



Professor Anne E. Duggan

**Remapping Literary Fields: Recognizing Minor Genres
and Marginalized Authors**

BA, MA, and PhD: University of Minnesota

At University of Minnesota, I was the research assistant for Jack Zipes and worked with him on his *Oxford Companion to the Fairy Tale*, published in 2000.



Wayne State University

- Assistant Professor: 1999-2005
- Associate Professor: 2005-2015
- Full Professor: 2015-present

Administrative Positions

- Director, Gender, Sexuality, and Women's Studies 2010-2014
- Chair, Classical and Modern Languages, Literatures, and Cultures 2014-2019

Editing Work

Marvels & Tales: Journal of Fairy-Tale Studies

- Associate Editor, 2000-2013
- Co-editor, 2013-present

The Donald Haase Series in Fairy-Tale Studies

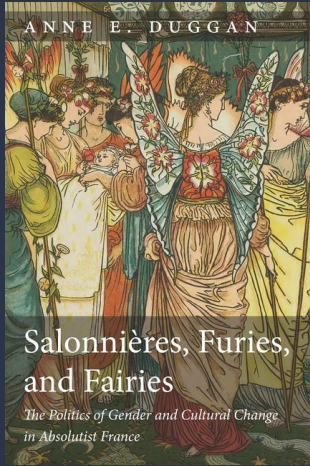
- Book Series Editor, 2021-present

Co-editing special issues

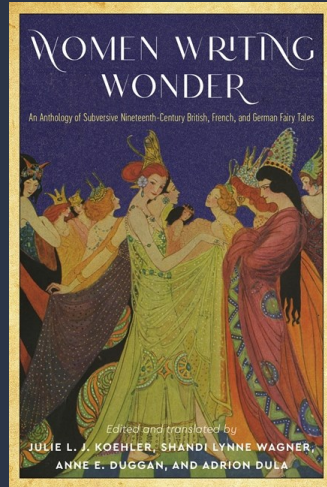
- *Féeries: Etudes sur le conte de fées* (current; anticipated 2024)
- *Journal of American Folklore and Narrative Culture* (triple special issue), 2019

Books/Encyclopedias

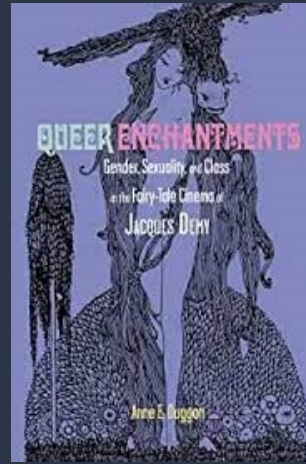
- *A Cultural History of Fairy Tales*. 6 vols. 2021.
- (and Donald Haase), *Folktales and Fairy Tales: Traditions and Texts from around the World* (4 vols.) 2016.



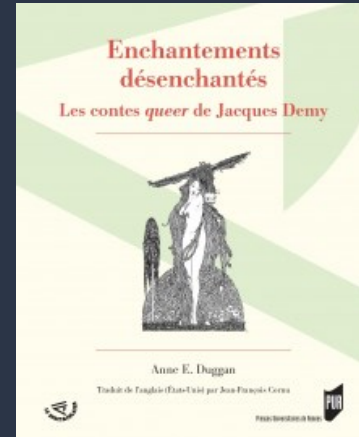
1st edn.
2003;
2nd edn.
2021

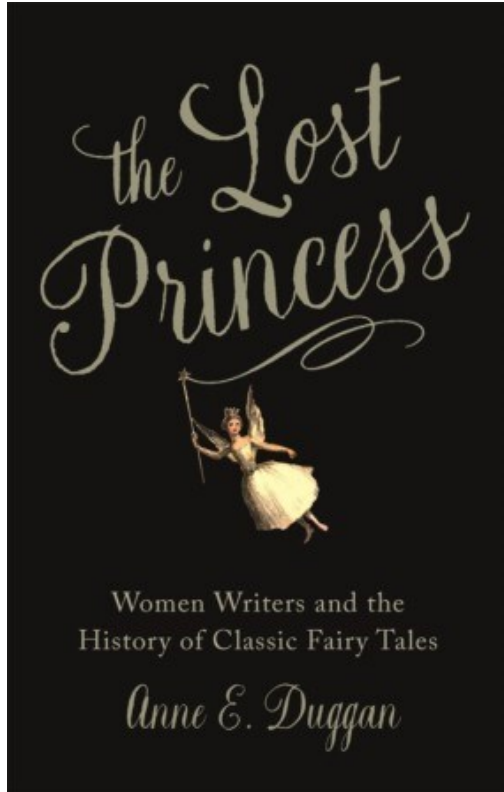


2021



English
edn 2013;
French
edn. 2015





Should be out
by now but got
stuck at the
printers!!
2023

Current Book Project:

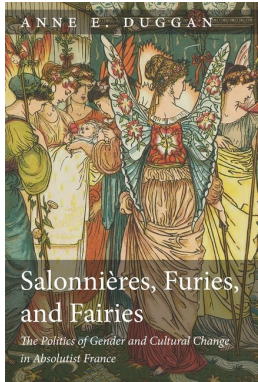
***Engagée Animation: Tales of Social
Justice***



Work on Early Modern Women and Gender

- My work can be considered “archeological,” in the sense that I am interested in **reconstructing/mapping out literary fields** in earlier periods that often challenge the ways current literary canons have shaped our notions of literary fields of the past
- “Our” current literary canons emerged in the nineteenth century and were largely conceived around the education of boys; literature by women was often excluded
- But “worldly” canons from the eighteenth century aimed at adults often included important works by women writers
- It’s about **reconstructing literary fields as they actually existed, not how we project canons back onto those periods**
- This is important because literary canons in the nineteenth and twentieth centuries tended to **exclude women writers** who were well known and impactful in their period

Salonnières, Furies, and Fairies (2005; revised edn. 2021)



Madeleine de Scudéry (1607-1701; published 1640s until her death). Traditionally studied according to what her critics (also considered “canonical” writers) said about her (Molière, Boileau), which doesn’t account for her literary, philosophical, and cultural impact in seventeenth-century France.

The first two chapters of *Salonnières* thus foregrounds

1. Scudéry’s philosophical engagement with forms of idealist philosophy
2. How her novel *Clélie* is a complex critique of monarchy and proposes models of government that are more “republican”
3. Her knowledge of history and theories about the writing of history (historiography)
4. Her social and political impact through her salon (impact on social practices); training ground for elite secretary positions
5. Note: she was one of the most important novelists and writers of the period, pensioned by Louis XIV

Chapter 3 The Backlash

After laying out the incredibly significant impact of Scudéry-- among other women writers--on the literary field of seventeenth-century France, I look at the misogynistic backlash on the part of Nicolas Boileau and Charles Perrault.

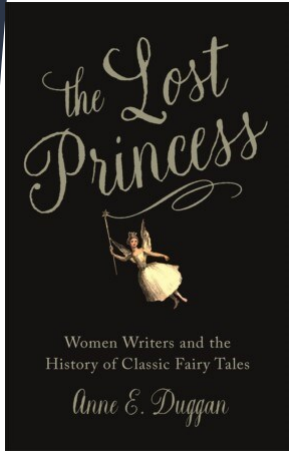
- While critics have acknowledged the misogynistic response of Boileau to women in the public sphere, **many critics, including feminist ones, accepted Perrault's (rather lame) defense of women as legitimate**, believing the period "couldn't do better" (Perrault believes virtuous women only exist in domestic spaces and cannot engage in the public sphere)
- I show in this chapter and in later articles that rearticulate the point that **the literary field of period included many male writers who supported women's rights, supported their prominence within the public sphere** (Donneau de Visé, Regnard, Pradon, the explicitly feminist Poulain de la Barre, to name just a few), and promoted their writing as editors
- It's about **rethinking the epistemological limits of the period**: what was possible to think with respect to gender and women's rights was much more "progressive" than what people tend to think

Chapters 4 and 5:

The last chapters look at the works of Marie-Catherine d'Aulnoy (1651-1705)

- D'Aulnoy responds to the backlash against women in her novels and fairy tales
- She allegorically condemns Louis XIV's persecution of Protestants (forbidden to practice in France after 1685), among other policies
- Focusing on her fairy tales reveals the ways that women writers used the genre to critique arranged marriage, the abuses of the absolute monarchy of Louis XIV, and what historians have called the "great confinement" of women who were increasingly locked up in convents due to "bad behavior" as Louis XIV became more pious and the "religious right" of the period wielded more power than earlier in the century
- D'Aulnoy herself was forcibly confined to convents on the orders of Louis XIV; her novels and tales represent **challenges to notions of female virtue that stigmatize female sexuality and constrain female agency**, all of which legitimated these confinement policies

***The Lost Princess: Women Writers and the History of Classic Fairy Tales* (2023)**



Just as *Salonnières, Furies, and Fairies* challenged received notions of the **French literary “canon”** and the place of women’s writing and women’s rights in seventeenth-century France, *The Lost Princess* **challenges more broadly what people commonly understand as the “fairy-tale canon”** today, which is based on:

- the idea that select tales by **Charles Perrault** (“Cinderella,” “Sleeping Beauty”), the **Brothers Grimm** (“Snow White”), and **Hans Christian Andersen** (“The Little Mermaid”) came from oral tradition and were somehow always popular over the centuries (even if the Grimms & Andersen = 19th century)
- **The Disney model** (based on select tales from Perrault, Grimms, and Andersen) of the **passive princess** who needs rescuing; **too many critics, including feminist ones, accept this to be the “grand narrative” of the genre**
- Critics often argued that while Perrault’s tales remained popular after their publication in the 1690s, those of d’Aulnoy simply disappeared; **nothing could be further from the truth**



***The Lost Princess* hopes to reshape our notions about fairy-tale canons and the relation between oral and literary tales; it also seeks to redraw the European literary fields of the eighteenth, nineteenth, and early twentieth centuries with respect to fairy tales.**

- the book debunks the notion that oral tales always precede and impact written tradition; I show the “folklorization” of d’Aulnoy’s Cinderella tale (a very spunky one), which made it into the oral folklores not only of France and French Missouri, but also Germany and the Czech Republic
- It shows that women writers like d’Aulnoy, Marie-Jeanne L’Héritier (1664-1734), Charlotte-Rose Caumont de La Force (1654-1724), Gabrielle-Suzanne de Villeneuve (1685-1755), and Jeanne-Marie Leprince de Beaumont (1711-1780) are responsible for the development of tales like “Beauty and the Beast” and “Rapunzel”; the Grimms’ “Rapunzel” is in fact based on an Austrian translation of La Force’s French tale
- D’Aulnoy in particular penned tales like “The White Cat,” her cross-dressed maiden warrior tale “Belle-Belle, or the Knight Fortuné,” and “Beauty with the Golden Hair,” which were in fact tales that were as popular as Perrault’s “Cinderella” and “Sleeping Beauty” through the early twentieth century in France, Germany, Great Britain, Spain, and Italy, among other countries



Website:
[Debunking Myths
about Fairy Tales](#)



In 2013 I published *Queer Enchantments*, in which I sought to validate the cinema of Jacques Demy (1931-1990). Similar to the early modern women I have worked on, **Demy and his cinema were often**

- **dismissed** (even by his wife Agnès Varda) as lacking in sophistication
- **marginalized** as a director of the French New Wave among film critics

My book looks at two neglected aspects of Demy's cinema

- the influence of fairy-tale narratives
- the queer aesthetics of his films

While French New Wave directors like Jean-Luc Godard and François Truffaut were influenced by more “masculine”-inflected cinematic genres like Film Noir and sci-fi, Demy's experimental cinema draws from Hollywood musicals and fairy tales (considered more “feminine” genres) to create working-class, queer films--which may explain his marginalization within the movement.

Moreover, in France Demy's queerness was a taboo topic: Demy was queer but remained married to Varda, who, after his death reshaped his image as being “innocent” (taking away from the experimental nature of his cinema) and fully heterosexual (censoring his queer identity)

Jean-Pierre Berthomé, the most important French expert on Demy's cinema, promoted the translation of my book into French precisely because Varda impeded, limited ways of approaching his cinema.



I was later interviewed for an article in the French LGBTQ magazine *Têtu*, which also included commentary from two of the most important queer directors in France, Olivier Ducastel and Jacques Martineau. They called my work “salutary,” stating: “There are lots of people who absolutely don’t understand what the word queer means, especially in France. So they say they don’t agree with the idea that Demy is queer, but they just don’t know what they’re talking about. This is why it was very comforting for us to read Anne E. Duggan. We said to ourselves: finally someone who has the tools, the background, the intelligence and the perspective--as she is in the United States--to show that yes, Jacques Demy is very queer.”

Note: when I wrote a blurb for a Criterion Collection of Demy's film on which Varda participated, I was instructed to “play down” the queer side of my analysis of the film in question.

Current Book Project: Engagée Animation, or Tales of Social Justice

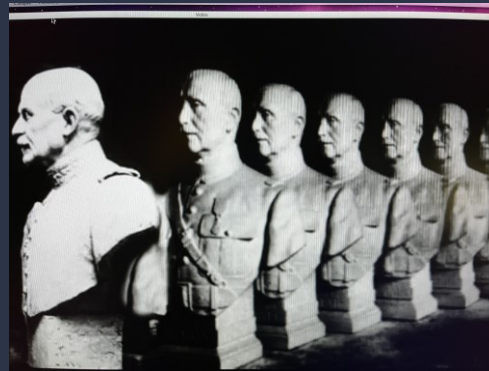
- *French Engagée Animation, or Tales of Social Justice* explores a groundbreaking group of French animators who adapt and invent tales that make artistic interventions in debates about social class, ethnicity/race, the environment, gender, and disability.
- They do so through what I characterize as **artisanal, painterly, and non-commercial** forms of animation.
- Like Jean-Paul Sartre's notion of *littérature engagée*, which situates the writer as an actor within the social struggles of their society, so the notion of *engagée* animation seeks to position the works of these animators as participating in political and social struggles of their time.
- I suggest that their political commitment is manifest not only in the messages their films communicate, but also in the very **modes of production** used to create their films.
- The animators at the center of this study include **Paul Grimault** (1905-94), **Jean-François Laguionie** (b.1939), **Florence Miailhe** (b.1956), and **Sébastien Laudenbach** (b.1973).
- They merit our attention as counternarratives to the Disney/Hollywood hegemony on animated storytelling as they reimagine the world in more inclusive and less destructive ways through visually stunning films.

Like my earlier projects, *Engagée Animation* seeks to:

- validate art forms that do not always receive the critical attention they deserve because they are not viewed as “serious,” “elevated,” etc.
- In the case of Paul Grimault and Jacques Prévert’s animated films, recovering the radical history behind them. Grimault and Prévert were anti-fascist activists already in the 1930s and their film, *The King and the Bird* (begun after WWII, released in 1980), is an allegorical tale about Vichy France in particular and autocratic regimes in general.
- Grimault mentored Jean-François Laguionie, whose animated films deal allegorically with racism, consumerism and environmental disaster, and class conflict.
- Animator Florence Miaille’s mother fled to the south of France during WWII to avoid being sent to a concentration camp and met her father, who was in the resistance. Her films challenge the history of the female nude and take on femicide, the Holocaust, and the question of migrants, past and present.
- Sébastien Laudenbach’s film, *The Girl without Hands*, focuses on environmental issues and questions around disability and he was influenced by Laguionie.
- I plan to show how the *form* itself of their animated films--using artisanal means of production--is also part of their political commitment



Based on a tale by Hans Christian Andersen, *The King and the Bird* includes visual cues referencing Vichy France, meshing together the history of the forced labor camps and Jewish identity cards (above) and connecting the production of statues of the title king to the production of busts of the Maréchal Pétain



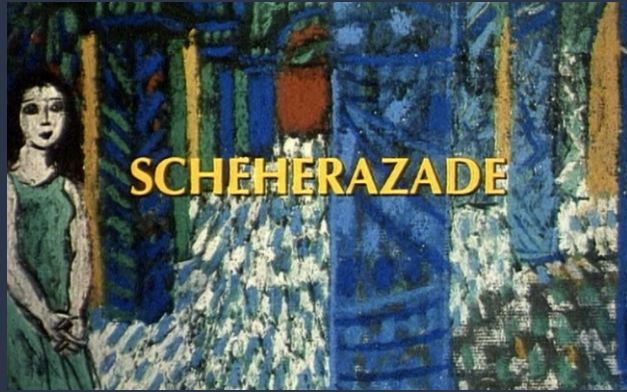


Laguionie's film *Gwen, the Book of Sand* (1985) is a post-apocalyptic tale tying consumerism--represented as a "religion" in the film--to environmental disaster.



Part tribute to *The Bird and the King*, *The Painting*, relates a story about the hierarchical society of the sketches, the unfinished, and all-painted





Florence Miailhe adapts the frame narrative of the *Arabian Nights* to explore sensuality of and violence against women through her unique style of animation: paint-on-glass. I look at how she problematizes the female nude in relation to the male gaze and male violence against women.

Stéphane Laudenbach drew himself every image of *The Girl without Hands*, based on the Grimms' tale, "The Maiden without Hands." The film foregrounds questions related to disability and gender. Influenced by Laguionie, one might say his characters resemble the "sketches" from *The Painting*.



THANKS!

Any questions?

You can find me at:

a.duggan@wayne.edu

