



Review

Reviewed Work(s): *Aimez-vous le queer? Etudes réunies* par Lawrence R. Schehr by Lawrence R. Schehr

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hypertextuel et recherches issues du Journal. Houppermans consacre un chapitre à ce livre considéré comme un "carrefour" de l'œuvre (33).

Les autres chapitres circonscrivent d'autres versants de l'aventure camusienne: sur les *Eglogues* (partie 3), l'intertextualité foisonnante, les multiples jeux avec les notes, les rapports avec notamment Robbe-Grillet (40, 112) et Raymond Roussel (46–50); sur *P.A.* (partie 4), sa construction et mise en pages particulières, son "échafaudage visuel et diégétique" (71), les "brassages génériques" qui s'y opèrent (81). Le chapitre 5 retient trois volumes de la série *Journal* et distingue plusieurs niveaux: les strates publique, privée, intime (95). A partir du thème de la campagne (88) le chapitre 6 privilégie *Voyageur en automne* (1992) en relation avec la rubrique "Topographie". Houppermans revient sur la dimension "polyphonique", les jeux avec les codes du roman.

La conclusion relève une "notion fondamentale" selon laquelle "l'être [...] est toujours combiné avec le disparaître" (128), le *dispar'être* (107). Ce volume offre ainsi une série d'aperçus convaincants sur une des entreprises littéraires les plus passionnantes de ce début de siècle.

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SCHEHR, LAWRENCE R., éd. *Aimez-vous le queer? Etudes réunies par Lawrence R. Schehr*. CRIN 44. New York: Rodopi, 2005. ISBN 90-420-1896-8. Pp. 158. \$43.00.

Despite the odd title, which might suggest something superficial or frivolous, the essays in this collection offer a series of substantive and interesting examples of queer theory that draw on a French frame of reference. As Schehr explains in his introduction to the work, queer studies and queer theory are heavily imbued with American cultural assumptions. The essays in this book respond to the question, posed by Schehr: "que pourrait un discours qui n'a eu jusqu'alors aucun puritanisme, qui nuançait le binarisme, ou qui concevait du privé d'une toute autre façon que la pensée américaine?" (11) The authors of these essays generally still follow the two approaches most typical of queer studies in literature: either presenting primarily an analysis of queer texts, or bringing queer theory to texts that might not ordinarily seem queer. All of them do so, however, "en se référant spécifiquement aux pensées, aux mœurs, aux pratiques culturelles françaises et francophones" (11). Regardless of the approach, it is also important to note the editorial decision to focus this particular book on studies that "engage les questions des homomasculinités" (11) exclusively. Another notable aspect of this collection is that the essays, in dialogue with each other and with the editor, seem to represent the product of a collaborative project.

Isabelle Favre studies *Dakan*, a first among West African films in its portrayal of a homosexual male relationship. Her analysis of dialogue, camera angles, and cultural references explores the role of homophobia in the familial relationships central to Guinéen culture. Family ties are also at the heart of Nicholas Dobelbower's intertextual analysis of four novels by Philippe Mezescaze. The works in question each present variations on a set of characters and relationships revolving around adolescent sexuality that serve in the end to emphasize the instability of any identity. In one of the essays most successfully answering the editor's challenge noted above, Philippe Dubois examines the poetics of a fluid masculinity present in Olivier Py's first novel, *Paradis de Tristesse*, a poetics which resists even queer as too restrictive. The work of Jean Genet obviously offers a

rich source for such Francocentric queer study, and two of the essays are devoted to his work: Drew Jones discusses of the role of identity, identification, and language in *Querelle de Brest*, and Elizabeth Stevens shows the perils of mistaking the prison cell for a closet in Genet's film, *Chant d'amour*.

Three of the essays tend more to the work of queering texts, productively re-framed in this collection as engaging questions of homomascularity. This is particularly true in Hervé Baudry's article on Gérard Hervé's fiction. Differentiating between behavior and identity, Baudry examines the ways in which Hervé's male characters resist identification along sexual lines, despite their sexual activity. Homosexual identity is seen as a reaction to homophobia. Owen Heathcote looks at masculinity within a military setting, queering the relationship between the two in works ranging from *Le Colonel Chabert* to *Beau Travail*. James Williams analyzes the intertextual connections between Godard and Cocteau, arguing that Godard's filmic references to Cocteau serve to queer his own work. Finally, Robert Harvey's essay, "Une généalogie sans organes dans le sillon de Deleuze et de Platon!" moves beyond the two traditional queer studies approaches already described, to offer "une perspective globale sur le *queer*" (158).

This book makes an important contribution in its articulation of the ways in which American queer theory does and does not suit French texts and cultural practices. Put another way, it offers numerous examples of how French approaches may help to nuance or offer alternatives to American queer theory. In any case, this collection will appeal to readers of contemporary literature and film in general and even more so to scholars interested in queer studies.

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Film

edited by John Anzalone

Comment conquérir l'Amérique en une nuit. Dir. Dany Laferrière. Canada, Haiti, 2004. 90 min.

This poignant comedy appeared at the Thirteenth Annual African Diaspora Film Festival, and director Laferrière presented it at the Alliance française in New York last December (2005). It opens with Fanfan, a Haitian who has spent the last twenty years of his life driving a cab in Montreal, awaiting the arrival of his nephew Gégé. Fanfan and his best friend Dieuseul had come to Canada with high hopes of putting poverty and dictatorship behind them, and creating a good future for themselves. Instead they find loneliness in their inability to assimilate as they had hoped. Fanfan picks Gégé up at the airport and finds his nephew full of a contagious hope: he will conquer America by getting together with its very symbol: a beautiful blond.

Fanfan is married himself, but he did so only to validate and make permanent his green-card status. His bride is just one more "paumée," but the reasons for her failing in society are different. She is a lush, she is unhappy with her body, and she has a sister, Adèle, who is an albatross around her neck. She also happens to be white and blond. Fanfan too tried to conquer America, but his apartment is a "little Haiti" filled with nostalgic dishes, a huge television which shows