

*de m'éblouir* (1958; I will not serve) as a thinly disguised autobiography. The heroine, Sylvie, is preparing to take her baccalaureate exams, but has fallen in love with one of her teachers, Julienne Blessner, at her convent school. Julienne, aware of Sylvie's crush, encourages her to sublimate her love into academic achievement ("if you love me . . . you will pull yourself together and make the effort to work and to pass your exams"),<sup>58</sup> but when Julienne announces that she is becoming a novice and won't see Sylvie again, the disappointment proves unbearable and Sylvie winds up in the hospital.

The female pedophile novel continues to be a vibrant genre in the present day. Recently, Hélène de Monferrand reinvigorated the female intergenerational pedagogical tradition in two novels that use two very personal genres (letters and diaries, an echo of Beauvoir's posthumous works) to present the loves of Héloïse and Suzanne. *Les amies d'Héloïse* (The friends of Heloise), published in 1990 (the same year as Beauvoir's letters and diary), uses the epistolary form to tell the story of Héloïse and her relationship with one of her schoolteachers, Suzanne. The novel nods in passing to its predecessors by including a Prussian schoolgirl character named Manuela. The sequel, *Journal de Suzanne* (1991; Suzanne's diary), tells part of the previous novel from Suzanne's point of view, using a diary to fill in Suzanne's past. It also uses flashback to describe Suzanne's experiences during the Occupation when she and her lover Madeleine were deported, thereby retroactively making Suzanne a contemporary of Beauvoir, a witness to the Occupation and the disruption of women's relationships that often went unacknowledged. The two novels together offer the same kind of layered re-presentation of the same events noted in Beauvoir's work. The success and recognition these two novels have enjoyed—*Les amies d'Héloïse* received the prize for the best first novel from the Académie Goncourt—suggest that the topos of the gynaeceum remains an important filter of sexual experience.<sup>59</sup>

In her third novel, *Les enfants d'Héloïse* (1997; The children of Héloïse), Monferrand continues the epic, focusing on the children of her heroine Héloïse: the twins Suzanne and Mélanie and their elder brother, Anne (traditionally a boy's name, and Héloïse is very traditional). A chain of associations is set up when a classmate enlists Mélanie's help to finish Simone de Beauvoir's *Mémoires d'une jeune fille rangée*, which she has been forbidden to read. Though ignorant of Beauvoir's work, Mélanie responds

with empathy, comparing her friend's disappointment to her own when she was not allowed to read *Claudine à l'école* (thereby establishing for the reader a parallel between Beauvoir and Colette).<sup>60</sup> On the other hand, Mélanie is allowed to read Zola, and it is here, in *Nana*, that she finds troubling allusions to the kind of feelings she has for her classmates in her all-girls boarding school, feelings that are confirmed when her sister, Suzanne, buys her a secondhand copy of a novel by Jeanne Galzy, *La cavalière*. The tradition of schoolgirl literature from Colette to Galzy is thus evoked as echo to the emerging desires of a young heroine grappling with the meaning of schoolgirl crushes. In the process, Beauvoir's name becomes attached to the enumeration as, in some ways, its point of departure.

I don't mean to suggest such continuous tradition is unique to French literature. Indeed, some of the examples I have discussed have been drawn from other national literatures (such as English and German), and I could have cited numerous others.<sup>61</sup> To see the continued relevance of the genre, one has only to look to the work of contemporary authors such as Jeanette Winterson, whose *Oranges Are Not the Only Fruit* (widely interpreted as autobiographical despite the author's disclaimers) bears many points of comparison with other novels discussed here. Like *Mädchen in Uniform*, it is perhaps better known as a (made-for-television) film, but the novel contains one scene in particular that was not included in the film.<sup>62</sup> It concerns the relationship between Jeanette and her teacher, Miss Jewsbury. In the film, Miss Jewsbury is just an understanding friend, but the relationship is developed more explicitly in the novel. After an unpleasant scene in church in which Jeanette's lover renounces her, Jeanette is taken home by Miss Jewsbury, who comforts her: "And she began to stroke my head and shoulders. I turned over so that she could reach my back. Her hand crept lower and lower. She bent over me; I could feel her breath on my neck. Quite suddenly I turned and kissed her. We made love and I hated it and hated it, but would not stop."<sup>63</sup> The experience is both desired and hated by Jeanette, just as Beauvoir describes her ambivalent relationships that are "écoeurant" [sickening] yet actively pursued.

Perhaps it is easier today to recognize the pedophile elements of these novels because some have begun explicitly to theorize the desire(s) at work in the classroom.<sup>64</sup> "All pedagogy comes under the sign of sexuality," writes Juliet Flower MacCannell.<sup>65</sup> "When is a scene of instruction *not* a scene of

61. In German, for example, see Anna Elisabet Weirauch's *Der Skorpion*, first published in 1919 (Berlin: Askanischer Verlag) and recently republished (Maroldsweisach: Feministischer Buchverlag, 1992), and translated into English as *The Scorpion* by Whittaker Chambers, first published in 1932, revised 1948. In English, see Margaret Ferguson, *The Sign of the Ram* (London: Hale, 1943; Philadelphia: Blakiston, 1945), and Pamela Moore, *Chocolates for Breakfast* (New York: Rinehart, 1956). Terry Castle notes further examples: Clemence Dane's *Regiment of Women*, Antonia White's *Frost in May*, Lillian Hellman's *The Children's Hour*, Muriel Spark's *The Prime of Miss Jean Brodie*, and Catharine Stimpson's *Class Notes* (*The Apparitional Lesbian*, 85). See also Fuss, *Identification Papers*, 110.