

JUSTICE

42nd Annual 20th and 21st Century
French & Francophone Studies
International Colloquium

Marriott Greensboro Downtown
Greensboro, North Carolina

March 27-29, 2025



UNC
GREENSBORO

Department of
Languages, Literatures,
and Cultures

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2025 COLLOQUIM OVERVIEW

Thursday, March 27, 2025

8:30 a.m.-5:00 p.m. Registration (Ballroom Foyer)
9:00-10:30 a.m. Session A
10:30-11:00 a.m. Morning Coffee Break
11:00 a.m.-12:30 p.m. Session B
12:30-2:00 p.m. Lunch Break
2:00-3:30 p.m. Session C
3:30-4:00 p.m. Afternoon Coffee Break
4:00-5:30 p.m. Session D
6:00-8:00 p.m. Welcome Reception

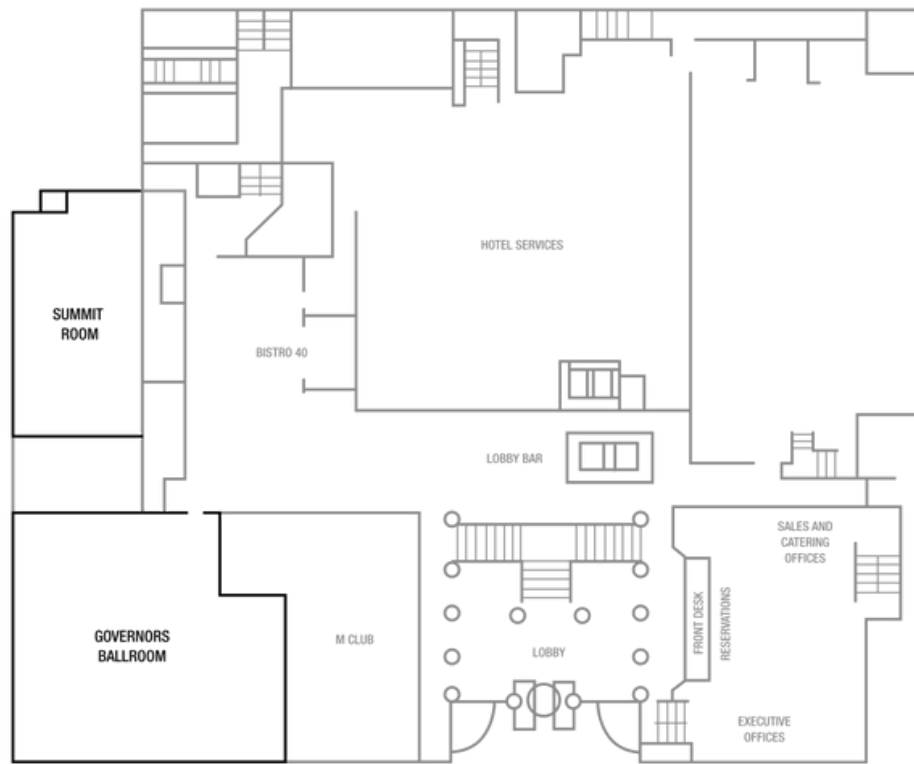
Friday, March 28, 2025

8:00 a.m.-5:00 p.m. Registration (Ballroom Foyer)
8:00-9:30 a.m. Session E
9:30-10:00 a.m. Morning Coffee Break
10:00 a.m.-11:30 a.m. Session F
11:30 a.m.-1:00 p.m. Lunch Break
1:00-2:30 p.m. Session G
2:30-2:45 p.m. Afternoon Coffee Break
2:45-4:15 p.m. Session H
4:15-4:30 p.m. Afternoon Coffee Break
4:30-6:00 p.m. Session I
6:30-7:45 p.m. Keynote Speaker I, Felwine Sarr

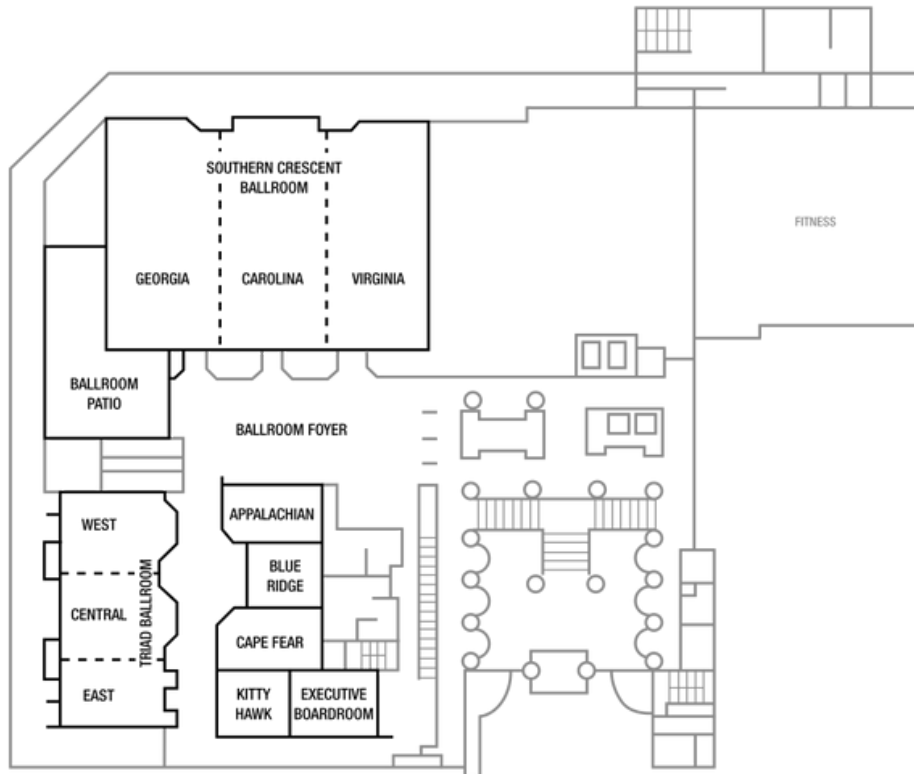
Saturday, March 29, 2025

8:30 a.m.-3:30 p.m. Registration (Ballroom Foyer)
9:00-10:30 a.m. Session J
10:30-11:00 a.m. Morning Coffee Break
11:00 a.m.-12:30 p.m. Session K
12:30-2:00 p.m. Lunch Break
2:00-3:30 p.m. Session L
3:30-3:45 p.m. Afternoon Coffee Break
3:45-6:00 p.m. Keynote Speaker II, Rokhaya Diallo
8:00-11:00 p.m. Banquet

FIRST FLOOR



SECOND FLOOR



ACKNOWLEDGEMENTS

We would like to thank our generous sponsors:

Office of the Provost, UNC Greensboro

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Keynote Speaker

FELWINE SARR



Felwine Sarr est universitaire sénégalais et écrivain. Il est Anne-Marie Bryan Distinguished Professeur d'études Romanes à l'Université de Duke en Caroline du Nord après avoir enseigné à l'Université Gaston Berger de Saint-Louis au Sénégal où il est Professeur Titulaire des Universités et agrégé en économie. Ses travaux académiques portent sur l'économie, l'écologie des savoirs, la philosophie contemporaine africaine, les politiques économiques, l'épistémologie, l'anthropologie économique et l'histoire des idées religieuses.

Il a publié à ce jour, *Dahij* (Gallimard 2009), *105 Rue Carnot* (Mémoire d'Encrier 2011), *Méditations Africaines* (Mémoire d'Encrier 2012), *Afrotopia* (Philippe Rey, 2016), *Ishindenshin* (Mémoire d'Encrier, 2017), *Habiter le Monde* (Mémoire d'Encrier, 2017), *Ecrire l'Afrique-monde* (ouvrage collectif codirigé avec Achille Mbembe, Philippe Rey/Jimsaan, 2017), *Restituer le patrimoine Africain* (Philippe Rey/Seuil, 2018) avec Bénédicte Savoy, *Politique des Temps* (codirigé avec Achille Mbembe, Philippe Rey/Jimsaan 2019), *La Saveur des derniers mètres* (Philippe Rey, 2021), *Traces* (Actes Sud, 2021, traduction en wolof Watit, 2023, éditions EJO), *l'Économie à venir* (Les liens qui Libèrent, 2021) avec Gaël Giraud, *Les Lieux qu'Habitent mes Rêves* (Gallimard, 2022) et *Le Bouddhisme est né à Colobane* (Philippe Rey /Jimsaan, 2024).

Felwine Sarr is a Senegalese academic and writer. He is Anne-Marie Bryan Distinguished Professor of Romance Studies at Duke University in North Carolina, after teaching at the Université Gaston Berger in Saint-Louis, Senegal, where he is Professeur Titulaire des Universités and agrégé in economics. His academic work focuses on economics, the ecology of knowledge, contemporary African philosophy, economic policy, epistemology, economic anthropology and the history of religious ideas.

He has published *Dahij* (Gallimard 2009), *105 Rue Carnot* (Mémoire d'Encrier 2011), *Méditations Africaines* (Mémoire d'Encrier 2012), *Afrotopia* (Philippe Rey, 2016), *Ishindenshin* (Mémoire d'Encrier, 2017), *Habiter le Monde* (Mémoire d'Encrier, 2017), *Ecrire l'Afrique-monde* (collective work co-edited with Achille Mbembe, Philippe Rey/Jimsaan, 2017), *Restituer le patrimoine Africain* (Philippe Rey/Seuil, 2018) with Bénédicte Savoy, *Politique des Temps* (co-edited with Achille Mbembe, Philippe Rey/Jimsaan 2019), *La Saveur des derniers mètres* (Philippe Rey, 2021), *Traces* (Actes Sud, 2021, translation into Wolof Watit, 2023, éditions EJO), *l'Économie à venir* (Les liens qui Libèrent, 2021) with Gaël Giraud, *Les Lieux qu'Habitent mes Rêves* (Gallimard, 2022) and *Le Bouddhisme est né à Colobane* (Philippe Rey /Jimsaan, 2024).

Keynote Speaker

Rokhaya Diallo



Rokhaya Diallo est une journaliste française, autrice et réalisatrice primée, reconnue pour son travail en faveur des droits humains. Son militantisme infatigable l’a distinguée comme “l’une des plus éminentes militantes raciales de France”, selon le New York Times. Elle est éditorialiste pour le Washington Post et le Guardian et chercheuse au Centre de recherches “Gender+Justice Initiative” de l’université Georgetown (Washington). En France, elle enseigne les études culturelles à Paris I- Sorbonne et est chroniqueuse pour la télévision et la radio. Rokhaya Diallo est autrice d’une dizaine de livres et de bandes-dessinées et a réalisé huit documentaires. Avec Grace Ly, elle a également créé « Kiffe Ta Race » premier podcast francophone dédié aux questions raciales et classé parmi les meilleurs podcasts par Apple. En 2022, Rokhaya Diallo crée W.O.R.D. la première école dédiée à la prise de parole en public dans le but de démocratiser l’accès à la sphère publique.

Rokhaya Diallo is a French journalist, writer, educator and award-winning filmmaker widely recognized for her work in favor of human rights, promoting racial justice and equality. Her tireless activism has distinguished her as “one of France’s most prominent racial activists,” according to The New York Times. She is a contributing writer to the Washington Post, member of the Europe editorial team of The Guardian, a researcher in residence for the Gender+Justice Initiative at Georgetown University (Washington DC) and was a host for BET channel (VIACOM/MTV group). In France, she teaches a class on cultural studies in Paris 1- La Sorbonne, and is a commentator for leading radio and TV channels. Rokhaya Diallo has authored over 10 books and directed eight documentaries. She has also created the pioneering podcast Kiffe Ta Race along with Grace Ly, a show dedicated to addressing racial issues that was ranked amongst the best Apple podcasts. In 2022, Rokhaya Diallo launches W.O.R.D. the first French public speaking school in order to open a room to a wider range of voices in the public sphere.

Thursday, March 27, 2025

Session A 9:00-10:30 a.m.

Panel A1–Georgia

Doing Justice: The Work of Feminist Counterstories in Contemporary French Culture

Chair: Adrienne Angelo (Auburn University)

1. Michèle A. Schaal (Iowa State University): Doing Justice to the 1990s Bimbos: Virginie Despentès's *Les Jolies choses*
2. Leah Wilson (University of Wisconsin–Milwaukee): Trans* Imagination, Trans* Justice in Paul B. Preciado's *Orlando, ma biographie politique*
3. Adrienne Angelo (Auburn University): Upending the Blame Game: Mathilde Forget's Feminist Punch

Panel A2–Carolina

Cinematic Justice: Time, War, and Phantoms

Chair: Frédéric Leveziel (University of South Florida)

1. Hyunjin Kim (University of Pittsburgh): Transnational Adoption and Refusal of Homogenous Time in *Return to Seoul* (2022)
2. Frédéric Leveziel (University of South Florida): Le Rôle de l'Office of War Information dans la cinématographie américaine de Jean Renoir
3. Philippe Met (University of Pennsylvania): Stylistique du scénario : le cas des *Aventures de Harry Dickson*, film fantôme

Panel A3–Virginia

(Un)Popular Voices: Alternative Discourses in Contemporary Francophone Media

Chair: Elke Defever (Indiana University)

1. Evie Munier (Middlebury College): Changing the *Banlieues* from the Inside: Grassroots Initiatives and Giving Back in Contemporary *Banlieue* Cinema
2. Claire Fouchereaux (Indiana University): Street Rap, Biopolitics, and the Québécois National Project
3. Elke Defever (Indiana University): Bridging Histories and Futures: Algerian Comics in Commemoration and Vision

Panel A4–West

Voices of Resilience: Cultural Echoes and Injustice in Franco-Asian Diasporas

Chair: Xinyi Tan (Coastal Carolina University)

1. Xinyi Tan (Coastal Carolina University): Echoes of Injustice: Migrant Mothering and Social Struggles in Chen and Thúy's Narratives
2. Yan Zhao (Harvard University): (Un)just Eating: (Pro)creation, Ingestion and Consumption in Ying Chen and Ananda Devi
3. Elizabeth Collins (University of Pennsylvania): Listening for the Français d'Indochine in *Vietnam-sur-Lot*

Thursday, March 27, 2025

Session A 9:00-10:30 a.m.

Panel A5–Central

The Legacy of Nahel Merzouk: Postcolonial Studies in Post-2005 France

Chair: Fadila Habchi (Yale University)

1. Elisa Crabeil (Yale University): Literature Against Homonationalism: Narratives of the Queer *Banlieue*
2. Sam Jones (Yale University): What is This “Black” in “Black French Studies?”
3. Ali Touilila (Yale University): Race and Representation in Contemporary French Media
4. Fadila Habchi (Yale University): 2005 and its Echoes: The Uprisings as a Catalyst

Panel A6–East

Hidden in Plain Sight: Ecocritical Readings of Plants and Pests from the Periphery

Chair: Abigail Culpepper (Brown University)

1. Julien Néel (Yale University): Resisting Nuclear Latent Toxicity in Elizabeth Filhol’s *La Centrale*, Xavière Gauthier’s *Retour à la Hague*, and Rinny Gremaud’s *Generator*
2. Abigail Culpepper (Brown University): Surviving Exposure in the Illustrated Leaves of Aimé Césaire’s *Corps perdu*
3. Timothy Messen (Emory University): Maringouin: A Vector of Infectious Mis-reads

Panel A7–Cape Fear

Resistance Writing and Justice in Francophone Literature

Chair: Alexandra Goldych (University of San Diego)

1. Alexandra Goldych (University of San Diego): Reconciling Justice in Prison Narratives in Contemporary Franco-Algerian Literature
2. John Ashburn (University of Louisiana at Lafayette): Writing Resistance and Revolution in Kevin Lambert’s *Tu aimeras ce que tu as tué* (2017) and *Querelle de Roberval* (2018)
3. Warisara Emily Sawin (Independent Researcher): “You Deserve to Be Here”: Seeking Justice within the Realms of Motherhood in Minh Tran Huy’s *Ton Frère*

Morning Break 10:30-11:00 a.m.

Ballroom Foyer

Thursday, March 27, 2025

Session B 11:00 a.m.-12:30 p.m.

Panel B1–Georgia

Women on Trial

Chair: Carol Murphy (University of Florida)

1. Carol Murphy (University of Florida): Duras's and Triet's "Guilty" Women
2. Kate Conley (William & Mary): Justice or Injustice: Leonora Carrington's Psychiatric Trials
3. Catherine Webster (University of Central Oklahoma): Can Justice Be Served? Women on Trial in French Film

Panel B2–Carolina

Exploring Hydrocolonialism

Chair: Julia L. Frengs (University of Nebraska–Lincoln)

1. Eric J. Disbro (Duke University): The Savoir-Faire of Queer Ethnobotany: Ecofictional Resistance to Hydrocolonial Complicity in Déwé Gorodé's *L'Épave*
2. John Walsh (University of Pittsburgh): Imagining the Aftermath of Hydrocolonialism: Mourareau's *Méridien Zéro*
3. Julia L. Frengs (University of Nebraska–Lincoln): Denis Pourawa: A Kanak Response to Hydrocolonialism in Kanaky/New Caledonia

Panel B3–Virginia

Précarité, corps et aliment dans les récits de migration francophones

Chairs: Liza Bolen and Pooja Booluck-Miller (University of New Brunswick)

1. Liana Babayan (Augusta University): Culinary Chronicles: Exploring Food and Drink in Migrant Narratives of Faïza Guène
2. Raoul Djimeli (UNC Greensboro): Consommation et violences en contexte de précarité : lecture de *Loin de Douala*
3. Liza Bolen (University of New Brunswick): Exil, nourriture et précarité dans *Chronique de la dérive douce* (1994) de Dany Laferrière
4. Fadoua Roh (Université Sorbonne): Nagori ou la poétique de la nourriture nostalgique

Panel B4–West

Justice on Stage

Chair: Darci Gardner (Appalachian State University)

1. Darci Gardner (Appalachian State University): Social Change and Justice in Family Theatre: Women Writers Rethinking Marriage
2. Laurence Enjolras (College of the Holy Cross): Justice en suspens

Thursday, March 27, 2025

Session B 11:00 a.m.-12:30 p.m.

Panel B5—Central

Historical Injustices: Néo-polar and Politics

Chair: Patrick Lyons (Case Western Reserve University)

1. Patrick Lyons (Case Western Reserve University): Militant Traces: The Politics of Historical Recovery in Dominique Manotti's *Marseille '73*
2. Lucas Hollister (Dartmouth College): Noir Ecologies and the Hard-Right Néo-Polar
3. Benjamin Crais (Duke University): Crimes of the Overdeveloped World: Jean-Patrick Manchette and the Late Polar

Panel B6—East

Responding to Environmental Injustice

Chair: Chad Córdova (Cornell University)

1. Chloé Vettier (Scripps College): Shame, A Tool for Environmental and Climate Justice?
2. Chad Córdova (Cornell University): Response-ability, With and Without Why: On Ecological Ethics (with Derrida, Haraway, Levinas, Diamond, and Co.)

Panel B7—Cape Fear

Identity and Justice in the Works of Bouraoui and Taïa

Chair: Ryan K. Schroth (Wake Forest University)

1. Ryan K. Schroth (Wake Forest University): Embodying Justice: Materiality, Visibility, and Queer Bodies in the Work of Nina Bouraoui
2. Pascale Bouchard (The University of North Carolina at Chapel Hill): Abdellah Taïa's *Infidèles* and Joseph Andras's *De nos frères blessés*: Considering Complex Identities in a Binary World

Panel B8—Kitty Hawk

Commemorating Colonial and Postcolonial Violence

Chair: Amanda Vincent (Wake Forest University)

1. Amanda Vincent (Wake Forest University): Fort-de-France's Place de la Savane as Postcolonial *Lieu de mémoire*
2. Irene Kemunto Momanyi (The Pennsylvania State University): Diasporic Voices, Genocide Memory, and Transnational Solidarities in Espérance Mutuyisa-Brossard's *Mon Histoire Rwandaise*
3. Fadila Habchi (Yale University): Leïla Sebbar and the Limits of Integration

Thursday, March 27, 2025

Session B 11:00 a.m.-12:30 p.m.

Panel B9—Governors

Fashioning Justice: Gender, Clothing, and the Courtroom in French Film

Chair: Jennifer Carr (Wellesley College)

1. Mary McCullough (Samford University): From Luxurious Knits to Drab Prison Garb: Gender, Class, and Questionable Justice under the Occupation in Claude Chabrol's *Une affaire de femmes* (1988)
2. Marylaura Papalas (East Carolina University): Guilt and Innocence: Courtroom Fashion in Stéphane Demoustier's *La Fille au bracelet* (2019)
3. Jennifer Carr (Wellesley College): Courtroom Appearances: Gender and Justice in *Saint Omer* (2022) and *Anatomie d'une chute* (2023)

Lunch Break 12:30-2:00 p.m.

Thursday, March 27, 2025

Session C 2:00-3:30 p.m.

Panel C1—Georgia

Luttes pour la justice dans les topographies écocritiques des littératures francophones

Chair: Juliette Papadopoulos (Wabash College)

1. Charlotte Joublot Ferré (University of Maryland, College Park): Écopoétique et (re)construction de l'identité Mā'ohi dans la littérature autochtone des décennies 1970-80 à Tahiti
2. Apolline Camille Floriane Lagarde (University of Maryland, College Park): Climat et exil : Décentrer le lecteur pour ré-humaniser la crise migratoire grâce à la littérature contemporaine de langue française
3. Juliette Papadopoulos (Wabash College): The Animistic Avenger: Revisiting the 'Anthropolar' and the Representation of Indigenous Justice in *L'Archer bassari* by Modibo Soukalo Keita

Thursday, March 27, 2025

Session C 2:00-3:30 p.m.

Panel C2—Carolina

Justice in Neige Sinno's *Triste tigre* and the Limits of Literature

Chair: Anne-Gaëlle Saliot (Duke University)

1. Julie Gaillard (University of Illinois Urbana–Champaign): Pas de justice pas de paix—pour les victimes d'inceste. Ou comment la littérature n'a pas sauvé Neige Sinno
2. Anne-Gaëlle Saliot (Duke University) *Triste tigre* de Neige Sinno : Justice(s) de la littérature
3. Violaine White (University of Missouri-St. Louis): *Triste tigre* de Neige Sinno : En quête de justesse
4. Kara Saar (Boston University): Porter plainte: *Triste tigre* and the Limits of Sexual Justice

Panel C3—Virginia

Who Cares for Justice?: Trauma, Care, and Self-Translation in Beckett, Federman, and Darrieussecq

Chair: Priya Wadhera (Adelphi University)

1. Priya Wadhera (Adelphi University): Sucking Stones, Seeking Solace in Beckett's *Molloy*
2. Trask Roberts (Kent State University): Doing One's Self Justice: Raymond Federman's Self-Translating Trauma
3. Marcus Dominick (Amherst College): The Posthuman Subject and the Trauma of Self-Care in Marie Darrieussecq's *Notre vie dans les forêts*

Panel C4—West

Édouard Louis et Geoffroy de Lagasnerie : l'art de faire justice et ses limites

Chair: Camille Roche (Johns Hopkins University)

1. Julien Tribotté (Johns Hopkins University): Édouard Louis et *Monique s'évade* : la posture du justicier
2. Camille Roche (Johns Hopkins University): (Re)politiser l'amitié: impasses et perspectives, à partir de 3. *Une aspiration au dehors* (Geoffroy de Lagasnerie, 2022)

Panel C5—Central

Liminal Spaces in Francophone Cultures: Utopia, Dystopia, Heterotopia

Chair: Cris(tina) Robu (Davidson College)

1. Cris(tina) Robu (Davidson College): Utopia, Dystopia, Heterotopia: The Space of Rebellion in Chris Bergeron's *Valide*
2. Amanda Vredenburg (University of Houston): L'Afrotopos des morts dans *Le Commerce des allongés* d'Alain Mabanckou
3. Florin Beschea (Davidson College): Language and Power: Francophone Dystopias
4. Agnès Schaffhauser (University of North Florida): The Scapegoat Woman in Moussa Touré's *The Pirogue*

Thursday, March 27, 2025

Session C 2:00-3:30 p.m.

Panel C6—East

Utopia/Dystopia

Chair: Anne Ratnoff (Lawrence University)

1. Anne Ratnoff (Lawrence University): Unjust Utopia in Ananda Devi's *Les Jours vivants*
2. Julia Jacob (Pomona College): Droit de passage et droit d'asile : poétiques de la frontière dans l'afrofuturisme francophone
3. Abigail Ximena Young (Emory University): "The Heavy Job That Is Hers": A Critical Fabulation

Panel C7—Cape Fear

Navigating Afropean Identities

Chair: Patoimbasba Nikiema (University of Miami)

1. Patoimbasba Nikiema (University of Miami): Shattered Bonds: Love and National Preference in Afropean Narratives of Interracial Relationships
2. Julianne Angeli (University of Michigan): "Je revoyais en rétrospective ma vie": Experiences of Homecoming and Return in Nafissatou Dia Diouf's *Retour d'un si long exil*, Ken Bugul's *Le Baobab fou*, and Mariama Bâ's *Un chant écarlate*
3. Favour Olaosebikan (University of Wisconsin–Madison): "Girl, just be yourself"—A Response to Racial Discrimination in Mixed Love Relationships

Panel C8—Kitty Hawk

Justice, History, and Space: Intersections of Algerian Experience in Film and Literature

Chair: Patricia Geesey (University of North Florida)

1. Arnaud Perret (Salisbury University): *La Bataille d'Alger*, Frantz Fanon et l'invention d'une justice juste
2. Andrew P. Clark (Brown University): Against History: Collective Experience in Assia Djébar's *Loin de Médine*
3. Brooke Habit (Columbia University): Actualizing the Apartment: Social Architecture in *Omar Gatlato* and *Femmes d'Alger dans leur appartement*
4. Patricia Geesey (University of North Florida): Family and National Histories in Kaouther Adimi's *Au vent mauvais*

Panel C9—Governors

Theory and Justice in Bataille and Kristeva

Chair: Sean Singh Matharoo (The University of North Carolina at Chapel Hill)

1. Joseph Acquisto (University of Vermont): Doing Justice to Thought in Bataille's *L'Expérience intérieure*
2. Duarte Bénard da Costa (University of Cambridge): The Polyphonic Novel: Julia Kristeva's Quest for Textual Revolution

Afternoon Break 3:30-4:00 p.m.—Ballroom Foyer

Thursday, March 27, 2025

Session D 4:00-5:30 p.m.

Session D1 Film Screening and Discussion—Georgia

Une Nation est née and *Lamb*, Paulin Soumanou Vieyra

Introduction: Rachel Gabara (University of Georgia)

Moderators: Rachel Gabara (University of Georgia) and Felwine Sarr (Duke University)

Panel D2—Carolina

Roundtable on Academic Book Publishing—Advice from First-Time and Senior Authors (Interactive Q&A)

Moderator: Katelyn Knox (Louisiana State University)

1. Katelyn Knox (Louisiana State University)
2. John Walsh (University of Pittsburgh)
3. Christopher T. Bonner (Texas A&M University)
4. Johanna Montlouis-Gabriel (Emory University)

Panel D3—Virginia

Confronting Injustice in Social and Literary Contexts

Chair: Ashley Scheu (Eckerd College)

1. Dalia Abu Sbitan (Université Sorbonne Nouvelle): Beyond the Asylum: Collective Healing and the Social Dimensions of Madness in Contemporary French Literature
2. Ashley Scheu (Eckerd College): The Devoted Slave: On Navigating the Particular and the Universal in Simone de Beauvoir's Writings on Race
3. Stephanie Diane Tsakeu Mazan (Appalachian State University): Négritude et afropessimisme dans les productions culturelles du monde noir : L'Afrique postcoloniale est-elle mal partie ?

Welcome Reception 6:00-8:00 p.m.

One Thirteen Brewhouse + Rooftop Bar

113 N. Greene St., Downtown Greensboro

Friday, March 28, 2025

Session E 8:00-9:30 a.m.

Panel E1—Georgia

Le Procès et la justice : Inspiration de Camus et de Sartre

Chair: Vincent Grégoire (Berry College)

1. Vincent Grégoire (Berry College): La Prise de conscience par Camus à la Libération que la justice se doit d'être magnanime
2. Christine Tchamabo (The University of Oklahoma): Le Procès existentialiste de la culture d'une époque : Sartre et Camus
3. Louisa "Luna" Larocque (Emory University): La Littérature comme procès : le Huis clos dans *Entendez-vous dans les montagnes*

Panel E2—Carolina

Transnational Surrealism: Identity, Borders, and Poetic Resistance

Chair: Pierre Taminiaux (Georgetown University)

1. Sara Ansaloni (The University of North Carolina at Chapel Hill): Borderscapes of Disruption: A Geocritical Exploration of Aesthetic Surrealism in *Soleil arachnide* by Mohammed Khaïr-Eddine
2. Julien Dahan (Emory University): Stuttering and "Apatride": An exploration of Ghérasim Luca's poem "Passionnément"
3. Pierre Taminiaux (Georgetown University): L'Esprit libertaire, du XXe au XXIe siècle

Panel E3—Virginia

Seeking Justice for Haiti: Indigeneity, Friendship, and Freedom

Chair: Robyn Cope (Binghamton University)

1. Christopher T. Bonner (Texas A&M University): Indigénisme and the Indemnity: Seeking Justice for the Debt in Haitian Indigéniste Writing
2. Nadrah Mohammed (Columbia University): "J'aurais dû mourir à sa place": The (Im)mortality of Female Friendship in Marie Vieux-Chauvet's *Amour*
3. Robyn Cope (Binghamton University): Liberty or Death: Emmelie Prophète's *Les Villages de Dieu*

Panel E4—West

Justice de femmes

Chair: Tonia Tinsley (Missouri State University)

1. Vanessa Paoli (Università degli Studi Internazionali di Roma, UNINT) « J'évolue, étrangère et crucifiée » : histoire d'une quête identitaire
2. Krastanka Bozhinova (American University in Bulgaria): Le destin des « autres » sous le régime totalitaire en Bulgarie dans le roman *Mausolée* de Rouja Lazarova
3. Khoulood (Lou) Gargouri (University of Chicago): Staging Intersectionality and Racial (In)Justice: Immersive Performance and Storytelling in Tania de Montaigne's *Noire*
4. Alexis Chauchois (Mercer University): Panorama de Lilia Hassaine, tragédie de l'injustice

Friday, March 28, 2025

Session E 8:00-9:30 a.m.

Panel E5–Central

Justice in Francophone Literature

Chair: Alexandra Goldych (University of San Diego)

1. Yaya Mountapmbeme (University of the West Indies, Mona): Se déchaîner avec les clés du maître : quête et requête de justice en temps d’esclavage. Une lecture de *L’Affaire de l’esclave Furcy* de Mohamed Aïssaoui
2. Marda Messay (University of Dayton): “Le monde continue de tourner comme si tu n’avais jamais existé”: Writing the Migrant in Khalid Lyamlahy’s *Évocation d’un mémorial à Venise*
3. Patience Odeh (University of Connecticut): Justice: Violence Extended in Fadela Hebbadj’s *Les Ensorcelés*

Panel E6–East

Navigating Space and Social Constraints in the Francophone World

Chair: Rashana Vikara Lydner (Georgia State University)

1. Rashana Vikara Lydner (Georgia State University): Fè zanmi: Navigating Desire within the Boundaries of French Caribbean Societal Norms
2. Lynda Musilwa (Princeton University): The Sugarcane Plantation in Simone Schwarz-Bart’s *Pluie et vent sur Télumée Miracle*
3. Lamia Mezzour-Hodson (University of Washington): “Tais-toi, hchouma!”: Shaping Spaces and Tracing Gendered Boundaries in Moroccan Literature

Panel E7–Cape Fear

Narrative Resistance: Reclaiming History, Social Justice, and Agency

Chair: Antje Ziethen (University of British Columbia, Vancouver)

1. Andisheh Ghaderi (Washington University in St. Louis): Narrative Resistance: Maurice Sixto and the Role of Storytelling in Combating Haitian Absolutism and Injustice
2. Pooja Booluck-Miller (University of New Brunswick, Saint John): Fierce, Forgotten, Fearless: Female Figures in Francophone Graphic Novels and Their Fight for Justice
3. Joel Akinwumi (Simon Fraser University): Gisèle Pineau and the Aesthetics of Black Women’s Agency
4. Antje Ziethen (The University of British Columbia, Vancouver): The “Poetics of Ethnography”: Reclaiming the Past and Recovering National Narratives through Fiction

Morning Break 9:30-10:00 a.m.–Ballroom Foyer

Friday, March 28, 2025

Session F 10:00-11:30 a.m.

Panel F1–Georgia

Divertissement 3 : J'accuse Camus

Chair: Aymeric Glacet (Sewanee: The University of the South)

1. Aymeric Glacet (Sewanee: The University of the South): Un Juste Camus
2. André Benhaïm (Princeton University): Demi-chats et chiens errants : Camus et l'animalité coloniale
3. Zvezdana Ostojic (Trinity University): Le Verso de la p(l)age de Camus

Panel F2–Carolina

Performing Justice: Decolonial Approaches to Theater in Black French, Haitian, and Muslim Contexts

Chair: Johanna Montlouis-Gabriel (Emory University)

1. Johanna Montlouis-Gabriel (Emory University): Staging Justice: Eva Doumbia's *Le lench* as a Restorative Force
2. Iona Wynter Parks (Oglethorpe University): Playing the Demons of Modernity: The Power of Poetic Openings and Shared Imagination in Haitian Drama
3. Irina Randriamiadana (North Carolina State University): Le Théâtre documentaire au secours de la justice vestimentaire

Panel F3–Virginia

... and Justice for All! Politics and Poetics of Filmmaking in French Cinema

Chair: François Massonnat (Villanova University)

1. François Massonnat (Villanova University): Contemporary French Courtroom Dramas: Restoring Trust in the French Justice System?
2. Derek Schilling (Johns Hopkins University): « Nous sommes tous des pingouins mazoutés » : désinformation d'État et réparation citoyenne dans *Marée noire, colère rouge* de René Vautier (1978)
3. Audrey Evrard (Fordham University): Justice, Protection, and Care
4. Elisabeth Hodges (Miami University): *Dahomey* and Reparative Justice

Panel F4–West

Contesting (In)justice in French-Speaking Africa and Afropea

Chair: Hannah Grayson (University of Stirling)

1. George MacLeod (St. Mary's College of Maryland): The Celebrity Humanitarian Ally and Francophone African Literature
2. Éloïse Brezault (Saint Lawrence University): Rapping History: Reclaiming African Intellectual Legacies through Hip Hop
3. Katelyn E. Knox (Louisiana State University): Fraternity, (Af)Filiation, and Heritage: Mediating Black Masculinities in Léonora Miano's *Tels des astres éteints*
4. Hannah Grayson (University of Stirling): Thwarted Mobilities: Women, Wheels and Necroworlds in Monénembo's Latest Novels

Friday, March 28, 2025

Session F 10:00-11:30 a.m.

Panel F5—Central

La Place du care dans les pratiques autothéoriques contemporaines I

Chairs: Eftihia Mihelakis (Brandon University) and Mathilde Savard-Corbeil (Duke University)

1. Laurence Pelletier (Université du Québec à Montréal): Remédier à la finitude : réflexions sur le sujet féministe de l'autothéorie
2. Eftihia Mihelakis (Brandon University): Usage de la photo, discours sur soi et accompagnement dans l'écriture autothéorique chez Roland Barthes et Jane Gallop
3. Stéphanie Proulx (Université de Sherbrooke): La Pratique citationnelle dans les textes autothéoriques : un gage de care ?

Panel F6—East

Doing Justice to Tropes of Nonmotivation

Chair: Sean Singh Matharoo (The University of North Carolina at Chapel Hill)

1. Audrey Wasser (Miami University): Proust's Error
2. Sean Singh Matharoo (The University of North Carolina at Chapel Hill): Turning Toward the Energy of the Sun: Language and Rhetoric in Nathalie Sarraute's *Tropismes*
3. Herman Rapaport (Wake Forest University): Motivation and Demotivation in Julien Gracq's *Le Rivage des Syrtes*
4. Eleanor Kaufman (University of California, Los Angeles): Duras's Tropisms: Alcohol, Sleep, and Murder

Panel F7—Cape Fear

Resonant Justice: Music, Listening, and Liberation

Chair: Edwin C. Hill (University of Southern California)

1. Alexander Claussen (University of West Georgia): Music, Above and Below: Soundtracking (In)justice in Diaty Diallo's First Novel
2. Frédérique Chevillot (University of Denver): Pour compren(ten)dre l'écriture de Léonora Miano, il faut apprendre à l'écouter
3. Renée Altergott (East Carolina University): Maroon Acousmatics: Writing Listening as a Liberating Practice

Panel F8—Kitty Hawk

#DoingJustice: Misogynoir, Gender, and Activism in Social Media

Chair: CJ Gomolka (DePauw University)

1. Daniel N. Maroun (University of Illinois Urbana-Champaign): Fighting Misogynoir on X/Twitter: Rokhaya Diallo's Battle against Pascal Bruckner
2. CJ Gomolka (DePauw University): From #Transmania to #RiposteTrans: Navigating Digital Protest and Gender Justice in the Fight for Trans-Inclusive Notions of Republican Citizenship
3. Tiffany Bailey (Northeastern University): Young Social (Media) Justice Warriors: Girlhood, #MeToo, and Justice in *HLM Pussy*

Friday, March 28, 2025

Session F 10:00-11:30 a.m.

Panel F9—Governors

Reimagining the Museum: Orientalism, AI, and Multisensorial Encounters

Chair: Sara Pappas (University of Richmond)

- Sara Pappas (University of Richmond): Orientalism, Reappropriation, and Today's Museum
- Aurélie Matheron (Skidmore College): From Cybercolonialism to the Post-Museum: Artificial Intelligence in Francophone Arts
- Emma Rossby (The Pennsylvania State University): (Don't) Touch the Art: Multisensorial Encounters and Informal Learning in *Musée comme chez soi/Museum aan huis*

Lunch Break 11:30 a.m.-1:00 p.m.

Friday, March 28, 2025

Session G 1:00-2:30 p.m.

Panel G1—Georgia

Francophone Memory and Resistance in Film

Chair: Anne Quinney (The University of Mississippi)

1. Andrew Jones (Ursinus College): Decolonizing Malagasy Memory on Screen: Rajaonarivelo's *Tabataba* as Transitional Justice
2. Anne Quinney (The University of Mississippi): "Truc ou trésor?": Reclaiming Beninese Cultural Memory and Meaning in Mati Diop's *Dahomey*
3. Carolina McPhail (Tulane University): The Moroccan Archive as Decolonial Justice: Ahmed Bouanani's *Mémoire 14 and 16 et 12*

Panel G2—Carolina

Atolls, Islands, Archipelagos: Ecotonic Spaces and Environmental Justice

Chair: Joëlle Vitiello (Macalester College)

1. Maxime Philippe (Sun Yat-sen University): Memories of an Exhibition: The Art of Ecotonic Spaces
2. Jeanne Jegouso (Hollins University): Beyond Qualified Terms: For a Reading of Contemporary Caribbean Literatures
3. Joëlle Vitiello (Macalester College): Ecotonic Spaces and Trans-Oceanic Networks

Friday, March 28, 2025

Session G 1:00-2:30 p.m.

Panel G3–Virginia

Justice, justesse et représentations sociales chez Proust

Chair: Bianca Romaniuc-Boularand (The University of Rhode Island)

1. Bianca Romaniuc-Boularand (The University of Rhode Island): Réponses à l'injustice chez Proust
2. Sara Fadabini (Université Paris 8): Anamorphose de la justice : Proust et la justesse
3. Pascal Ifri (Washington University in St. Louis): La Classe ouvrière dans *À la recherche du temps perdu*
4. Hollie Harder (Brandeis University): Proust's Latent Wokeism: A Blueprint for the 21st Century?

Panel G4–West

Speaking in Their Own Voice

Chair: Noran Mohamed (Hunter College, CUNY)

1. Pierre-Olivier Pire (University of Louisiana at Lafayette): La langue orale dans *Chronique des sept misères* de Patrick Chamoiseau : une voie/voix identitaire
2. Kalliane Ung (University of Pittsburgh): Justice handie et représentations de l'autisme en France
3. Elara Sherman (Emory University): The Blindness of Tyranny: Sight, Spirituality, and Decoloniality in Véronique Tadjo's *Le Royaume aveugle*

Panel G5–Central

La Place du care dans les pratiques autothéoriques contemporaines II

Chairs: Eftihia Mihelakis (Brandon University) and Mathilde Savard-Corbeil (Duke University)

1. Léonore Brassard (Université du Québec à Trois-Rivières): Se désaffecter : l'autothéorie comme (anti-) self-care chez Chloé Delaume
2. Lucille Toth (Ohio State University): Quand la chorégraphie rencontre le care. Penser la médecine narrative en contexte migratoire
3. Mathilde Savard-Corbeil (Duke University): "Occulter son désir sincère de se soigner": addiction, autothéorie et care dans *Encore* de Marie Darsigny

Panel G6–East

Writing Injustice Justly: Antilles, Decolonization, and Resistance

Chair: Erika V. Serrato (The University of North Carolina at Chapel Hill)

1. Nicolas Noé (Indiana University, Bloomington): Prosopopée et porosité: Gisèle Pineau face au défi d'écrire l'injuste justement
2. Angélique Allain (University of Birmingham, UK): Unveiling Condé: A Voyage to Catharsis

Friday, March 28, 2025

Session G 1:00-2:30 p.m.

Panel G7—Cape Fear

La Justice environnementale I

Chair: Julia L. Frengs (University of Nebraska—Lincoln)

1. Émile Lévesque-Jalbert (Harvard University): L'Écologie par le dehors: agentivité, affect et capacité d'agir
2. Samuele Ellena (Université de Montréal): Représenter l'injustice environnementale pour écrire un nouveau pacte social : une lecture de *La Pièce d'or* de Ken Bugul
3. Michael Overstreet (University of Virginia): Bringing Waste and Agricultural (Mis)Management to Justice? Gaspard Koenig's *Humus* and the Rise of Compost in Hyper-Contemporary France

Panel G8—Kitty Hawk

Algerian Resistance: Space, Representation, and Justice

Chair: Benjamin Sparks (University of Memphis)

1. Benjamin Sparks (University of Memphis): Resistance and the Fight for Justice: The Algerian War through Colonial Archives
2. Danielle Hanzalik (University of California, Los Angeles): Tactics of "Terrorist Geography" in Algerian War Graffiti: Reading Photography through Fiction

Panel G9—Governors

Banlieue Films in Dialogue

Chair: Caroline Fache (Rice University)

1. Vanessa Weller (Michigan State University): Toxic "Immigrant" Masculinities: Fatih Akin's *Kurz und Schmerzlos* (1998) and Mathieu Kassovitz's *La Haine* (1995)
2. Leslie Kealhofer-Kemp (University of Rhode Island): Revisiting *La Haine* (1995) through the Lens of *Gagarine* (2021)
3. Felisa Vergara Reynolds (University of Illinois Urbana—Champaign): The Conscience of the 93: Ladj Ly's Trajectory from Documentary to Feature Filmmaker

Afternoon Break 2:30-2:45 p.m.—Ballroom Foyer

Friday, March 28, 2025

Session H 2:45-4:15 p.m.

Panel H1—Georgia

Culinary Justice

Chair: Michael Garval (North Carolina State University)

1. Gerald Prince (University of Pennsylvania): Stratégies narratives dans *La Cheffe, roman d'une cuisinière*
2. Michael Garval (North Carolina State University): Envisioning Culinary Futures on Screen

Panel H2—Carolina: CANCELED

Friday, March 28, 2025

Session H 2:45-4:15 p.m.

Roundtable H3—Virginia

La Littérature à l'usage du temps présent : dispositifs, interventions, mobiles

Chairs: Eric Trudel (Bard College) and Nathalie Dupont (Bucknell University)

Participants:

1. Alison James (University of Chicago): Mediating Fictions
2. Eric Trudel (Bard College): Fabriques à commun : trois exemples (Sophie Divry, Leslie Kaplan, et Sandra Lucbert)
3. Thangam Ravindranathan (Brown University): Les Mots d'autrui
4. Nathalie Dupont (Bucknell University): Faire bouger les lignes—Soulèvements de la littérature

Panel H4—West

Visions of Empire, Visions of Justice: Media and Messaging in Interwar France and Beyond

Chair: Elizabeth Tuttle (Michigan State University)

1. Johann Le Guelte (Georgetown University): Portrait of an "Admirable Fiction": Competing Photographic Realities of the 1931 Vincennes Exposition
2. Elizabeth Tuttle (Michigan State University): Frères de classe: Race and Militancy in Interwar Anti-Imperialist Tracts
3. Lily Woodruff (Michigan State University): Hunting the Hunter in Neocolonial Africa

Roundtable H5—Central

The Significance of Open Scholarship in Francophonie: Promoting Justice

Chair: Jane Faulkner (University of California, Santa Barbara)

Participants:

1. Jane Faulkner (University of California, Santa Barbara)
2. André Wenzel (The Claremont Colleges)
3. Brian Vetruba (University of Minnesota, Twin Cities)

Panel H6—East

Art and Access: Street Art as Social Justice

Chair: Ashley Byczkowski (Niagara University)

- Carole Salmon (Furman University): Le Street Art à Paris : pratique artistique ancestrale et baromètre des inégalités actuelles
- Ashley Byczkowski (Niagara University): Finding the Self in Others: *Visages, Villages* by Agnès Varda and JR
- Théo Ricardo (University at Buffalo, SUNY): Walls of Justice: The Role of Street Art as a Vehicle for Women's Voices and Experiences

Friday, March 28, 2025

Session H 2:45-4:15 p.m.

Panel H7–Cape Fear

Streaming Justice: Television Series, Space, and Immigration

Chair: Caroline Fache (Rice University)

1. Daddy Dibinga (Technische Universität Berlin): Production et spatialisation des pensées africaines à travers les séries en Afrique francophone subsaharienne
2. Anna Keefe (University of Wisconsin, La Crosse): Supernatural Crime Series Made in Senegal for International Streaming: Genre, the Occult, and Cultural Hybridity in *Sakho & Mangane*
3. Caroline Fache (Rice University): Black French Cringe Comedy: Jean-Pascal Zadi's *En Place* (2023)

Panel H8–Kitty Hawk

Cinematic Topographies of National Identity

Michael Gott (University of Cincinnati)

1. Quynh-Giang Dang (University of Pennsylvania): Irrévérence décoloniale : Réappropriation des Antilles à travers « Jack Sparrow »
2. Michael Gott (University of Cincinnati): Representation in/as National Cinema: Parity Funding in Quebec

Panel H9–Governors

Textual and Political Practice of Justice

Chair: Pierre-Elliot Caswell (University of Notre Dame)

1. Elise Bouhet (Alfred University): From 2005 to 2023, the Evolution of Responses Against Police Brutality in France
2. Pierre-Elliot Caswell (University of Notre Dame): To Be (or Not To Be) Republican: Race, Orientations, and the French Pact of National Belonging
3. Samuel Holmertz (New York University): Taking Justice into Their Own Hands: Virginie Despentes's *Rape Me* (1994) and the Representation of Female Violence

Afternoon Break 4:15-4:30 p.m.–Ballroom Foyer

Friday, March 28, 2025

Session I 4:30-6:00 p.m.

Panel I1–West

Inclusion/Exclusion: On Centering the Margins

Chair: Alicia Doyen-Rodriguez (University of Massachusetts–Boston)

1. Noran Mohamed (Hunter College, CUNY): Belonging and Banlieue in Fatima Daas's *La Petite dernière*
2. Alicia Doyen-Rodriguez (University of Massachusetts–Boston): Inside/Outside Spaces: Politics of Entering and Exiting in *La Haine* (1995)
3. Ninon Vessier (Davidson College): Studio Rex: Photography, Migration, Inclusion in Marseille (1965-1980)
4. Ariane Ngabeu (Howard University): Exclusion, Inclusion, and Social Change in *Eldorado* by Laurent Gaudé

Panel I2–Central

Women and Cinema I

Chair: Alison Rice (University of Notre Dame)

1. Fargol Khosravanifard (Boston University): Breaking the Cycle: Reenacting Trauma in Kaouther Ben Hania's *Four Daughters*
2. Brittany Bernard (Boston University): Décadrages: Deframing Gender and the So-Called *Trente glorieuses* in Diane Kurys's *Diabolo Menthe*
3. Erin Ponnou-Delaffon (Illinois State University): Filmic Vocation: Recasting Feminist Agency in Anne Fontaine's *Les Innocentes*

Panel I3–East

Environmental Justice II

Chair: Brigitte Tsobgny (Emory University)

1. Brigitte Tsobgny (Emory University): Les Réservoirs d'eau en danger dans *Congo Inc.*, *Le testament de Bismarck* d'In Koli Jean Bofane
2. Sarah Arens (University of Liverpool): Environmental Justice and the Congo Rainforest: Decolonizing Climate Narratives
3. Morgane Cadieu (Yale University): Almost an Island (Claude Cahun and Marcel Moore)

Panel I4–Cape Fear

Gender and Sexual Violence

Chair: Madeline Bedecarré (Davidson College)

1. Clément Génibrèdes (Princeton University): Faire justice, défaire l'autofiction dans *Le Voyage dans l'Est* de Christine Angot et *Triste tigre* de Neige Sinno
2. Abby H. Shepherd (Duke University): Intermedial Shame: Form in Neige Sinno's *Triste tigre*
3. Madeline Bedecarré (Davidson College): Romance Rhymes with Violence: The Political Potentials and Limits of Dark Romance
4. Barbara Halla (Duke University): Narrative Justice and Consent in Contemporary French Literature

Friday, March 28, 2025

Session I 4:30-6:00 p.m.

Panel I5–Kitty Hawk

L'Impossible comme forme de justice

Chairs: Thomas Ayouti (University of California, Irvine) and Barbara Havercroft (University of Toronto)

1. Frédérique Collette (Université de Montréal): La Justice (im)possible de l'écriture : le cas de Camille Laurens
2. Barbara Havercroft (University of Toronto): Abus sexuel et recherche de justice dans *Triste tigre* de Neige Sinno
3. Thomas Ayouti (University of California, Irvine): Fiction d'une vie impossible : écrire malgré l'injustice de la maladie

Panel I6–Governors

Glissant's Poetics of Justice

Chair: Valérie Loichot (Emory University)

1. Valérie Loichot (Emory University): Une justice écologique, anti-raciste et sacrée : *Le Quatrième siècle* d'Édouard Glissant
2. Emily Eyestone (Wake Forest University): Dependence as Desiccation: Édouard Glissant's "Boises"
3. Lindsey Meyer (University of North Dakota): "Prophetic Visions of the Past" in Glissant's *Monsieur Toussaint* and Pasquet's *La Deuxième mort* de Toussaint Louverture

Keynote 6:30-7:45 p.m.—Southern Crescent Ballroom

Penser les littératures Africaines

Felwine Sarr (Duke University)

Moderator: Caroline Fache (Rice University)

Saturday, March 29, 2025

Session J 9:00-10:30 a.m.

Panel J1–Georgia

Fracture sociale et identitaire dans le monde français et francophone

Chair: James Boucher (Rutgers University–Camden)

- Jean-Louis Hippolyte (Rutgers University–Camden): La Fracture sociale chez les morts-vivants
- Liana Pshevorska (Wesleyan University): In/Visible Borders: Displacement and Resistance in Mana Neyestani's Graphic Narrative *Trois Heures* (2020)
- James Boucher (Rutgers University–Camden): The National Inquiry and Violence Against Indigenous Women in Éric Plamondon's *Taqawan*

Saturday, March 29, 2025

Session J 9:00-10:30 a.m.

Panel J2—Carolina

Unthinking/Rethinking Antillean Justice and Futures

Chair: Erika V. Serrato (The University of North Carolina at Chapel Hill)

1. Jocelyn Sutton Franklin (Wofford College): Communing with the Drowned: Caribbean Speculative Fiction as a Dorsal Practice
2. Erika V. Serrato (The University of North Carolina at Chapel Hill): Spectral Temporalities: Future Survival in Caribbean Literature for Young Readers
3. Corine Labridy (University of Pennsylvania): Avengers of the Old New World: Revenge as/in lieu of Justice in Recent Antillean Fiction

Panel J3—Virginia

Women and Cinema II

Chair: Stéphanie Boulard (Georgia Institute of Technology)

1. Alison Rice (University of Notre Dame): Agile Activism in the Cinema of Aïssa Maïga
2. Panivong Norindr (University of Southern California): The New Poetics and Politics of Militant Cinema: Sophie Bruno's *Rêver sous le capitalisme* (2017)
3. Stéphanie Boulard (Georgia Institute of Technology): Justesse et vérité : les enjeux esthétiques et éthiques de *L'Événement* de Audrey Diwan

Panel J4—West

Le Policier transnational

Chair: Brigitte Weltman-Aron (University of Florida)

1. Brigitte Weltman-Aron (University of Florida): Châteaux de carte: Justice pour les citadins (Yasmina Khadra)
2. Priscilla Charrat-Nelson (Providence College): Justice personnelle, justice d'État, justice divine : de la guerre d'Algérie aux attentats terroristes dans *Dawa* de Julien Suaudeau

Panel J5—Central

Justice in Francophone Literature

Chair: Raoul Djimeli (UNC Greensboro)

1. Sandrine Joëlle Berthiaume (Miami University): Représentations et symbolique du masque en littérature africaine francophone. Perspective d'une justice culturelle
2. Raoul Djimeli (UNC Greensboro): The Experience of African Immigration and the Post-Occidental Consciousness: Reading Fatou Diome and Calixthe Beyala

Saturday, March 29, 2025

Session J 9:00-10:30 a.m.

Panel J6–East

Queering Justice

Chair: Edwige Crucifix (Bryn Mawr College)

1. Madeleine Banatvala (University of Edinburgh): *Chacune chez soi*: Queering Straight Spaces in Violette Leduc's *Thérèse et Isabelle*
2. Edwige Crucifix (Bryn Mawr College): Fakes and Failures: Reading the Orientalist Disguise, Then and Now
3. Peter Tarjanyi (Middlebury College): Poetic Justice: Reading Abdellah Taïa contra André Gide
4. Rokiathou Soumaré (University of Puget Sound): La Représentation de l'homophobie dans *De purs hommes* de Mohamed Mbougar Sarr

Panel J7–Cape Fear

Bandes dessinées et justice : identité et révolution

Chair: Denis Dépinoy (High Point University)

1. Chiraz Amani (University of Louisiana at Lafayette): Femme en case : plurilinguisme, polymorphie et quête identitaire dans les œuvres de la bédéiste algérienne Nawel Louerrad
2. Fabrice Leroy (University of Louisiana at Lafayette): Un chat rouge dans la mer Noire : anticolonialisme et révolution dans *La Traversée de la mer Noire* de Joann Sfar
3. Denis Dépinoy (High Point University): "Soit la mort, soit des chaussettes sales" : justice absolue, justice relative dans *Amour & Intérim* de Lewis Trondheim

Panel J8–Kitty Hawk

Justice at the Limits: Contemporary French Novels

Chair: Matthew Moyle (Oxford College of Emory University)

1. Matthew Moyle (Oxford College of Emory University): L'Éthique du regard chez Maylis de Kerangal
2. André Pettman (University of Arizona): The Limits of Constituent Power: François Cusset's *À l'abri du déclin du monde*
3. Philippe Brand (Lewis & Clark College): "Il n'y a pas de justice entre l'homme et le monde": Articulations of Justice in Xabi Molia's Fiction
4. Salvador Lopez Rivera (Loyola University Maryland): Being a Pig: Abjection, Animality and Posthumanity in Marie Darrieussecq's *Truismes* and Thomas Coop-Phane's *Le Procès du cochon*

Morning Break 10:30-11:00 a.m.–Ballroom Foyer

Saturday, March 29, 2025

Session K 11:00 a.m.-12:30 p.m.

Roundtable K1–Georgia

Imagining Resistance and Justice in Graphic Narratives

Chairs: Jennifer Boum Make (Georgetown University) and Charly Verstraet (American University)

Participants:

1. Marie McDonough (Boston University): Resisting Closure: Auto-Representation and Interdependence in Élodie Durand's *La Parenthèse*
2. Charly Verstraet (American University): "Revolutionary Footballers: Drawing Sports, Resistance, and the Algerian War of Independence in *Bande Dessinée*"
3. Patoimbasba Nikiema (University of Miami): Reimagining African Futures: A Socio-Political Discourse in *Aya de Yopougon*
4. Jennifer Boum Make (Georgetown University): Remediating Loss and Reparative Memory in Graphic Narrative Practices: A Focus on the "Children of the Creuse"
5. Jeanne Jégousso (Hollins University): Theorizing Mauritian *Bandes Dessinées* as a Pluriversal Praxis
6. Michelle Bloom (University of California, Riverside): The Indigenous Taiwanese Environmental Activism of Li-Chin Lin's Sino-French Graphic Novel, *Fudafudak* (2017)

Panel K2–Carolina

Space, Landscapes, and Politics

Chair: Ari Blatt (University of Virginia)

1. Van Kelly (University of Kansas): Contemplation in Motion: Reading Paris's New Urban Sentences from Periphery to Center in *Le Grand Paris des écrivains*
2. Ari Blatt (University of Virginia): Into the Void: Visions of the *diagonale du vide*
3. Maury Bruhn (The University of Alabama at Birmingham): Literary Landscapes, Environmental Justice, and Proust's *petit personnage barométrique*
4. Paige Tierney (Wake Forest University): The Sidewalk Politics of Contemporary Marseille in Frédéric Valabrègue's *Les Trois collines*

Panel K3–Virginia

Holocaust/Occupation

Chair: André Benhaïm (Princeton University)

1. Hervé Picherit (The University of Texas at Austin): Reviving Hate: The Rhetoric of Republishing Edouard Drumont's *La France juive* During the French Occupation
2. Maxime Bey-Rozet (University of California, Irvine): Holocaust in VFX: Blockbusters, Trauma and Redemption
3. Katayoun Matloubi (University of Connecticut): Oblique Testimony: Indirect Representation of Holocaust Trauma in Anna Langfus's Literature and Christian Boltanski's Visual Art

Saturday, March 29, 2025

Session K 11:00 a.m.-12:30 p.m.

Panel K4—West

Interdisciplinary Arts, Literary, and Cultural Movements

Chair: Pamela Genova (University of Oklahoma)

1. Claire Massy-Paoli (Princeton University): *Le Sacre du printemps* de Claude Simon : se révolter comme l'on danse
2. Pamela Genova (University of Oklahoma): Michel Butor and His Interpretation of Japan: Cultural Justice?
3. Youtian Sun (University of Minnesota, Twin Cities): Crush Alienation! Bruce Lee, Situationist International, and the Imagination of Martial Arts in French Cinema

Panel K5—Central

Representing Violence in Francophone Literary and Cultural Production

Chair: Ioanna Chatzidimitriou (Muhlenberg College)

1. Ioanna Chatzidimitriou (Muhlenberg College): Estuarine Archipelagos: Reflections on Daniely Francisque's Theater
2. Taïeb Berrada (Lehigh University): Fictionalizing French Colonial Massacres in Central Africa: The Military Expedition Voulet-Chanoine in Patrick Girard's *La Soudanite*, Abdoulaye Mamani's *Sarraounia* and Dabitch and Dumontheuil's *La Colonne*

Panel K6—East

Glissantian Poetics in Fabienne Kanor and Gisèle Pineau

Chair: Emma Howell (Duke University)

1. Emily Wieder (The University of Iowa): Glissantian, Multidirectional Crossings in *Humus* and *Ady, soleil noir*
2. Zoe McHodgkins (The University of North Carolina at Chapel Hill): The Poetics of Water in *Humus* by Fabienne Kanor
3. Oskar Hayward (University of Leeds): Le Calme après la tempête: The Role of Weather and Chaos in Gisèle Pineau's Climate Fiction

Panel K7—Cape Fear

Franco-Senegalese Cinema

Chair: Guillaume Coly (Wake Forest University)

1. Noëlle Giguere (Emory University): Justice in Time: Temporality and Cinematic Recompense in Alain Gomis's *Félicité*
2. Guillaume Coly (Wake Forest University): Flânerie and the Quest for Identity in Alain Gomis's *Tey* (2012)
3. Vijayalakshmi Senthur Kumaran (Jawaharlal Nehru University): Cinematic Justice: Destigmatization of Women in *Karmen Gei* and *Moolaadé*

Saturday, March 29, 2025

Session K 11:00 a.m.-12:30 p.m.

Panel K8—Kitty Hawk

Solidarity Aesthetics: Genet, Godard, and Shafik

Chair: Suja Sawafta (University of Miami)

1. Amin Erfani (Lehman College, CUNY): Violence, brutalité et la fabrique d'un Dieu: *Héliogabale* de Genet
2. Suja Sawafta (University of Miami): The Impossible Temporality of the Revolutionary Love in Jean-Luc Godard's *Ici et Ailleurs* and Jean Genet's *Un captif amoureux*
3. Samia I. Spencer (Auburn University): Inspiration in France, Political Action in Egypt: Doria Shafik and the Struggle for the Egyptian Women's Right to Vote

Lunch Break 12:30-2:00 p.m.

Saturday, March 29, 2025

Session L 2:00-3:30 p.m.

Session L1 Film Screening—Southern Crescent Ballroom

De Paris à Ferguson, Rokhaya Diallo

Panel L2—West

Kinship and Adolescence in Queer Cultural Production

Chair: Martine Wagner (University of South Florida)

1. Martine Wagner (University of South Florida): Au nom des pauvres : (in)justice sociale chez Édouard Louis et Martin Hirsch
2. Kieron Cindric (Yale University): Princesses, Tomboys, and "Gender Theory:" Film, Family, and School as Symbolic Battlegrounds in the Culture Wars of Contemporary France

Saturday, March 29, 2025

Session L 2:00-3:30 p.m.

Panel L3—Central

Contemporary French Literature

Chair: Marla Epp (MacEwan University)

1. Jackson B. Smith (Union College): Nathalie Quintane's Time Machine
2. Marla Epp (MacEwan University): Writing the Commune in Michèle Audin's *Comme une rivière bleue: Paris 1871*
3. Ramona Uritescu-Lombard (University of Miami): Justice as *arrière-justice* in the Work of Annie Ernaux

Afternoon Break 3:30-3:45 p.m.—Ballroom Foyer

Keynote 3:45-6:00 p.m.—Southern Crescent Ballroom

Film Screening *Où sont les Noirs ?*

Du mythe de l'universalisme à l'invisibilité : *Où sont les Noirs ?*

Rokhaya Diallo

Moderators: Cybelle H. McFadden (UNC Greensboro) and Johanna Montlouis-Gabriel (Emory University)

Banquet Followed by Dance Party— Southern Crescent Ballroom

8:00-11:00 p.m.

CALL FOR PAPERS APPEL À CONTRIBUTIONS

Contemporary French & Francophone Studies/SITES

In the spirit of continued collaboration, Contemporary French & Francophone Studies/SITES invites all participants presenting papers at the 20th and 21st Century French & Francophone Studies International Colloquium to submit their papers. Authors of accepted essays must become subscribers to a full volume of CF&FS/SITES. They will receive two colloquium issues, plus three additional issues at a 60% discount.

Justice

Roger Celestin, Editor

Cybelle H. McFadden and Caroline Fache, Guest Co-Editors

This colloquium fosters a transatlantic conversation on the complexities of justice and inclusion in the French and Francophone context. 2025 marks key anniversary dates, namely: the first elections in which French women voted (1945), the start of the Mouvement de libération des femmes (1970), the release of the groundbreaking film, *La Haine* (1995), the social unrest in response to the deaths of Zyed Benna and Bouna Traoré (2005), and the Black Lives Matter (BLM) movement in France following George Floyd's murder (2020). Cultural, literary, and artistic expressions engage concepts of belonging, reckoning, diversity, and citizenship to reveal social challenges. Literary and cultural production have been imbricated in larger political turning points and events from the French Revolution grounded in Enlightenment ideals and the Haitian Revolution to literary interventions by Victor Hugo and Émile Zola. Committed literature (Albert Camus, Jean-Paul Sartre, and Simone de Beauvoir) and anti-colonial texts (Léopold Senghor, Aimé Césaire, Frantz Fanon, Édouard Glissant, Assia Djebar, and Maryse Condé), for instance, employ creative expression as a means of both engagement and social revolution. As contradictions pertaining to French universalist ideals, "liberté, égalité, and fraternité," persist, literary and cultural production emerges both as a site toward and away from the political. While ongoing relationships between the metropole and Francophone spaces call for equitable environmental and social relationships, collective change is reflected through and emerges from shifts in literary and cultural production.

Greensboro has a rich history of revolutionary moments and movements: the Battle of Guilford Courthouse during the American Revolutionary War, the Underground Railroad, and the start of the sit-in movement at Woolworth's lunch counter where four Black students from NC A&T University sat at the whites-only counter. This act of protest by David Richmond, Franklin McCain, Ezell Blair Jr. (now Jibreel Khazan), and Joseph McNeil helped spark the larger U.S Civil Rights Movement. The former store is now the site of the International Civil Rights Center and Museum. This museum educates visitors about the history of the U.S. segregated south while serving as a place of memory and dialogue about current social and racial tensions. We hope that this historical and cultural backdrop will provide the occasion to examine anew representations of justice in ongoing French and Francophone literary and cultural production in a transnational context. We are particularly interested in the ways in which literature, cinema, and media, and cultural production engage with the notion of justice to produce social change and imagine capacious futures.

Ce colloque s'engage dans un dialogue transatlantique à propos des enjeux complexes de la justice et de l'inclusion dans le contexte français et francophone. 2025 est une année clef qui marque des anniversaires importants dont : les élections où les Françaises ont voté pour la première fois (1945), le début du Mouvement de libération des femmes (1970), la sortie du film *La Haine* (1995), les révoltes sociales après la mort de Zayed Benna et Bouna Traoré (2005), et le mouvement Black Lives Matter (BLM) en France après le meurtre de George Floyd (2020). Des expressions culturelles, littéraires, et artistiques évoquent les concepts de l'appartenance, de la prise de conscience, de la diversité, et de la citoyenneté pour démontrer des défis sociaux. La production littéraire et culturelle s'implique dans des mouvements et des événements plus larges, entre autres, la Révolution française ancrée dans les idéaux des Lumières, la Révolution haïtienne, et les interventions littéraires de Victor Hugo et d'Émile Zola. La littérature engagée (Albert Camus, Jean-Paul Sartre, Simone de Beauvoir) et certains textes anticoloniaux (Léopold Senghor, Aimé Césaire, Frantz Fanon, Édouard Glissant, Assia Djebar, and Maryse Condé) forment à la fois un engagement et une révolution sociale. Tandis que des contradictions à propos des idéaux de l'universalisme dont la liberté, l'égalité, et la fraternité, persistent, la production littéraire et culturelle manifeste à la fois un engagement politique et une opposition. Or des relations actuelles entre la métropole et les espaces francophones exigent des rapports équitables, tant au niveau environnemental qu'au niveau social, le changement collectif se reflétant par et à travers la transformation de la production littéraire et culturelle.

La ville de Greensboro en Caroline du Nord possède une riche histoire de moments et de mouvements révolutionnaires : la bataille de Guilford pendant la guerre d'indépendance américaine, le chemin de fer clandestin, et le début du mouvement « sit-in » au comptoir de Woolworth où quatre étudiants Noirs de l'Université A&T en Caroline du Nord se sont assis dans la section réservée aux Blancs. Cette manifestation par David Richmond, Franklin McCain, Ezell Blair Jr. (désormais Jibreel Khazan), et Joseph McNeil a contribué au déclenchement du Mouvement américain des droits civiques, « Civil Rights », aux États-Unis. L'ancien magasin est actuellement le site du Centre et du Musée International. Ce musée a pour but d'éduquer les visiteurs sur l'histoire de la ségrégation raciale dans le sud des États-Unis tout en étant un lieu de mémoire et de dialogue autour des tensions sociales et raciales. Nous voudrions que cet arrière-fond historique et culturel crée l'occasion d'examiner à nouveau les représentations de justice dans la production littéraire et culturelle française et francophone, cela dans un contexte transnational. Nous nous intéressons en particulier à la façon dont la littérature, le cinéma, les médias, et la production culturelle s'engagent à penser la justice afin de produire des changements sociaux et d'imaginer d'autres futurs.

Deadline for proposals (interviews, essays, photos, fiction, and poetry): May 15, 2025. Deadline for completed texts of accepted articles: November 21, 2025. Articles must be formatted and submitted in conformity with the standard instructions to contributors to CF&FS/SITES: www.sites.uconn.edu Times New Roman, double spaced, Chicago Manual of Style parenthetical references, separate endnotes, and works cited with full bibliographic entries. You can also consult this link: https://www.chicagomanualofstyle.org/tools_citationguide.html No illustrations can be printed without copyright. Length of final essay for this issue must not exceed 6500 words. Inquiries, proposals, and completed text should be submitted to sites.uconn@gmail.com In your email, please specify the subject: Justice.

CALL FOR SUBMISSIONS

SOUND

The University of Notre Dame

Notre Dame, Indiana

March 26-28, 2026

The University of Notre Dame is an institution of higher education that can be pronounced in different ways, and some accents may underscore the fact that the founders of this American college hailed from France. It is our hope that it will serve as the setting for a vibrant colloquium that considers from a variety of angles what factors contribute to “sound” in French and Francophone Studies today.

This colloquium invites conversations on sound, taking its cue from a variety of recent publications on sound studies and hoping to inspire explorations of the many resonant implications that sound carries in French and Francophone contexts. The acts of hearing and listening have been differentiated according to intention, and learning to listen is an apprenticeship that contains cultural connotations and political overtones. An ear must arguably be trained to appreciate sound in miscellaneous milieux, whether it is a question of a linguistic tradition or a musical genre, of how sound functions in film or how it influences choreography. It is only relatively recently that a focus on sound in literary studies has emerged in a wide range of immensely insightful analyses, including interpretations that consider silence to be an integral element to the significance of written works, and featuring analyses that take into account the complexities of rhythm and pay attention to profound connections between sound and temporality.

We welcome proposals for papers, panels, and roundtables that explore the ethical, cultural, and artistic dimensions of sound in French and Francophone contexts, and that address a range of topics, including but not limited to the following:

Accent	Dance	Jazz	Political	Serenade
A.I.	Deafness	Littérature-monde	Polyphonic	Silence
Audiovisual	Dialect	Memory	Prosopopoeia	Song poems
Beat	Dialogue	Misophonia	Recording	Soundtracks
Censorship	Dubbing	Multilingualism	Refrain	Streaming
Chant	Eavesdropping	Musicals	Repetition	Subtitles
Chorus	Echo	Music criticism	Resistance	Theater
Cinéma-monde	Environmental	Onomatopoeia	Rhyme	Translation
Context	Film sound	Orality	Rhythm	Voice
Counterpoint	Harmony	Performance	Sampling	Volume
Créolité	Jargon	Poetry	Sensory doubling	Whispers

We also welcome proposals for papers and panels on the works of our keynote speakers Aïssa Maïga and Jacques Schwarz-Bart & Grégory Privat.

Please submit panel proposals or an individual 250-word abstract (in French or English) and a brief bio by September 15, 2025.

APPEL À COMMUNICATIONS

SON

The University of Notre Dame

Notre Dame, Indiana

March 26-28, 2026

L'université de Notre Dame est un établissement d'enseignement supérieur dont le nom peut se prononcer de différentes manières. Certaines accentuations possibles soulignent ainsi le fait que les fondateurs de cette institution américaine trouvent ses origines en France. Nous espérons qu'il y a là un cadre pour un colloque animé qui inclura une variété d'approches à l'expression et à la connaissance du « son » en français et dans les études francophones actuelles.

Ce colloque trouve son origine dans des travaux récemment publiés dans le domaine des « études sonores » (sound studies) et vise à inspirer des conversations sur les résonances multiples du son dans le contexte des études françaises et francophones. Écouter est un acte qui diffère de celui d'entendre, une différence qui est attribuée parfois à l'intention. Le fait d'écouter contient un apprentissage et implique des connotations culturelles aux sous-entendus politiques. Une oreille doit être formée à l'appréciation du son dans divers milieux, qu'il s'agisse d'enjeux liés à la tradition linguistique ou au genre musical, à la manière dont le son opère au cinéma, ou à la façon dont il influe sur la chorégraphie. L'intérêt récent pour le son s'est éveillé dans les études littéraires dans un vaste champ d'analyses immensément pertinentes, incluant des interprétations qui considèrent le silence comme une partie inhérente de la signification d'une œuvre, des analyses qui prennent en compte les complexités du rythme, et une attention portée aux liens profonds entre son et temporalité.

Nous vous invitons à soumettre des propositions de communications, de panels et de tables rondes qui explorent les dimensions éthiques, culturelles, et artistiques du son en français et dans les contextes francophones. Les propositions pourront explorer les axes suivants (non exclusifs) :

Accent	Contrepoint	I.A.	Parole	Sampling
Audiovisuel	Créolité	Jargon	Performance	Silence
Bandes sonores	Danse	Jazz	Poésie	Son au cinéma
Censure	Dialecte	Littérature-monde	Politique	Sous-titres
Chant	Dialogue	Mémoire	Polyphonie	Streaming
Chœur	Doublage	Mesure	Prosopopée	Surdité
Chuchotements	Écho	Migration	Refrain	Théâtre
Cinéma-monde	Écologie	Misophonie	Répétition	Traduction
Comédies musicales	Écoutes	Multilinguisme	Résistance	Voix
Contexte	Enregistrement	Onomatopée	Rime	Volume
	Harmonie	Oralité	Rythme	

Les propositions individuelles et les sessions complètes portant sur les travaux de nos invités d'honneur (Aïssa Maïga et Jacques Schwarz-Bart & Grégory Privat) sont également les bienvenues.

Les propositions de communication (250 mots maximum, en français ou en anglais, accompagnées d'une brève notice bio-biographique) et de séances complètes sont à soumettre avant le 15 septembre 2025.