetings and other organizational tasks. We hope that the success of the first two conferences will serve as motivation and inspiration to those who are currently working on next year's conference, which we are all eagerly anticipating.

The Editors

*Diane Duffrin*

*Markus Müller*

# ***States of Identity***

## ***Limits and Possibilities of Writing "French"***

*Selected Proceedings from the UCLA French Department  
Graduate Students' Second Annual Interdisciplinary Conference,  
April 25-27, 1997*

### **Friday, April 25, 1997**

SOUTH BAY ROOM OF SUNSET VILLAGE COMMONS

#### **4:45 p.m. Introduction of Keynote Speaker**

*Jean-Claude Carron, UCLA*

#### **5:00 p.m. Keynote Address**

*Denis Hollier, Yale University*

"Blanchot, Speaking in Tongues: Otherness in Translation"

#### **Respondents**

*Janet Bergstrom, UCLA*

*Andrea Loselle, UCLA*

#### **7:00 p.m. Reception**

### **Saturday, April 26, 1997**

NORTHRIDGE ROOM

#### **9:00 a.m. Panel #1**

##### ***Grafting Past to Present: Hybrid Identities***

Moderator: Michael Stafford

1. "Norman French, Latin and Scots English: Three versions of the *Leges inter Brettos et Scottos*," *Kristen Over (UCLA, Comp. Literature Program)*
2. "Verlan: An Expression of Beur Identity or Reversal by Inverse," *Amy Wells (Texas Tech University, Dept. of Classical and Modern Languages)*

3. "Marcel Mauss on Nationalism: An Approach to *The Gift*,"  
*Luke Bresky (UCLA, Dept. of English)*

**10:45 a.m. Panel #2**

***The Politics of Pedagogy: Translating Culture in the Classroom***

Moderators: Natalie Muñoz, Marcella Munson

1. "Silent Words: Language as an Obstacle to Immigrant Integration and Identity in French Society," *Katharine Harrington (Texas Tech University, Dept. of Classical and Modern Languages)*
2. "*The Guest in the Classroom: The Voice of Camus in Multicultural Academic Discourse*," *Ajanta Dutt (Rutgers University, ESL Program)*
3. "Radical Chic(k): The American Roots of Marie de France,"  
*Susan Purdy (University of Western Ontario, Dept. of French)*

**2:30 p.m. Panel #3**

***Bodies in Writing: Feminine Identity and the Literary Text***

Moderator: Heather Howard

1. "Discordant Locations for the Me-ospheric Void: Théophile Gautier vs. *La Sylphide*," *Regina Fletcher Sadono (UCLA, Theatre Arts Dept.)*
2. "The Bodypolitics of Feminist Science Fiction: Elisabeth Vonarburg's *Le silence de la cité*," *Lorie Sauble-Otto (University of Arizona, Dept. of French and Italian)*
3. "The 'I' Which Is Not One: Dual Identity in the Case of Simone de Beauvoir's Autobiography," *Kim Carter-Cram (Idaho State University, Dept. of Foreign Languages)*

**4:15 p.m. Panel #4**

***War and Remembrance: National Epitaphs of Self***

Moderator: Stacey Meeker

1. "Proust's Poetics of Recontextualization," *John S. LaRose (Louisiana State University, Dept. of French and Italian)*
2. "The Body and the State: Fantasies of Identity in Genet's *Pompes Funèbres*," *Leslie Ann Minot (UC Berkeley, Dept. of Comp. Literature)*
3. "Ecriture et Mémoire: Identity and Collective Memory in Jorge Semprun's *L'écriture ou la vie*," *Marcus Keller (California State University Long Beach, Dept. for German, Russian and Romance Languages)*

**Sunday, April 27, 1997**

SOUTH BAY ROOM

**9:00 a.m. Panel #5**

***Lieux de Mémoire: Negotiating Boundaries of Francophone Identity***

Moderator: Anne-Lancaster Badders

1. "Exile and Identity in the Plays of Maryse Condé," *Melissa McKay (University of Georgia, Dept. of Romance Languages)*
2. "Personal and National Narrative in *Une vie de crabe* by Tanella Boni," *Laura K. Reeck (New York University, Dept. of French)*

**10:45 a.m. Panel #6**

***Representation and the Reconsideration of Identity***

Moderator: Diane Duffrin

1. "Classical Aesthetics, Modern Ethics: Lacan, Kierkegaard, Sophocles, Anouilh," *Joseph Jenkins (UCLA, Comparative Literature Program)*
2. "The Stage of the Stage: Representation from Corneille to Diderot," *Ben Kolstad (UCLA, Comparative Literature Program)*

**Open Discussion**

**Closing Statement**

*Markus Müller, UCLA*

