**Rachel Gabara** rgabara@uga.edu Department of Romance Languages 235 Gilbert Hall University of Georgia Athens, GA 30602-1815

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**Academic Employment**

Associate Professor, Dept. of Romance Languages, University of Georgia (2007- ) Assistant Professor, Dept. of Romance Languages, University of Georgia (2005–2007) Assistant Professor, Dept. of Comparative Literature, Princeton University (2000–2005)

**Education**

• Ph.D. in Comparative Literature and Graduate Certificate in Film Studies, University of Michigan (Ann Arbor), 2000.

• Maîtrise and Diplôme d’Études Approfondies in Comparative Literature, Université de la Sorbonne Nouvelle – Paris III, 1992 and 1993.

• B.A. in Comparative Literature, Yale University, 1991.

**Fields of specialization**

Twentieth and twenty-first century Francophone African and European literature and film, literary theory, film history and theory, autobiography, postcolonial studies.

**Publications**

**Book**

*From Split to Screened Selves: French and Francophone Autobiography in the Third*

*Person*. Stanford University Press, 2006.

Winner of the 2007 South Atlantic Modern Language Association Studies Book

Award.

Reviewed in *Cahiers d’Etudes Africaines* 201 (2011), *French Review* 82.3 (February 2009), *Research in African Literatures* 39.2 (Summer 2008), *International Journal of Francophone Studies* 11.1-2 (Summer 2008), *Bryn Mawr Review of Comparative Literature* 6.2 (Fall 2007), *Biography* 30.2 (Spring 2007) and *Choice* (May 2007).

**Articles**

• “Abderrahmane Sissako: Second and Third Cinema in the First Person.” *Global Art Cinema: New Theories And Histories*. Eds. Karl Schoonover and Rosalind Galt. Oxford University Press, 2010. 320-333.

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• “‘A Poetics of Refusals’: Neorealism from Italy to Africa.” Revised reprint.

*Italian Neorealism and Global Cinema*. Eds. Laura E. Ruberto and Kristi M. Wilson. Detroit: Wayne State University Press, 2007. 187-206.

• “‘A Poetics of Refusals’: Neorealism from Italy to Africa.” *Quarterly Review of*

*Film and Video* 23.3 (July 2006): 201-215.

• “Screening Autobiography: Cyril Collard’s *Nuits Fauves*.” *French Cultural*

*Studies* 16.1 (February 2005): 55-72.

• “Mixing Impossible Genres: David Achkar and African AutoBiographical

Documentary.” *New Literary History* 34.2 (Spring 2003): 331-352.

• “FESPACO 2003 - New Directions for African Film.” *Yëgóo* 6 (June 2003): 6-7,

26.

**Book Reviews and Entries in Reference Works**

• Review of Réda Bensmaïa, *Experimental Nations: Or, the Invention of the*

*Maghreb*. *The Translator* 15.1 (April 2009): 185-89.

• Review of *Transnational Cinema: The* Film *Reader*. *Esprit Créateur* 47.4 (Winter

2007): 130-31.

• Entries on Julien Alapini, Amadou Koné, Jerome Carlos, Moudjib Djinadou, Barnabé Laye, Denis Oussou-Essui, Jean Pliya, Félix Couchoro, Koffi Gomez, Senouvo Agbota Zinsou. *Encyclopedia of African Literature*. Ed. Simon Gikandi. London: Routledge, 2003.

**Translations**

• Translation from French of “The Latest Word from Echo” by Anne-Emmanuelle

Berger. *New Literary History* 27.4 (1996): 621-40.

• Translation from Russian of “Vologda: Konrad Korzeniowski’s City” by Viktor

Borisov. *Conrad’s Cities*. Ed. Gene M. Moore. Amsterdam: Rodopi, 1992. 39-48.

**Current Research**

• “Reclaiming Realism: From Colonial to Contemporary Documentary in West and Central Africa.” Book-length project analyzing contemporary Francophone African documentary filmmaking in relation to the history of colonial and ethnographic European cinema in sub-Saharan Africa.

**Conference Presentations**

• “Ethnography and Documentary in Francophone Africa.” Visible Evidence 18

Conference, New York University, August 2011. Organized and chaired panel entitled “Colonial Documentary: Power, Politics, and Resistance.”

• “The Films of Abderrahmane Sissako: African and Cosmopolitan Third Cinema.” Society for Cinema and Media Studies Conference, Philadelphia, March 2008.

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• “Not War Documentaries, but a War of Documentaries.” Conference entitled “Spaces of War: France and the Francophone World,” European Studies Consortium, University of Minnesota, October 2006.

• “New Directions in Comparative African Studies.” Organized and moderated panel at the Southern Comparative Literature Association Conference, University of Georgia, September 2006.

• “Ethnographic Documentary in Africa.” Kentucky Foreign Language Conference, University of Kentucky, April 2006. Chaired “Francophone Africa” panel.

• “Documentary Film in Africa / African Documentary Film.” 20th and 21st Century French and Francophone Studies Colloquium, University of Florida, March 2005. Organized and chaired panel entitled “Filmic Relations: Visualizing Colonial and Postcolonial Histories and Spaces.”

• “New Spaces, New Media: Bringing Africa and Film into the Literature

Classroom.” Modern Language Association Conference, Philadelphia, December

2004.

• “New Realisms: Postcolonial African Historical Film.” African Studies Association Conference, New Orleans, November 2004. Chaired “Film, Literature, and History” panel.

• “Third Cinema in the First Person: New Autobiographical Documentary from Francophone West Africa.” Visible Evidence XI Conference, Bristol, England, December 2003.

• “What’s ‘Comp Lit’ About African Film?” Modern Language Association

Conference, New Orleans, December 2001.

• “Abderrahmane Sissako and New African Documentary Film.” Conference entitled “The ‘Africanist’ Discourse in Transformation,” Institute of African Studies, Columbia University, October 2001.

• “New African Documentary: Personal Political Histories.” African Literature Association Conference, Richmond, April 2001. Organized and chaired panel entitled “Articulating the Individual and the Collective in Contemporary Francophone African Fiction and Film.”

• “Third Cinema, National Allegory, Autobiography?” American Comparative

Literature Association Conference, Yale University, February 2000.

• “Appropriating Otherness, Constructing Oneself: Michel Leiris’ *Manhood* and Cyril Collard’s *Savage Nights*.” Twenty-Third Annual Colloquium on Literature and Film, West Virginia University, October 1998.

• “Scripted and Screened Autobiographies: The Examples of Cyril Collard.” XVth International Comparative Literature Association Conference, University of Leiden, The Netherlands, August 1997.

• “Manhood through Womanhood: Self-Analysis and Self-Construction in Michel Leiris’ *L'Age d'homme*.” Comparative Literature Program Conference, University of Michigan, March 1997.

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**Invited Talks**

• “Africa, Film, and Comparative Literary Studies.” Comparative Literature

Graduate Student Organization, University of Georgia, April 2005.

• “The State of Francophone West African Studies.” Roundtable discussion, Rutgers University, September 2004.

• “Re-documenting Africa.” Comparative Literature Works-in-Progress

Colloquium, Princeton University, April 2004.

• “Third Cinema in Africa: From the ‘Return to the Source’ to the Reflexive Turn.” Comparative Seminar in Cinema Studies, University of Pennsylvania, October

2000.

**Awards and Fellowships**

**University of Georgia**

• Willson Center for Humanities and Arts Department-Invited Lecturer Grant,

2008-09.

• Willson Center for Humanities and Arts Research Fellowship, 2006-07.

**Fulbright African Regional Research Grant** for research in Dakar, Senegal and

Ouagadougou, Burkina Faso, January-May 2003.

**Princeton University**

• Christian Gauss Fund University Preceptorship, 2003-05.

• Grant from the Committee on Research in the Humanities and Social Sciences, for research in Paris, France, June-July 2004.

• Old Dominion Faculty Fellow (Humanities Council), 2003-04.

• Honorific Fellowship Support Award, Spring 2003.

• Tuck Fund Grant, for research in Paris, France and Dakar, Senegal, Summer

2001.

• Russell B. Newton Fund Grant, for the study of Wolof at the University of

Pennsylvania, Spring 2001.

**Teaching**

**University of Georgia**

• French 2120H: “Honors Intermediate French”

• French 3010H: “Honors Conversation and Composition”

• French 3020: “Advanced Conversation and Composition”

• French 4080: “Contemporary French and Francophone Autobiography”

• French 4120/6120: “Filming Displacement: Europeans in Africa and Africans in

Europe”

• French 4170: “Francophone Film, Literature, and Culture”

• French 6200: “Francophone Literatures and Cultures: The Sub-Saharan African

Novel”

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• French 8700: “Seminar in Francophone Studies: The Historical Novel and Film in

Francophone Africa”

**Princeton University**

• Comparative Literature 202: “Literatures of the World”

• Comparative Literature 332/African Studies 332: “Introduction to the African

Novel”

• Comparative Literature 345/Visual Arts 346: “World Cinemas”

• Comparative Literature 347/European Cultural Studies 330: “Filming

Displacement: Europeans in Africa and Africans in Europe”

• Comparative Literature 400/African Studies 401: “The Historical Novel from

Europe to Africa: Postmodern and Postcolonial?”

• Comparative Literature 526: “Theories of Film”

• Comparative Literature 550: “Retelling History: Sub-Saharan African Fiction and

Film”

• Freshman Seminar 119 : “Comment s’écrire?”

**University Service**

**University of Georgia**

• Affiliate Faculty, Department of Theatre and Film Studies

• Affiliate Faculty, African Studies Institute

• Faculty Coordinator, French Language Community, 2008-current

• Search Committee, Francophone Caribbean Theater, Departments of Romance

Languages and Theatre and Film Studies, 2010-11

• Curriculum Committee, Department of Romance Languages, 2009-11

• Secretary, Department of Romance Languages, 2010-11

• Undergraduate Outcomes Assessment Committee, Department of Romance

Languages, 2010-11

• Graduate Admissions Committee, Department of Romance Languages, 2009-10,

2006-07

• Program Review Team for Department of Theatre and Film Studies, 2008-09

• French M.A. Examination Committee, Department of Romance Languages, 2008-

09, 2010-11, 2011-12

• Study Abroad Committee, Department of Romance Languages, 2008-09

• Graduate Studies Committee, Department of Romance Languages, 2007-08

• Examination Committee, Department of Romance Languages, 2007-08, 2011-12

• Advisory Committee, Department of Romance Languages, 2005-07

• Search Committee, Latina Feminisms, Department of Romance Languages and

Institute of Women’s Studies, 2006-07

• Online Newsletter Committee, Department of Romance Languages, 2005-06

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**Princeton University**

• Committee for Film Studies

• Interdepartmental Committee, Program in African Studies

• Interdepartmental Committee, Program in African-American Studies

• Lecture Committee, Department of Comparative Literature, 2004-05

• Graduate Committee, Department of Comparative Literature, 2003-04

• Departmental Representative [Undergraduate Chair] of the Department of

Comparative Literature, 2001-02

• Comprehensives Committee, Department of Comparative Literature, 2000-01

**Supervision of Student Research**

**Ph.D. Major Professor:**

Mahamadou Diaby-Kassamba – “Le voyage spirituel et la quête de l'Absolu dans *Oui mon commandant* d'Amadou Hampaté Bâ, *L'Aventure ambiguë* de Cheikh Hamidou Kane, et *Les Soleils des indépendances* d'Ahmadou Kourouma” (April 2010)

Althea Hubbard

Peter Gachanja

**Ph.D. Committee Member:**

Liana Babayan – “La représentation de l’exil dans les oeuvres de Djebar et de Cixous: *Vaste est la prison*, *Nulle part dans la maison de mon père*, *Les reveries de la femme sauvage*” (December 2010)

Vilay Lyxuchouky

**M.A. Major Professor:**

Peter Gachanja – “Sembene se révolte contre la corruption politique: Une étude

du *Mandat*, *Xala*, et *Le dernier de l'empire*” (May 2009)

Althea Hubbard – “Crise et adaptation: Le traitement de l'identité africaine dans deux oeuvres d'Ahmadou Kourouma” (April 2009)

Corinne Kimmel – “*Traversée de la Mangrove* et *Une Si Longue Lettre*: De

L’Oppression Jusqu’à la Résolution” (May 2008) Tarik Lagnaoui

Laura Martin – “Prostitutes and Mothers: Representations of Women in Two

Moroccan Francophone Novels” (May 2010)

**M.A. Committee Member:**

Jeff Etienne

Elizabeth Franz – “Le Discours du Pouvoir dans ‘Le Cycle du Barrage’ de

Marguerite Duras” (July 2008)

Fatoumata Seck – “Resisting Acculturation: Oral Literature from Africa to the Caribbean in the Works of Suzanne Comhaire-Sylvain, Léopold Sédar Senghor, Abdoulaye Sadji, and Excilia Saldaña” (April 2011)

Haoyu Irène Xia

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**Professional Activities**

**Manuscript Reviewer**

• Oxford University Press, 2010.

• *Research in African Literatures*, 2007.

**American Council of Learned Societies**

• Reviewer for Mellon/ACLS Early Career Fellowship Program, 2007.

**University of Georgia**

• Organized visit to campus and lecture by Dr. Panivong Norindr (USC), funded by the Willson Center for Humanities and Arts and the Departments of Romance Languages and Theatre and Film Studies, April 2009.

• Panelist on Willson Center Cinema Roundtable entitled “The French New Wave:

50 Years Later,” February 2009.

• Organized screening of Abderrahmane Sissako’s film *Bamako* at Athens Ciné and introduced film and moderated question and answer session afterwards, August

2007.

• Organized and moderated roundtable discussion entitled “Understanding the

French Riots: Immigration and Representation,” March 2006.

**Princeton University**

• Moderator for panel entitled “Globalism, Self, Identities,” at “Feasting on Words: Cannibalism and the Caribbean Text” (conference on the work of Maryse Condé), November 2004.

• Organized and presented “Films in French,” a series of five 35mm screenings of recent films from France and West Africa, February-April 2004 and March-May

2002.

• Organized and presented the 2002 Sacret Young Lecture in Film Studies, a 35mm screening of “Ndeysaan” [“The Price of Forgiveness”] followed by a lecture by and discussion with Senegalese filmmaker Mansour Sora Wade, April 2002.

**Swarthmore College**

• External Examiner, Honors Program, Interpretation Theory Capstone Seminar, May 2004.

**American Cultural Center, Ouagadougou, Burkina Faso; Université Cheikh Anta**

**Diop and West Africa Research Center, Dakar, Senegal**

• Organized and presented series of films made by African-American directors, followed by discussions, February-April 2003.

**Baobab Center, Dakar, Senegal**

• Introductory lecture on African film followed by film screening and discussion, March 2003.

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**Languages**

French (near-native fluency), Wolof (elementary), Russian and Polish (reading knowledge).

**Professional Memberships**

• Modern Language Association

• American Comparative Literature Association

• African Literature Association

• West Africa Research Association

• Society for Cinema Studies