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LITERATURE, 1945 TO THE PRESENT DAY

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LITERATURE, 1945 TO THE PRESENT DAY

By DOMINIQUE JEANNEROD, *Queen's University Belfast*

1. GENERAL

Pierre Bayard, *Comment parler des livres que l'on n'a pas lus?*, Minuit, 165 pp, offers an exhilarating reflection on culture, criticism and, of course, reading. Introducing and applying consistently a classification of degrees of non-reading as well as close readings of writings dealing with situations where non-readers face the danger of being exposed (such as in Pierre Siniac's novel *Ferdinaud Céline*), he invites not only recognition of the pedagogical and creative use of looking differently at (unread) texts, so as to (re-) invent them, but also a reassessment of the paradigms, assumptions, and taboos of literary culture.

Framed! Essays in French Studies, ed. Lucy Bolton et al., Oxford, Lang (Modern French Identities, 61), 235 pp., is introduced by A. Lewis, 'reading and writing the frame' (11–31), a substantial defining and theoretical account of the manifold relations between authority and the act/the thematization of framing. Advocating the malleability of frame/framing as a critical tool, it recalls the complexity of the frame's functions in a comparison of Genette and Derrida. K. Guneratne, 'Framing and Authority in Genet's *Miracle de la rose*' (91–108), uses the latter's reading of ergon and parergon, together with Foucault's description of techniques of surveillance, to examine the interplay between resistance, the assertion of authority, and self-knowledge. C. Mansfield, 'Paris framed: twentieth-century French writers crossing the city' (175–86), draws out common themes between Ernaux's *Journal du dehors*, Drieu's *Feu Follet*, and Queneau's *Zazie dans le Métro*, as well as referring to the historical context and social conditions of E.'s observations.

Four of the 34 essays in *Le Statut littéraire de l'écrivain*, ed. Lise Sabourin (Travaux de Littérature, 20), ADIREL, 520 pp., a study of the denominations and social conditions of writers from the Middle Ages to the present, are dedicated to contemporary writers. While R. Heyndels, 'Beckett, Banier, Barthes: la photographie, l'écrivain, la légende et la mort' (169–82), focuses on the role of the visual and on visibility, L. Fraisse, 'Le statut de l'écrivain dans *Le Dit de Tianyi* de François Cheng' (183–95), deals with the writer's invisibility, referred to as a '*vide médian*'. F. Susini-Anastopoulos, 'Scriptor in fragmento: magistralité et

déliation de Joubert à Cioran' (359–75), stresses the theme of the void together with that of discontinuity. M. Perisanu, 'La reconnaissance d'un écrivain: Ionesco, un iconoclaste en habit vert' (475–88), recalls I.'s trajectory in French literature. M. Brix, 'Une littérature sans auteurs?' (489–96,) offers a historicized concluding perspective.

M. Ansel, 'Kulturwissenschaftliche Erweiterungen der Literaturwissenschaft auf der Basis von Bourdieus Kultursoziologie', *Kulturpoetik*, 7:66–83, shows how B.'s theory provides tools needed in interdisciplinary approaches to literature and allows for flexible and productive new questionings of the relations between literature and culture. T. Bennett, 'Habitus clivé: aesthetics and politics in the work of Pierre Bourdieu', *NLH*, 38:201–28, contrasts B.'s description of a divided habitus in his last work, *Esquisse pour une auto-analyse*, with his insistence on the unity of the habitus in his seminal work, *La Distinction*. Such a revision, along with B. Lahire's sociology of individuals and J. Rancière's 'distribution of the sensible', it is argued, justifies a critique of B.'s concepts of cultural capital and notably his division between high (bourgeois, 'désintéressée') and low (working-class, utilitarian) culture in their relation to aesthetics. M. Wolff, 'Rules of the oulipian game: authorship and posthuman literature', *CFFS*, 11:111–18, studies, in terms of a positioning within the literary field, Oulipian practices and the gradual emphasis placed on the works and personalities of the group, rather than on formal quasi-scientific rules, which tended to deny the possibility of authorship.

Poétiques de la parodie et du pastiche de 1850 à nos jours, ed. Catherine Dousteyssier-Khoze and Floriane Place-Verghnes (Modern French Identities, 55), Oxford, Lang, 2006, 361 pp., links 20th- and 21st-c. parodies and pastiches with the 'very essence of (post)modern art'. D. Sangsue, 'Seuils de la parodie' (17–35), considers that the parodic function of different levels of the paratext is exemplified, notably, in contemporary *causes célèbres* such as Patrick Rimbaud's 'Marguerite Duraille' and Jacques Laurent and Claude Martine's *Dix perles de culture*. P. Hellégouarc'h, 'Pastiche, parodie: critique en action ou subversion critique?' (53–63), supports her definitory analyses with examples ranging from N. Bataille and M. A. Akakia-Viala's 1949 Rimbaldian hoax to M. A. Burnier and P. Rimbaud's *Le Roland Barthes sans peine*. I. Barbéris, 'Copi: le travestissement entre parodie et vanité' (215–26) studies re-writing, deconstruction and transformations in two pieces written and performed by the comic-book author Copi, *Loretta Strong* and *Frigo*. C. Aurouet, 'La Bible détournée par Jacques Prévert: jeu parodique textuel et iconographique' (229–39), tracks biblical intertextuality

and its demystifying, pagan and anarchist purpose across P.'s œuvre. C. Pintado, 'Les Contes de Perrault à l'épreuve de la parodie dans la littérature de jeunesse contemporaine' (241–51), reflects on the metamorphosis and degradation of P.'s tales in texts by authors such as Pierre Gripari, Yak Rivais, Gérard Moncomble, and Grégoire Solotareff, and on the extent of children's awareness of parody, warning against confusions in the intertextual hierarchies between patrimonial sources and parodic derivation. J.-F. Jeandillou, 'Parodies de presse, pastiches de genre' (275–86) reflects on recent cases and recalls not only the instrumental role of dialogism, hypertextuality, and polyphony, but also the impurity of ideological contents in this form. V. Houdart-Mérot, 'Le pastiche de genre, entre feinte et réflexivité' (289–99), highlights the creative productiveness of a parodic view on generic categories, taking as examples Valère Novarina (*La Scène*), Dominique Noguez, Pierre Michon, and Pascal Quignard. Finally, while C. Bisenius-Penin, 'La contrainte de l'hétéroparodie dans la poétique oulipienne et post-oulipienne' (301–12) examines practices of re-writing, S. Kemp, "'Parler une langue morte": Fredric Jameson et le pastiche postmoderne' (313–22), confronts J.'s theories with the writings of Claude Simon and Alain Robbe-Grillet, and A. Kotin Mortimer, '*Sade Contre l'Être Suprême* de Philippe Sollers: une parodie critique' (323–33), shows how the 1989 publication of a text attributed to Sade serves as a critique of present times.

La création en acte. Devenir de la critique génétique, ed. Paul Gifford and Marion Schmid (Faux Titre, 289), Amsterdam, Rodopi, vi + 309 pp., offers a report on the perceptions, specificities, achievements and potential of genetic criticism, while delineating theoretical and technical perspectives for new developments. A synthesis of 30 years of research, the definition of methodologies and the construction of the object of genetic criticism are presented respectively in L. Hay, 'Critique génétique et théorie littéraire: quelques remarques' (13–27) and A. Grésillon, "'Nous avançons toujours sur des sables mouvants". Espaces et frontières de la critique génétique' (29–40), while frontiers with other approaches, namely sociocriticism, are traced in J. Jurt, 'Génétique textuelle et génétique sociale' (41–50) and dialogues with 'non-genetic' theories as well as implicit confrontations with different representations of language, text and literature are recalled in W. Marx, 'Les résistances théoriques à la critique génétique' (51–63). Applications to questions of intentionality and creative process are discussed from the standpoint of a genetician, notably in connection with two post-war works in D. Nott, 'La difficile gestation de *La Truite* de Roger Vailland' (97–109), and in B. Stimpson, 'Au commencement fut la

fin: l'écriture en devenir chez Valéry et Duras' (111–29). Innovations brought by information technology, digitalization, and hypermediality to studies of hypertextuality are analysed in T. Bartscherer, 'La naissance d'Hyper enfanté par l'esprit de la critique génétique' (133–57), D. Fiormonte and C. Pusceddu, 'Temps, texte, machines. Représenter le processus d'écriture sur le Web' (171–88), and P. Michelucci, 'La création virtuelle' (189–201). Three further essays, followed by an interview with Marie Darrieussecq by J. M. Terrasse (253–68), reflect on theoretical and practical issues of conceptualization and categorization: D. Ferrer, 'Quelques remarques sur le couple intertextualité-génèse' (205–16); P. Gifford, 'L'herméneutique et la création en acte' (217–34); and R. Pickering, 'La génétique entre singularité et pluralité de ses possibles heuristiques' (235–51). This informative work concludes with a recapitulating round table between geneticists and other literary critics, 'L'Œuvre, l'écriture, la création: vocations et avenir des études génétiques' (269–90), which highlights the ways in which genetic criticism renews the approach to literary texts.

Andrew Slade, *Lyotard, Beckett, Duras, and the Postmodern Sublime*, NY, Lang, viii + 136 pp., connects the traumatic experience of history in the 20th c. with an aesthetics of survival marked by sublime figurations, revealed to be at play in the three figures considered, in a postmodern questioning of writing and of witnessing. Issues of testimony and legacy are also reflected under the triple angle of contagion, trauma, and disruption in *Transmissions. Essays in French Literature, Thought and Cinema*, ed. Isabelle McNeill and Bradley Stephens (Modern French Identities, 51), Oxford, Lang, 221 pp. While N. Sheehan, 'Acknowledging the intermediary: a look at scapegoats, supplements and the temptation of mimetic contagion in Girard, Derrida, and Agamben' (63–75), inspects and contrasts various approaches of the social function of expiatory substitute figures, A. Asibong, 'Moja Sestra: Marie NDiaye and the transmission of horrific kinship' (95–111), discusses responses in ND's novels to the unsettling effects on identities of dreadful bonds and unwanted lineage with stigmatized creatures. K. Robson, 'From beneath the skin: rape and testimony in Nancy Huston's *Histoire d'Omayya* (1985)' (113–27), reflects on Shoshana Felman's model of testimony as a counterpoint to trauma and shows how H.'s novel emphasizes the role of the context of transmission. L. O'Meara, '"L'affaire Barthes" and ownership of the voice' (141–60), retraces the arguments of the court case around the unauthorized publication of transcripts of B.'s Collège de France lectures. R. Baroni, 'Histoires vécues, fictions, récits factuels', *Poétique*, 151:259–77, re-examines Ricoeur's critical legacy,

warning against the over-generalization of ideas, which in *Temps et Récit* were originally limited to fiction and historiography, and invites a comparative reappraisal of the diversity of narrative dynamics.

Vom Zeugnis zur Fiktion. Repräsentation von Lagerwirklichkeit und Shoah in der französischen Literatur nach 1945, ed. Silke Segler-Messner, Monika Neuhofer, and Peter Kuon, Frankfurt, Lang, 2006, 355 pp., seeks new perspectives for the study of literature on the Shoah and the concentration camps, which is presented as now at a turning point. Specificities in French literary responses to the death of the last witnesses, and the unavoidable transition to fiction are approached in five steps. Theoretical questions on the limits of witnessing, the paradox of literary witnessing, its classification as a genre, and reports on genocide (19–70) are followed by essays on humanity, involving readings of Antelme and Duras in relation to Levinas and Blanchot's philosophy of the Other (73–83) as well as to Rawicz (85–95) and a reflection on silent witnesses (97–110). A third part, dealing with the work on memory and the construction of identity encompasses the writings of Delbo (113–23), Semprun (125–39), and the until recently less-studied Paul Tillard (141–55) and Germaine Tillon (157–68). Texts by Pierre Daix, Gilbert Dreyfus, and Violette Maurice on Mauthausen concentration camp (169–80), reflexions on autobiography and forgetting in camp literature (181–91) and the life after surviving (such as, notably, in Odette Abadi's work) (193–201), are equally considered in this perspective. The fourth and fifth part are devoted respectively to literary strategies of transmission (203–93), fictional mirroring (295–348) of camp experience, and the Shoah. Studies on polyglottism in concentration camps (205–218), the poetics of fragmentation in François Wetterwald's *Les Morts inutiles* (219–36), the staging of testimony in Robert Antelme's *L'Espèce humaine* (237–48), the functioning of intertextuality in Jorge Semprun (249–60), the quest for unity and identity in Elie Wiesel and André Schwarz-Bart (261–74) and Jean Cayrol's 'lazarian' literature (275–93) are followed by four essays dealing with filmic representations of the camps (297–306), the 'omnipresent absence' of the Shoah in Albert Cohen's *Belle du Seigneur* (307–20), the writing of 'non experience' in Georges Perec and Patrick Modiano (321–36), and Romain Gary's *La Danse de Gengis Cohn* (337–48). Elsewhere, and from a more formalistic point of view, M. Davies, 'Robert Antelme and innovation', *CFFS*, 10, 2006:149–60, exemplifies further aspects of the relation of testimony and fiction in Holocaust literature, by both juxtaposing and analyzing the narrative experiments in A.'s documentary account of concentration camps in *L'Espèce humaine* and in Perec's *W ou le souvenir d'enfance*.

F. Louwagie, 'La force du plus faible: l'*ethos* testimonial dans *Le Sang du Ciel* de Piotr Rawicz', *LR*, 60, 2006:297–310, assesses the generic status of R.'s 1962 novel, its 'triple transgression of writing norms regarding the Shoah' and the uneasy relationship between its literariness and its nature as writing by a witness. *Victims and Victimization in French and Francophone Literature*, ed. Norman Buford, Amsterdam, Rodopi (French Literature Series, 32), 2005, 184 pp., includes A. Tworek, 'Monstre-victime: *La Deuxième existence du camp de Tatenberg*' (35–43), which analyses how, in Armand Gatti's play, fragmentation and the fantastic respond to the irrepresentability of the Holocaust and resurrect the victims' voices. V. Grégoire, 'Meursault ou le "mythe de la victime" démystifié par l'Histoire' (137–46) observes Meursault's transformations, over three generations of readings, from an absurd anti-hero to the murderer of an Arab in the sixties and a misogynist in the seventies, corroborating Ben Stoltzfus's view that *L'Étranger* reads the reader.

Oliver Davis, *Age Rage and Going Gently. Stories of the Senescent Subject in Twentieth-Century French Writing*. (Faux Titre, 283), Amsterdam, Rodopi, 2006, 225 pp., contrasts the way in which literary and philosophical texts on the one hand, and social and biomedical scientists on the other, engage with old age, showing how the discursive dominance of the latter, with its euphemisms, can be counterbalanced by the rediscovery and rereading of some neglected literary texts where the process of ageing and its effect on the subject are more critically reflected. Beauvoir's *La Vieillesse* (1970), as well as several autobiographical texts by her and her contribution to a documentary film, *Promenade au pays de la vieillesse*, are reassessed in this perspective and in the light of Gide's *Ainsi soit-il* (1952) and *Journal*. A comparison between Leduc's autobiographical trilogy and various psychoanalytical approaches to senescence questions further representations of ageing, as does the study of intergenerational empathy and photographic aesthetic in Guibert's photo-text *Suzanne et Louise*. Broader in scope, *Affaires de famille: The Family in Contemporary French Culture and Theory*, ed. Marie-Claire Barnet and Edward Welch, Amsterdam, Rodopi, 347 pp., maps a variety of interpretations and approaches to the state of the family as institution, stereotype, and lived experience. Of specific interest for our area are perspectives on family in women's writing, in family tales, in autofiction, and in diverse representations of order and disorder. M. Sheringham, 'The law of sacrifice: race and the family in Marie Ndiaye's *En famille* and *Papa doit manger*' (23–37), S. A. Jordan, 'Figuring out the family: family as everyday practice in contemporary French women's writing' (39–58), which discusses Darrieussecq,

Nobécourt and Ndiaye, and N. Morello, 'Maudire, dire les maux ou chercher les mots pour le dire? L'écriture du souvenir dans la fiction de Lorette Nobécourt' (59–79), all fall within the first category. In the second feature C. Rodgers, '*Dans la pente du toit* d'Anne-Marie Garat: élaboration, déconstruction du conte familial' (83–103), O. Heathcote, 'Coming out of the family? Julien Green's *Jeunesse* (1974), Hervé Guibert's *Mes Parents* (1986) and Christophe Honoré's *L'Infamille* (1997)' (105–19), as well as L. Day, 'Ordinary shameful families: Annie Ernaux's narratives of affiliation and (mis)alliance' (121–35), while autofiction is considered in A. Richard, 'La famille autofictive de Sophie Calle' (139–50). Lastly, literary images of family dysfunctionalities and traumas are scrutinized in K. Robson, 'Family histories: reproduction, cloning and incest in Louise Lambrichs' (251–65), G. Rye, 'Family tragedies: child death in recent French literature' (267–81), which analyses a group of four '*récits de mort*' by Camille Laurens, Laure Adler, Philippe Forest and Aline Schulman, as well as in M.-C. Barnet, 'Scènes de remue(ménage): les airs de famille de Valérie Mréjen' (309–40).

Claire Boyle, *Consuming Autobiographies. Reading and Writing the Self in Post-War France*, Oxford, Legenda, 186 pp., combines a precise reflection on the important theoretical and creative processes of distancing and reconfiguration which have characterized autobiographical writing in the last three decades, with an insightful study of the strategies adopted by, respectively, Sarraute, Perec, Genet and Cixous to come reluctantly to terms with their aversion to the exposition of the author implied in the genre. *Poétique*, 149, is a special issue entitled 'Frontières de l'autobiographie', opening with a definitory text by P. Lejeune, 'Le journal comme "antifiction"' (3–14), which separates diaries from autofiction, highlighting differences in the use of the present tense, the relationship to truthfulness and to art, and in the accumulation of life data rather than their selection. A. Schmitt, 'La perspective de l'autonarration' (15–29), showing the constitutive dimension of 'subjective instability' in autobiographical writings, proposes *autonarration* as a new term to account for the writing of the '*quasi-réel*'. J. Dupré, 'Trois allers pour l'enfance. Autobiographèmes, surgissements, Jacques Réda' (51–72), maps R.'s relations with autobiography in a variety of texts pertaining to different genres, questioning whether his use of the first person relates to an 'autobiographical *Je*' or to a lyrical expression akin to J.-M. Maulpoix's 'quatrième personne du singulier'.

Elizabeth Jones, *Spaces of Belonging. Home, Culture and Identity in 20th-Century French Autobiography* (Spatial Practices, 3), Amsterdam,

Rodopi, 316 pp., studies, within a theoretical framework of postmodern spatial representations, the cultural construction and appropriation of places in autobiographical and autofictional writings by H. Guibert, S. Doubrovsky and R. Robin. M. L. Vuaille-Barcan and A. Rolls, ““Merde à la fin, l’écrivain, c’est vous où c’est moi?”: jeux de rôles dans *Hygiène de l’Assassin* d’Amélie Nothomb”, *EFL*, 43, 2006:255–73, reads N.’s first novel as a questioning of autobiography put through a fictional form and, using Deleuze and Guattari’s image of the rhizome, inspects its structure as a network of texts, where the univocity of sense is successively established and challenged by both the two main protagonists.

Contemporary reliance on autobiographical narratives is highlighted by its manifestation in new forms such as autobiographical comics, or as described by M. Pratt, ‘Dramatizing the self and the brother: auto/biography in David B.’s *L’Ascension du haut mal*’, *AJFS*, 44.2:132–52, a ‘graphic novel auto/biography in image and text’, which invents new forms for the representation and symbolization of epilepsy. S. A. Jordan, ‘Exhibiting pain: Sophie Calle’s *Douleur exquise*’, *FS*, 61:196–208, relates C.’s installation *Douleur exquise* to contemporary autofictional narratives and memorial imperatives, recording tensions between subjectivity and collectivity, and intimacy and publicity. J. H. Duffy, ‘The “found object” in Pierre Bergounioux’s *Miette*’, *AJFS*, 44.1:44–59, studies how the evocation of the narrator’s encounter with family photographs and agricultural tools helps B. to analyse the relationships between social interdependency and individuation and to establish a balance between the themes of involvement and detachment.

Discursive Geographies/Géographies discursives. Writing Space and Place in French/l’écriture de l’espace et du lieu en français, ed. Jeanne Garane, Amsterdam, Rodopi, 2005, 285 pp., gives considerable attention to François Bon whilst also discussing the inscription of space in the writings of authors including Céline, whose post-war fiction is studied, from the perspective of Deleuze, for its use of transposition and allegory in the creation of aesthetic spaces (G. Hainge, 25–38), and Perec whose motifs of puzzles and maps are examined in relation to the representation of space (J.-L. Joly, 223–36). An excerpt with photographs from ‘Billancourt’, by Bon and Antoine Stéphanie (267–75), effectively the last piece in the volume, adds evidence to the contention, in A. Dauge-Roth, ‘Du non-lieu au lieu-dit: plaidoyers de François Bon pour une urbanité contemporaine’ (237–66), that B.’s writing reinstates humanity into transitory or derelict ‘non places’, textualizing them into spaces of shared social experience.

Kate Marsh, *Fictions of 1947, Representations of Indian Decolonization 1919–1962* (Modern French Identities, 60), Oxford, Lang, 238 pp., presenting France as a ‘subaltern colonizer’ in the five trading posts it kept until 1954 in India, analyses responses to Indian decolonization in metropolitan literature, mainly by Cixous, Catherine Clément, and to some extent Duras, as well as in journalistic, political, and intellectual texts, such as those by Jean Rous. Discursive practices and cultural, ideological, and literary presuppositions are investigated, in order to highlight recurring themes and debates and demonstrate, using a ‘triangular model’ which challenges received postcolonial categories, the specificity of French representations of India, Gandhi, and the end of the British Raj.

Jean-Frédéric Hennuy, *Des iconoclastes heureux et sans complexe* (Belgian Francophone Library, 20), NY, Lang, 151 pp., also features links between individuals, community, and history where a Belgian experience of *francophonie*, as reflected by writers such as Pierre Mertens and Jean-Philippe Toussaint, is defined both with reference to the consequences of globalization and the replacement of national frontiers with cultural ones on changing, deterritorialized, and multipolar identities, and in comparison with postcolonial, African, and American francophones, from Assia Djebar to Réjean Ducharme. Lisbeth Verstraete-Hansen, *Littérature et engagements en Belgique francophone. Tendances littéraires progressistes 1945–1972*, Brussels, Lang, 2006, 310 pp., studies, in the exemplary socio-literary trajectories of the authors Charles Paron and David Scheinert, a Belgian response to engaged literature, and in the political and cultural journal *Les Aubes* (1953–1957), its adaptation from France into the Belgian literary field, highlighting the political dimension of diverging literary conceptions and rivalries in this process. X. Mabilie, ‘La perception de la Belgique politique dans les publications françaises’, pp. 209–14 of *L’Europe et les Francophonies. Langue, littérature, histoire, image*, ed. Yves Bridel et al, Brussels, Lang, 2005, 329 pp., lists French publications dealing with Belgian political identities. Other issues of interest for our period in this volume, which questions French universalism and its relation to Parisian centralism as perceived in francophone cultures, include P. Dirkx, ‘L’espace européen et l’espace des périodiques littéraires francophones’ (105–15), which, through a structural and comparative approach of French literary domination, stresses the paradoxal necessity of a strong national basis in order to attain international recognition, and R. Francillon, ‘La vision de l’Europe chez quatre écrivains romands du XXe siècle’ (243–51), which discusses among others Jacques Mercanton and Denis de Rougemont.

J.-F. Hamel, 'Le pistolet passé sous la ceinture', *Critique*, 719:263–78, explores themes of remembrance and the traces of a political memory in Patrick Deville's imaginary biographies, *Pura Vida. Vie et mort de William Walker* (2004) and *La Tentation des armes à feu* (2006), and links these with Schwob, Plutarch, Foucault, and Michon. V. Grégoire, 'Sous le signe du gamma: le rôle de la milice de Vichy dans la littérature de l'immédiate après-guerre', *Symposium*, 61:117–35 reflects on the polemical portrayals of the *miliciens* as 'dedicated French soldiers', albeit on the wrong side, in works published in the post-war period, notably in Sartre's *Morts sans sépulture*, Genet's *Pompes funèbres*, Nimier's *Les Épées*, and Jacques Perret's *Bande à part*. Political and literary explanations for the disturbing presence of this theme in the era of *résistancialisme*, and for its disappearance in the 1950s, are examined. A. B. Spitzer, 'Born in 1925', *French Politics, Culture and Society*, 24.2, 2006:46–57, recalls the social, intellectual and political trajectories of the three young respondents to the 1948 inquiry published in *Les Temps Modernes* (Jean-François Lyotard, Pierre Gripari, Paul Viallaneix) as well as of the 'fourth musketeer' in their Louis-le-Grand Association, Alain Touraine, and assesses the impact of their shared education.

Verena Andermat Conley, *Littérature, politique et communisme. Lire "Les Lettres françaises", 1942–1972*, NY, Lang, 2005, 190 pp., retraces the political commitment of several generations of French writers (including Paulhan, Butor, Cassou, Triolet, the poets Éluard and Guillevic, as well as artists such as Picasso) and the evolution of adherence to Marxism and to communist ideology in French literature, from the Resistance and the Cold War to the post-colonial era and the influence of structuralism and, finally, in the aftermath of 1968 in the story of this prominent literary and cultural newspaper (directed by Aragon from 1953), examining its links with the French Communist Party and the international movement for peace. L. A. Toss, 'L'image de la France dans le dialogue de Gaulle-Sirius: suprématie politique et leadership humaniste', *FLS*, 33, 2006:195–205 (Civilisation in French and Francophone Literature), confronts the official image of France during de Gaulle's presidency with the contrasting views in Hubert Beuve-Méry's editorials in *Le Monde*.

Denis F. Provencher, *Queer French, Globalization, Language, and Sexual Citizenship in France*, Aldershot, Ashgate, 225 pp., offers both an innovative theoretical approach to 20th- and 21st-c. French gay culture in its relation to US models and French (literary as well as political) traditions, and an unconventional practical investigation of the ways these tensions are expressed in popular culture, semiotics, and the use of

language. Quotes from interviews and the reproduction of maps drawn by interviewees, representing their own perception of gay experiences of the city, are used to convincing effect to support the thesis of a French cultural resistance in gay and lesbian discourses, and of a 'queer French model', characterized by the original articulation of republican values of universalism with the continued influence of voices such as Genet's expressing a queer authenticity.

M. Pratt, 'Authorship, impersonation and the Republic: outing *Ali le magnifique*', *EFL*, 43, 2006:147–72, discusses questions and controversies surrounding Paul Smail's literary hoax, of which *Ali* is the fourth novel, in light of the polemical essays *On en est là* and *A Contre-Coran* published by Smail's alter ego, Jack-Alain Léger. This novel is presented as a hybrid text, where the question of identity is shown to be more complex than French republican universalism proposes.

While most of the essays in *Surréalisme et politique — Politique du Surréalisme*, ed. Wolfgang Asholt and Hans T. Siepe, Amsterdam, Rodopi, 266 pp., cover a larger scope than our period, encompassing surrealist politics from the beginnings to its official dissolution, as in C. Reynaud Paligot, 'Ambitions et désillusions politiques du surréalisme en France (1919–1969)' (27–34) or in J. Chenieux-Gendron, 'Breton, Arendt: positions politiques, ou bien responsabilité et pensée politique?' (73–94), some engage with post-war Surrealism, trajectories of individual Surrealists such as the Alsatian poet M. Alexandre in I. Kuhn: "'L'effervescence du grand écart". Maxime Alexandre ou l'impossible conciliation' (135–49) and political situations (such as H. Béhar, 'Le droit à l'insoumission. Le surréalisme et la guerre d'Algérie', 197–214). Politics of post-surrealism are envisioned through a study of Breton's influence on Concept Art and on Viennese actionists, in A. Puff-Trojan, 'L'art considéré comme "art de la guérison". L'aura de l'objet trouvé chez André Breton, Joseph Beuys, Hermann Nitsch et Rudolf Schwarzkogler' (235–48), and in the protests against the sale of Breton's collections in 2003, as presented in W. Asholt, 'La "vente Breton" ou le fantôme du surréalisme' (249–64).

Two issues of *JES*, 37, are dedicated to the phenomenon of the 'new reactionaries' in contemporary French literature. H. Frey and B. Noys's introduction 'Reactionary times' (243–53), offers an 'état des lieux' which discusses Daniel Lindenberg's short 2002 pamphlet *Le Retour à l'ordre*, and contextualizes it within 'a new cultural mood'. The most prominent writers and intellectuals accused by L. of having a reactionary agenda are presented with the opportunity of a critical retrial in each of the articles. C. Flood, 'Marcel Gauchet, Pierre-André Taguieff and the

question of democracy in France' (255–75), puts the two authors' ideas on democracy, civic participation, and integration of ethnic minorities in a broader historical and theoretical perspective, notably regarding the future of the nation-state, and considers neither of them reactionary. N. Hewitt, 'Non-conformism, "insolence" and reaction. Jean Galtier-Boissière's *Le Crapouillot*' (277–94), tracks 'the long-term origins, both political and cultural, of late twentieth-century reactionary culture' in the influence of the magazine *Le Crapouillot* (1915–1996), following its evolution from inter-war 'non-conformism' to post-war associations with 'dissident right-wing currents', and finally its gradual embrace of increasingly far-right attitudes under the Fifth Republic. D. Morrey, 'Dr Schizo: religion, reaction and Maurice G. Dantec' (295–312), reads the second volume of D.'s 'metaphysical and political diary', *Laboratoire de catastrophe générale* (2001), and locates in relation to Nietzschean and Catholic polemical traditions not only D.'s ideas but his tone and his self-stylization as an author, while his morals are compared with the ethics of the left-orientated Alain Badiou. W. Michallat, 'Modern life is still rubbish. Houellebecq and the refiguring of "reactionary" retro' (313–31), recasts the attacks on May 1968's liberalization in *Les Particules élémentaires* within both a 'right-wing lineage', lamenting the loss of morals, and a particular brand of popular post-1960s anti-consumer ideology and social comment, indebted to the magazine *Hara-Kiri* and cartoon art. H.'s ideas and writing practices are confronted in R. Schoolcraft and R. J. Golsan, 'Paradoxes of the postmodern reactionary Michel Rio and Michel Houellebecq' (349–71), which compares 'reactionary habits of thought' in both writers' approach to eroticism and political themes, while differentiating the respective aesthetics, strategies, and audience of Rio's modernism and elitism and of Houellebecq's postmodernism and post-humanism. H. Frey, 'Paul Sérant and the extreme right's rhetoric of antithesis' (373–89), examines S.'s idea of polarity (inversion or 'dramatic comparisons between seemingly contradictory concepts') in his novel *Le Meurtre rituel* (1950) and in his essay *Le Romantisme fasciste* (1959), linking it with themes developed by Montherlant and Drieu, as well as with the intellectual trajectory of Louis Pauwels, and assesses the spiritual and esoteric roots of the so-called 'nouvelle droite'.

A. Compagnon, 'Nazisme, histoire et féerie: retour sur *Les Bien-veillantes*', *Critique*, 726:881–96, examines the interplay of fiction and history in Littell's novel, and points at two characters, one fictional (Ohlendorf), one historical (Hauser) impersonating figures of ambiguity and the double.

Y. A. Clemmen, 'Où a quand même lieu la littérature française: situer Nothomb à la rentrée littéraire 2005', *CFFS*, 11:481–88, contextualizes controversies and outrage surrounding the juxtaposition of reality television and memory of the Shoah in A. Nothomb's novel *Acide sulfurique* within a reflection on the limits of literature in the age of the spectacle.

2. THE NOVEL

Jean Bessière, *Qu'est-il arrivé aux écrivains français?: d'Alain Robbe-Grillet à Jonathan Littell*, Brussels, Labor, 2006, 90 pp., presents the French novel in recent decades as under the spell of 'repetitive novels', of which R.-G.'s *La Reprise* is considered a symptom. He then shows how some defined areas of production (such as the detective novel, 'minority' literature and, ultimately, L.'s *Les Bienveillantes*) have creatively tackled this contradiction and succeeded in renewing both the representations of the real and their inscription in literary traditions. D. Brahim, 'Roman et société dans la France contemporaine', *FLS*, 33, 2006:185–94, (Civilisation in French and Francophone Literature), correlates various aspects of the contemporary novel with three turning points in French society: R. Millet's œuvre is thus considered in relation to the rural exodus and the end of farming traditions, O. Rolin's to post-1968 disillusionment with revolutionary politics, and A. Ernaux and C. Angot's to the perception of French decline.

Among studies on lesser-known writers and authors who have recently attracted increased critical attention feature most notably O. Heathcote, 'Beyond sexuality? Éric Jourdan's *Le Songe d'Alcibiade*', *FSB*, 105:82–85, which sees in J.'s most recent novels, half a century after *Les Mauvais anges*, a radical renewal and 're-framing' of homoeroticism, as well as a projection of a new sexuality. J. Taylor, 'Eugène Savitzkaya's quest for "life"', *Symposium*, 58, 2005:237–47, focuses on S.'s recent works, and especially his 'splendid autobiographical trio', *Marin mon Coeur* (1992), *En vie* (1994), and *Exquise Louise* (2003), comparing his writing of 'life's most rudimentary phenomena' through his evocations of sounds, tactile sensations, smells and taste with the French phenomenologist Michel Henry's epistemological revalorization of 'life' over 'being'. W. Motte, 'Christine Montalbetti's engaging narrations', *FrF*, 32.1–2:189–213, categorizes as 'critical fiction' M.'s novels and short stories and relates their 'critical dynamic' to the technique of the intrusive narrator, as defined by Gerald Prince, and the 'other' functions of narrative mentioned by Gérard Genette. The ways in which M. engages

with the reader, through invocation, apostrophe, and first-person plural forms, are listed, showing how the reader is seduced into finding a place for himself in the text and a new experience in reading. A. Rolls, 'Fetishising the Parisian text-scape in Frédéric Cathala's *L'Arbalète: La vraie vie commence*', *AUMLA*, 108:111–29, informed by Freud and Barthes, decodes in C.'s 2003 novel multiple layers of reading of a textualized, mythologized and fetishized Paris for the *flâneur* and the *voyeur*. J. Anderson, 'Capturing chaos: order and disorder in the writing of Pierre Furlan', *NZJFS*, 26.1, 2005:5–22, introduces an œuvre almost entirely ignored by literary criticism to date and reads, in F.'s short stories and three novels, a sustained interrogation of disorder. An interview with F. is followed by the reproduction of the short story 'Paekakariki' (16–22). S. Loucif, 'Entretien avec Linda Lê', *FR*, 80:880–93, stresses differences in France and America in the perception of L. as a French writer born in Vietnam, and reproduces an interview with her discussing her œuvre as well as the themes of literary influences (Kafka, Musil), biography (in the trilogy *Les Trois Parques*, *Voix*, and *Lettre morte*) and cultural identity. W. Motte, 'Christian Gailly's dangerous art: desire and its wages in *Un Soir au club*', *Symposium*, 59, 2006:195–211, presents another writer who 'has not yet had his share of critical ink'. G. is shown to stage, in his description of the temptations and dangers in the career of an ex-jazz player, an 'implicit metaliterary discourse' which the article sets out to analyse, exposing tactics and postures in the author's attitude of diffidence towards literature.

J. Hayat, 'Bernard Frank, un anti-Malraux', *NRF*, 582:121–38, follows a homage to Frank (1929–2006) by the *NRF* and provides in the form of an obituary a reassessment of the writing career and literary œuvre (notably *Un siècle débordé*) of the famed critic. W. Cloonan, 'The return of the story (maybe): the novel in 2006', *FR*, 81, 1:61–77, observes a distinctive trend towards a renewed emphasis on story-telling, as well as an increased importance of the social rather than the psychological. In a year defined by award-winning novels by Littell, Mabanckou, Huston, and Chalandon, as well as Daeninckx's *Itinéraire d'un salaud ordinaire*, exponents of *nombrilisme*, represented by Gabrielle Ciam, Emmanuel Pons, Eric Laurent, and more parodically, Alice Ferney, are shown to have become rarer. Christophe Nicolle, Claire Wolniewicz (whose novel *Ubiquité* elicits a parallel with *A Rebours*), and Marie Sizun are selected among the year's new voices, while Échenoz's *Ravel*, Le Clézio's *Ourania*, and Quignard's *Villa Amalia* are praised, though considered self-indulgent. Michelle Desbordes's *L'Emprise*, Jean Rouaud's *L'Imitation du bonheur*, and François Vallejo's *Ouest* and *Le Voyage des grands hommes*

are less ambiguously celebrated. So are Marie Redonnet's *Diego*, Alain Fleischer's *L'Amant en culottes courtes*, and Arnaud Delalande's thriller, *Le Piège de Dante*. If 2006 could be regarded as 'l'année du pavé' for the volume reached by some of its best novels, the legacy of the *nouveau roman*, it is argued, has not disappeared, but has been absorbed into new French fiction. A similar observation permeates *Christian Oster et cie: retour du romanesque*, ed. Aline Mura-Brunel, Amsterdam, Rodopi, 2006, 139 pp. Oster authors one of the texts ('Mon côté gauche', 131–36) and his work is discussed in several essays: on minimalism, J. Faerber (65–75); on *Loin d'Odile*, B. Schlossman, (77–82); on everyday objects, F. Bouchy (83–92), and C. Jerusalem, (93–104); on the topos of departure, N. Laporte, (105–23) and in an interview with F. Auger (125–30). The other authors discussed are among the most representative figures in the minimalist school of the contemporary French novel: Echenoz (F. Schuerewegen, 11–24) Toussaint (S. Loignon, 25–34), Ndiaye (M. Fournou, 35–48), and Olivier Rolin (M. Fourton, 49–63), are presented as a testimony to the dynamism and constant innovation in the search for narrative forms. Simon Kemp, *Defective Inspectors, Crime Fiction Pastiche in Late-Twentieth-Century French Literature*, Oxford, Legenda, 2006, vii+165 pp., tracks the recycling of patterns, plots, themes, and characters of the detective novel and of *romans noirs* made in some 20 works by Robbe-Grillet, Butor, Perec, and Echenoz. Between playfulness and exploitation, subversion and homage, the solicitation of the codes of a popular genre in avant-garde projects (from *nouveau roman* and OuLiPo to current writing) are seen, beyond post-modernist categorizations, not only as a deconstructionist critical endeavour but as an original way of answering creatively essential literary questions such as narration, representation, and epistemology. Inspecting successively the themes of connection, closure, perception, reason, and truth, as five distinctive features of crime writing, it demonstrates that, unlike parody and its binary system of oppositions, the pastiche carried out in the works studied, blurring the distinctions, operates both within and outside this genre. J. L. Curtis, 'Le roman à énigmes de Lucette Devignes', *EFL*, 44:53–84, presents four novels, from *Clair de Nuit* (1984) to *La Seconde visite* (2003) and, emphasizing specificities in D.'s narrative style and in the private and psychological nature of the investigations conducted in those books, explores the reasons why the author terms them 'novels of riddles' rather than 'detective novels'.

The majority of the essays in *Violent Histories. Violence, Culture and Identity in France from Surrealism to the Néo-Polar*, ed. David Gascoigne (Cultural Identity Studies, 8), Oxford, Lang, 207 pp., are preoccupied

with the immediate post-war period, investigating the literary reflection and reworking of national crises and traumas. The range of authors studied, including both canonical works and a solid grouping of more popular forms, conveys not only the sense of a dialogue between the different approaches and representations of violence, but also gives a consistency to the survey, anchoring it firmly within French culture and its questioning of power, politics, and history. Likewise, the study of discursive narratives, analysed by K. Anderson, 'Sartre and Jewishness: from identificatory violence to ethical reparation' (61–77); T. Garfitt, 'Camus between Malraux and Grenier: violence, ethics and art' (79–91); and M. Hanrahan, 'Genet and the cultural imperialism of Chartres Cathedral' (93–109), is complemented by that of fictional texts, as in D. Cooke, 'Violence and the prison of the past in recent works by Patrick Modiano: *Des Inconnues*, *La Petite Bijou*, 'Éphéméride', and *Accident nocturne*' (111–29); A. Morris, 'Roman noir, années noires: the French néo-polar and the Occupation's legacy of violence' (131–54); M. A. Hutton, 'From the Dark Years to 17 October 1961: personal and national identity in works by Didier Daeninckx, Leïla Sebbar and Nancy Huston' (155–73), and D. Platten, 'Violence and the saint: political commitment in the fiction of Jean Amila' (175–98). Michelle Emanuel, *From Surrealism to Less-Exquisite Cadavers. Léo Malet and the Evolution of the French Roman Noir*, Amsterdam, Rodopi, 2006, contextualizes the work of a writer widely considered the founding father of the genre of the French *noir* novel by relating his surrealist background, output, and practices to his post-war writing, notably in his series *Les Nouveaux mystères de Paris*. The innovation brought by his subversion of detective fiction, his use of slang, as well as his appreciation of *faits divers* and of the marvellous, and the inclusion of avant-garde elements in his novels are linked to processes of artistic defamiliarization. The use of the genre for anarchist politics and socio-economical criticism is highlighted, as well as the exploration of Paris cityscapes in the novels. In 'Noir Cityscapes', a special issue of *RoS*, 25.2:83–159, ed. and introd. Edmund J. Smyth, Id., 'Marseille noir: Jean-Claude Izzo and the Mediterranean Detective' (111–21), inspects the presentation of the narrator and main protagonist of I.'s 'Montale Trilogy' in the urban and maritime background of 1990s Marseilles, showing how the character's charisma and 'attractively dysfunctional private life' dominate these novels along with evident parallels with Camus's environment, which make him almost a 'latter-day Meursault', adding a new dimension to the works' qualities as *néo-polars* and *romans noirs engagés*: that of *romans noirs métaphysiques*. D. Platten, "Polar-Village": the French roman noir

beyond the city walls' (95–110), challenges the identification of the crime genre with the city, recalling the seminal importance of rural nostalgia in Claude Aveline, Pierre Magnan, Sébastien Japrisot, and notably Pierre Véry. An outward movement away from the city and towards the suburbs, as well as a return to the country, is exemplified through two series of contrapuntal readings, that of Jean Vautrin's *Billy-Ze-Kick* read against Le Corbusier's theories of 'vertical village', and Pierre Siniac's *Femmes blafardes*, presented as 'a noir version of Proust's *Combray*'. M. Hurcombe, 'The passing of things remembered: Sébastien Japrisot's *Un long dimanche de fiançailles*' (85–94), demonstrates, drawing on Ricoeur's concepts such as *mémorisation* and *mémoire vive*, how the uneasy relationship between individual and collective memories of war, the divergences between personal and official narratives of events, and the ultimate alterity between present and past all cause a tension within the narration, making this novel not only an exemplary case of the 'problematic passage of memory into narration', but also a questioning of the limits of remembrance. A. Goulet, 'Legacies of the Rue Morgue: street names and private-public violence in modern French crime fiction', *MLQ*, 68:87–110, bases on five 'street name mysteries' by Adolphe Belot (1867), René de Pont-Jest (1877), Léo Malet (1943), Vladan Radoman (2000), and Didier Daeninckx (2001) an investigation of the interplay of socio-politics and imagination, as well as the dialectics of remembrance and repression in toponyms, mythical topographies of the city and 'spatio-temporal disjunctions'. D. Jeannerod, 'Mort du détective et fin de l'Histoire chez Didier Daeninckx', *AJFS*, 44.1:32–43, contextualizes D.'s *néo-polars* within contemporary French historiography, after P. Ricoeur and F. Dosse, and opposes his *Facteur fatal* to Fukuyama's post-Hegelianism. Id., 'Le discours judiciaire comme catégorie du risible: pragmatique de l'invective dans l'œuvre de San-Antonio', pp. 163–75 of *Invectives et violences verbales dans le discours littéraire*, ed. Marie-Hélène Larochelle, Quebec, P.U.L., uses notions of auctorial posturing after P. Bourdieu, A. Viala, and J. Meizoz to explore how S.-A.'s strategies of normative violations serve to enhance the author's literary status. On a broader scale, C. Gorrara, 'French crime fiction: from "genre mineur" to "patrimoine culturel"', *FS*, 61:209–14, shows on the one hand, following Annie Collovald and Erik Neveu's diagnostic, the cultural legitimization experienced by crime fiction in the last three decades and its literary or indeed post-literary implications, and on the other hand assesses the new perspectives a 'reinvigorated' crime fiction, as a social commentary encouraging counter-cultural and interdisciplinary readings, might offer to French studies.

3. POETRY

Sens et présence du sujet poétique. La Poésie de la France et du monde francophone depuis 1980, ed. Michael Brophy and Mary Gallagher (Faux-Titre, 285), Amsterdam, Rodopi, 2006, 368 pp., offers a detailed panorama of contemporary poetry. Issues of presence, absence, and subjectivity in French language poetry in the last decades are questioned from a variety of approaches. While several contributions address the very notion of francophone poetry and discuss the work of francophone poets, of special interest for our area are surveys such as M. A. Caws, 'Qu'est-ce que la poésie en France peut nous dire en ce moment ?' (89–95); M. Bishop, 'Le théâtre de l'ouvert' (19–27); M. Collot, 'Se retrouver paysage' (105–16); and J. M. Gleize, '[j]' (143–52), along with studies on poets as important and representative as Gérard Titus-Carmel (M. C. Blanquart, 13–17), Bernard Noël (M. Brophy, 47–55, and Y. Charnet, 97–104), Louis-René des Forêts (L. Helms, 153–60), Jacques Réda (H. Hochman, 161–68), Jean Grosjean (M. Monte, 227–42), Yves Bonnefoy (id. and J. Naughton, 253–58, and P. Née, 259–68), Olivier Cadiot (C. Pérez, 283–90), Mathieu Messagier (J. C. Stout, 317–26), James Sacré (R. Ventresque, 327–37), and Philippe Jaccottet (S. Winspur, 347–56). Michel Deguy and Jean-Louis Giovannoni (E. Cardonne-Arlyck, 69–80), Pierre Alferi and Jean Tortel (M. Kelly, 181–90), Dominique Fourcade (D. Leuwens, 203–08, and J. C. Pinson, 291–305), Yves Charnet (A. Castiglione, 81–88), Lorand Gaspar (C. Camelin, 57–68), are all discussed here, as well as Vannina Maestri's techniques of 'cut-up' (J. Game, 127–42), the poet's duty and responsibility (according to Jean-Michel Maulpoix, 209–15), and Pierre-Albert Jourdan (P. Met, 217–26). Guy Goffette, *Charlestown Blues*, ed. and trans. Marilyn Hacker, Chicago U.P., xv+138 p., the first English translation to date of G., is a bilingual collection of poems from *Un manteau de fortune*, *Le Pêcheur d'eau*, and *La Vie promise*. Hacker's introduction underlines and contextualizes G.'s characteristic poetic homages to Verlaine, Rimbaud (as the title suggests), and a number of visual artists, his concept of 'dilectures', as well as the theme of the provinces in his work. *RSH*, 286, 'Poésie, esthétique, éthique', ed. Jasmine Getz, contains a text by Michel Deguy, 'Penser la poétique, la poétique de la pensée' (131–37), on essence, brevity, distress, and the contemporary situation of poetry. J. C. Pinson, 'Poésie et mensonge' (45–55), taking on Adorno as well as Levinas, Primo Levi, and Agamben, reflects on the conditions under which poetry, faced with desolation, distinguishes itself from textual and cultural forms providing consolation, and can be 'poéthique'. P. Met, 'De

Michel Leiris à Stéphane Mallarmé (en passant par Daniel Oster): “une poésie qui serait absolument poésie” (77–89), tracks L.’s intimacy with Mallarmé’s poetry notably in *La Règle du Jeu* through O.’s *La Gloire* and his later or posthumous works such as *Rangements*. M. Brophy, ‘L’Année poétique 2006: jeux de lumière et d’ombres, silence à vif’, *FR*, 81:26–44, traces oppositions and correspondences, and the trope of a quest in the 170 collections of poetry it analyses, highlighting Jacques Dupin’s *Coudrier*, Jean-Michel Maulpoix’s *Boulevard des Capucines*, and Bertrand Degott’s *Battant*, as well as Louise Herlin’s *La Religieuse hollandaise*, Marie Étienne’s *Dormans*, and the mysterious *Avant de partir*, signed Guersande. Marie-Claire Bancquart, Claire Fourier, and Amina Saïd are further examples of a noted richness of expression of female voices. Jean-Michel Espitallier’s new anthology, Gérard Titus-Carmel’s *Seul Tenant* and *Trajet d’une blessure* by Claude Estéban, who died in 2006, are reviewed, as well as new collections by Yves Bonnefoy and Antoine Émaz, Renaud Ego’s *La Réalité n’a rien à voir*, Benoît Conor’s *Écrire dans le Noir* and Gérard Bocholier’s *Jour au delà*. In order to suggest openness rather than closure, three poems (by Franck Venaille, Mireille Fargier-Caruso, and the Quebec writer René Lapierre) are reproduced *in fine*, in their integrality. *EtLitt*, 39, ed. Nelson Charet, is a special issue dedicated to the *verset*. Presented as an answer to the ‘*crise de vers*’ noted by Mallarmé and historicized in a broader context and in relation to prose and the sacred, it is shown to be an exemplary modern poetic form based on exchange and preserving a faith in its addressee, be it of divine, individual, or elemental nature, all the while acknowledging its own mediatization and textualization. Of special interest for our area are J. F. Bourgeault, ‘Défaillance du verset. Réflexions à partir de Jean Grosjean’ (57–67); A. Rodriguez, ‘Verset et déstabilisation narrative dans la poésie contemporaine’ (109–24); and B. Conort, ‘Si verset il y a...’ (141–47). V. Best, ‘Yves Bonnefoy’s *Récits en rêve*: the intersection of creativity and critique’, pp. 135–44 of *In(ter) discipline. New Languages for Criticism*, ed. Gillian Beer, Malcolm Bowie and Beate Perrey, London, Legenda, 263pp., streamlines how B.’s *Rêveries* and the rereadings he successively offered in ‘Les Découvertes de Prague’ and in ‘Nouvelle suite de découvertes’ succeed in overcoming a contradiction between the belief in presence expressed in his poetry and his awareness of contemporary theories of literary criticism which have deconstructed presence and exposed it as illusory. A. Rothwell, ‘From aquarium to anatomist’s table: *Les Yeux chimères* and the early poetics of Bernard Noël’, *MLR*, 102:701–22, offers a genealogy of N.’s writing motives, exhuming experimental stages in three texts from the mid-

1950s, written before and around the publication of *Extraits du Corps*: an experimentation with surrealism in *Les Yeux chimères* (republished in appendix, 719–22), with a phenomenology evocative of Sartre's *Nausée* in a fragment of a novel, *La Table*, and finally the discovery of the lasting *parti pris du corps* and the imagery of the body in *Contre-Mort*, which announces clearly his subsequent themes. B. Bonhomme, 'Mémoire et porosité dans l'œuvre poétique d'Henri Meschonnic', *CFFS*, 11:351–60, assesses the place of the poetic self in movements of delocation and displacement in M.'s writing. *NRF*, 581:57–168, hosts tributes to Jean Grosjean (1912–2006) by authors and fellow-poets such as Christian Bobin, Roger Grenier, Guy Goffette, Hédi Kaddour, and Jacques Réda. Religious themes in poetry are the most obvious but not the sole aspects of an œuvre also remembered for its brevity, clarity and commitment. E. Wagstaff, 'Loss and presence in three poetic texts of mourning', *FrF*, 32:137–52, explores, in Derridean terms (mourning, revenance, and spectrality), the connections between Jaccottet's *Truinas, le 21 avril 2001* (the funeral of du Bouchet), du Bouchet's *Tübingen, le 22 mai 1986*, which recalls Paul Celan, and Bonnefoy's *L'Étranger de Giacometti*. It reminds us, with Derrida, that 'poetic writing of presence' should, like all writing, 'avoid ontologizing the other'. M. Sohn, 'In Mallarmé's harness? André du Bouchet and Stéphane Mallarmé', *ib.*, 117–35, highlights the role of spaces and traces concordances and analogies in both poets' textual practices. M. Boucharenc, 'Tardieu-Passe partout', *RSH*, 287, 3:161–73, looks for *keys* and documents to Jean Tardieu's poetry in reading his late collection of 125 unpublished texts, *Margeries* (1986), as a 'tour de l'œuvre', with reference to Verne's *Passepartout*. L. Fels, 'Éric Dubois: entre souvenir et méditation (méta)poétique', *FSB*, 102:17–19, presents D.'s vision of poetry as evidenced by a number of excerpts from his *Estuaires* (2006). L. Fraisse, 'Bleu des oublis ou les lendemains de la poésie', *EFL*, 42, 2005:45–72, offers both a close reading, supported by excerpts from the text, of P. B. Sabourin's 1991 collection of poems, and a methodology for writing about the reading of poetry.

4. THEATRE

Mark Taylor-Batty, *Roger Blin. Collaborations and Methodologies*, (Stage and Screen Studies, 6), Berne, Lang, 274 pp., retraces and contextualizes the trajectory of an actor and director seen as the most representative of the 20th-c. French avant-garde and Parisian stage. Recalling B.'s performances, his support for Artaud's work after the latter's release from Rodez, as well as other meaningful friendships and long-term associations such as with Jean-Louis Barrault and Jacques Prévert,

it explains his directing role, from 1948, at the Gaîté-Montparnasse theatre, and the lasting importance of his direction of Adamov's and Beckett's early plays. B.'s emphasis on the playwright and the centrality of the written text is further seen in his collaboration with Genet, the 1966 creation of *Les Paravents*, which is considered the zenith of his career and is assessed both within a comprehensive study of the director's methodology and in the perspective of his legacy. E. Baron Turk, *The French Stage: 2006–2007*, FR, 81:45–60, chronicles the Paris and Avignon seasons, contrasting in the former Eric E. Schmitt's *Mozart* with Jean-Marie Besset's more ambitious *Les Grecs*, and praising Joel Pommerat's *Cet Enfant* for its intensity, and Gildas Milin's *L'homme de février* for its *création scénique*. Offerings by Olivier Py, Josef Nadj, and Stefan Naegi are mentioned among the 'genuine artistic triumphs' of the 60th Avignon Festival. Tributes to Beckett and Jean-Luc Lagarce are recollected, while the reprise of Michel Vinaver's *L'Émission de télévision* and Ariane Mnouchkine's *Les Éphémères* are singled out. M. Minich Brewer, 'The banquet and its aftermath: reinventions of the symbolic in contemporary theater', *CFFS*, 11:379–87, examines how in recent decades, French theatre, from Michel Vinaver to Marcel Zang, has engaged anew with rites of bonding, ceremony, and feast, creating new spaces for social exchange and community. C. Biet, 'Représenter les classiques au théâtre ou la difficile manducation des morts à la fin du XXème siècle', *RHLF*, 107:383–400, highlights features of modern stage direction, showing not only more restraint as compared with the golden age of *mise en scène* when staging 17th- and 18th-c. plays, but also a commitment to leaving interpretations open. E. Forman, 'The provoked wife: the defence of Clytemnestra in twentieth-century French drama', *EFL*, 44:85–108, applies modern legal and ethical categories of provocation, retaliatory violence, and extenuating circumstances to a reading of various revisitings of C.'s character, notably by Giraudoux, Sartre, and Yourcenar and, crucially for our period, in Anouilh's *Tu étais si gentil quand tu étais petit*, Jean-Jacques Varoujean's *La Ville en haut de la colline*, and Jean-Pierre Giraudoux's 1985 'whodunnit' version of *Électre*. J. Andrews, 'Thierry Maulnier's theatrical adaptation of André Malraux's *La Condition humaine*', FR, 81:80–90, deals with the politically controversial and artistically imaginative 1954 adaptation of M.'s novel at the Théâtre Hébertot, highlighting not only Maulnier's formal experimentations but the intervention of the original author in the adaptation (as for the final tableau), which, together with his rewriting of scenes from the novel, provides an interesting view of Malraux's post-war political and artistic evolution.

5. TRAVEL WRITING

Alex Hughes, *France-China. Intercultural Imaginings*, London, Legenda, 105 pp., reflects on the modalities of diverse cultural encounters and problematic associations with China's otherness, as discursively constructed and represented in various categories of French language narratives, ranging from (auto-)fictions by authors such as Pierre-Jean Rémy and Christian Garcin, to 'mid-twentieth-century *récits de voyage*' including Leiris, Étiemble, and Roy, and to visual forms, with Marc Boulet's phototexts. Akane Kawakami, *Traveller's Visions. French Literary Encounters with Japan, 1881–2004*, Liverpool U.P., 2005, examines the 'particular ways of seeing' that inform various images of Japan in French literature, according to each traveller's profession and interests. Hence, these respective visions are categorized in relation to the kind of gaze produced by the respective training and methods of journalists, ethnographers, and photographers. While dedicated largely to contemporary writers and successors of '*japonisme*', from Loti (discussed in relation to Proust and E. de Goncourt) and Farrère to Michaux and Claudel, this book has a substantial chapter on post-war travellers to Japan which shows in particular Barthes and Gérard Macé inventing a photographic way of 'seeing writing about the other'.

Surrealism, Crossings/Frontiers, ed. Elza Adamowicz (European Connections, 18), Oxford, Lang, 2006, 222 pp., taking Surrealism literally as a *movement*, reads in a dynamic, international and interdisciplinary perspective, various revealing trajectories and trans-gressions. Notably for our area, R. Cardinal, 'Breton's travels' (17–37) charts, among others, B.'s 1945 extensive journey in America and especially in New Mexico, relating physical travels to imaginary ones, to the collection of objects and to the 'persistent mental nomadism' in the last two decades of his life. D. Pinder, 'Urban encounters: *dérives* from surrealism', presenting Debord's 'renovated cartography' of Paris and reading his '*théorie de la dérive*', parallels Surrealists' and situationists' explorations of the City (39–64). Other 'crossings' discussed include identity and sexuality, as in M.-C. Barnet, 'L'Amour flou: Joyce Mansour on (fe)male desires' (65–82).

M. Atack, 'The politics and poetics of space in *Les Passagers du Roissy-Express*', *MCF*, 15:441–55, considers Maspero's text, which can easily be included in the corpus of travel literature, in more general terms for the way it inscribes and problematizes otherness and the elsewhere in the textual presentation of the *banlieue*, both as a sociological, political-geographical discourse on a site of memory and as the portrayal of an 'emotional landscape'. *Reinventing Ireland Through a French Prism*,

ed. Eamon Maher, Grace Neville, and Eugene O'Brien, Frankfurt, Lang, 354 pp., deals with questions of cultural representation of special interest for our period; following E. Bordenave, 'Nicolas Bouvier: un regard "français" sur les îles d'Aran' (309–23), P. Dine, 'Tackling *Les Diables Verts*: French writers on Irish rugby' (325–41), draws a history of the sporting encounters between the two countries and studies the agenda hidden beneath positive representations of Irishness and of a distinctive Celtic approach to rugby in the writings of Jean Lacouture, Jean Cormier, and Jean-Pierre Bodis. E. Maher, 'John Broderick (1924–89) and the French "roman catholique"' (245–61), discusses the influence notably of Mauriac and Green in post-war Ireland.

6. WOMEN'S WRITING

S. A. Gambaudo, 'French feminism vs. Anglo-American feminism, a reconstruction', *EJWS*, 14:93–108, discusses perceived divergences between the two strands (notably in their politics, around the issues of sameness or difference, and most crucially in the differing reception of Freud), shows their cultural construedness (recalling the responsibility of Alice Jardine and Toril Moi in coining the term French feminism, as well as linguistic, and theoretical distinctions), and pleas for an inclusive dialogue, recognizing the productivity of their debates. V. Lehtinen, 'On philosophical style. Michèle Le Doeuff and Luce Irigaray' (*ib.*, 109–25), studies two of the iconic theorists of French feminism, showing how their differing subjective styles both challenge the proclaimed neutrality of philosophical writing, and create a space where they can be read as women authors. J. Still, 'Continuing debates about "French" feminist theory', *FS*, 61:314–28, inspects the contemporary contribution of 'French' feminism outside of France by recontextualizing it in terms of generation and national identity and in light of two main aspects: 'a return to motherhood and a concern with the sexualization of language', arguing that the shift, among anglophone critics, towards 'intersex' and cultural difference does not make earlier French outputs methodologically obsolete. I. Plack, 'Schreibende Frauen: weibliche Perspektiven in der französischen Literatur des 20. Jahrhunderts', *ASNS*, 244:297–317, selects, with Beauvoir, Yourcenar, Duras, Sagan, and Delbée, five examples of themes and styles in the *roman féminin* in order to approach the specifically feminine in their writing. V. Baisnée, "'Diamonds of the dustheap": à quoi servent les journaux des femmes?', *Mosaic*, 40.4:103–17, in accordance with the re-evaluation of diaries in contemporary research, explores representations of the self as a

writer and relations between life and art in diaries written by female writers in the 20th c., from Woolf to Ernaux. H. Vassallo, 'Wounded storyteller: illness as life narrative in Nina Bouraoui's *Garçon Manqué*', *FMLS*, 43:46–56, applies a theoretical and thematic framework owing to Arthur Frank's 'wounded storyteller' and Susan Sontag's 'illness as a metaphor', to the questioning of sexuality, identity, and 'normality' in B's autobiographical narrative, and shows, in the process of re-claiming generic, physical, and social subjectivity, the healing function of truth. K. Robson, 'Spaces of violation: refiguring rape in contemporary French women's fiction', *RoS*, 25.1:57–67, examines the implications of spatial figurations of rape by confronting two novels, Virginie Lou's *Éloge de la lumière du temps des dinosaures* and Hélène Duffau's *Trauma*, with American feminists, namely Ann Cahill and Sharon Marcus, whose theories criticize binary space oppositions (such as inside/outside) commonly associated with rape. A relocation of the violation outside the body, 'at the limits and boundaries of the embodied self' indicates spaces which can also be used for resistance.

The Resilient Female Body. Health and Malaise in Twentieth Century France, ed. Maggie Allison and Yvette Rocheron, Oxford, Lang, 230 pp., raises gender issues and contradictions in French socio-cultural and literary discourses on health and illness and highlights the logics of control at work in the construction of a 'sanitised female body', as well as strategies of resistance to it expressed by women writers: in the use of alcoholism for Duras (R. Günther, '"Une femme qui boit, c'est scandaleux": Marguerite Duras and female alcoholism in France', 89–100), in the refusal, exemplified by Laurens, Huston, and Nothomb, of the association female/maternity (A. Simon, 'Embryon, femme, médecin: accouchement et avortement chez les romancières contemporaines', 115–32), or in various discursive practices by Hyvrard (H. Vassallo, 'Metaphors of dis(-)ease: malady and malaise in Jeanne Hyvrard's *Les Prunes de Cythère* and *Le Cercan*', 133–44, and C. Wardle, 'Controlling the female body: medicine, technology and maternity in the work of Jeanne Hyvrard', 145–61). A. Gallus, 'The body into words: Violette Leduc's *La Folie en tête*', *FrF*, 31.3:123–35, examines narrative strategies invented by L. in order to depict the body in her autobiographical writing, so as to challenge and go beyond the 'failure of self-recognition' and the impossibility of representing the self as a '*corps de vérité*'. Issues of enacted self-identity and performance (owing more to Sidonie Smith than to Judith Butler) are addressed, with processes of embodiment and disembodiment contented to be complementary modes of the constitution of the subject in L.'s 'search

for corporeal consistency'. M. L. Clément, 'Palimpsestes identitaires dans *Le Manuscrit de Port-Ébène* de Dominique Bona', *AJFS*, 44.1:69–83, examines multiple layers in the novel's narrative structure as they serve to echo historical, ethical, and political aspects of colonialism and exoticism, as well as their role in the construction of the characters' identities.

P. Brand, 'Eccentricity in *Silsie*', *FR*, 81:91–106, engages with many of Marie Redonnet's themes (the double, alienation, displacement, violence, and inscrutability) as exemplified in her 1990 novel and relates the explanatory fables invented by the characters to the interpretive activities of the reader and the narrator. J. McCormack, 'Exile, memory and exclusion in contemporary France in Dalila Kerchouche's *Mon père ce harki*', *EFL*, 43, 2006:127–46, examines how K.'s 2003 novel engages with the memory of the Algerian war. As a case study of how the memory of children of harki functions in the novel, the article highlights the trauma, the collective function, and the challenge such memory presents to dominant discourses, as well as the book's dimension as a vector of memory (the transmission of harki memory having been an issue), and as social critique (in the face of the harkis' situation in the French Republic).

T. L'Aminot, 'Emmanuelle et le réel de l'utopie', *EFL*, 43, 2006:99–125, proposes a new and more complex (bi)sexual utopian reading of E. Arsan's erotic novels of initiation *Emmanuelle* and *L'Anti-Vierge*, arguing that these novels, which attracted a broader audience after their republication in the late 1960s, project into the future and aim at changing social life. Nicola Barfoot, *Frauenkrimi/polar féminin. Generic Expectations and the Reception of Recent French and German Crime Novels by Women*, (MeLiS, 5), Frankfurt, Lang, 227 pp., tackles, in a comparative approach and from the perspective of women and gender studies, the specific female input in contemporary evolutions in the crime genre, as well as the ideological conflicts and the suspicions/expectations of feminist intentions which accompany the accession of women in the traditional male preserve of the *noir* genre. After an introductory overview on the protagonists, the politics, purpose, and the audience of the female crime novel, an initial chapter (27–58), recalling the male posturing of the 'Série Noire' as opposed to the much maligned 'ladylike image' of the more ancient whodunnit collection 'Le Masque', addresses questions of visibility and dissimulation of an *écriture féminine*, female and lesbian heroines, and assesses differences with Anglo-Saxon female writers. In subsequent chapters, the feminist potential of Noëlle Lorient's 1991 *L'Inculpé* and Virginie Despentes's 1996

Les Chiennes savantes is compared, the reception of both works being shown to highlight some reluctance in French mainstream criticism to engage with this dimension of female-authored crime fiction.

7. INDIVIDUAL AUTHORS

BARTHES. U. Schulenberg, 'From redescription to writing: Rorty, Barthes and the idea of a literary culture', *NLH*, 38:371–87, using Rorty's notion of the power of redescription, aims at elucidating B.'s 'last revolution', in his development from 'postmetaphysical forms of redescription and self-creation' to an 'existential understanding of the practice of writing'. D. Just, 'Against the novel — meaning and history in Roland Barthes's *Le Degré zéro de l'écriture*', *ib.*, 389–430, tackles 'the reified triad of History, the Novel and Narration' and contextualizes with B.'s hesitation in the early 50s between Marxism (and its preoccupation with history) and structuralism, *Degré zéro*'s failures to provide 'a well defined analysis of the neutrally blank style' and to assert what it historically represented. J. Hiddleston, 'Displacing Barthes: self, other, and the anxiety of theory', *MCF*, 15:169–84, notes B.'s unease with the inscription of the theorist's self in his writings dealing with the cultural other. This is exemplified in three texts on otherness (*Mythologies*, *L'Empire des Signes*, and *Incidents*) and leads to a reflection on the difficulties, experienced in postcolonial studies, in finding the language most suitable to writing on different cultures. G. Farasse, 'Or, un soir de novembre', *RSH*, 287.3:175–88, offers a development of themes, incidents and coincidences from *La Chambre claire* and other later texts.

BATAILLE. Patrick ffrench, *After Bataille. Sacrifice, Exposure, Community*, Oxford, Legenda, 216 pp., is an important and wide-ranging analysis of recurring themes and patterns in Bataille's thought, contextualized here among his contemporaries and with regard for his legacy in theory and criticism. Sylvain Santi, *Georges Bataille, à l'extrémité fuyante de la poésie*, Amsterdam, Rodopi, 364 pp., approaches B.'s work in its different dimensions under the unifying perspective of the place given to poetry. Investigating successively the relationship with surrealism, B.'s attempt to connect poetry with experience, and with sacrifice, the relationship with fiction, it leads to an assessment of the seminal questions of the community and the experience of depersonalization as they are reflected in B.'s writing on poetry in the late 1940s. K. Faucher, 'The transcendental empiricism of Georges Bataille: the incommensurable object', *Culture, Theory and Critique*, 46.2, 2005:163–76, traces prefigurations of Deleuze's theory of

transcendental empiricism in B.'s *L'Expérience intérieure* and discusses its importance in B.'s own critique of transcendence.

BEAUVOIR. Ursula Tidd, *Simone de Beauvoir. Gender and Testimony* (Cambridge Studies in French, 61), CUP, 2006, xii+266 pp., is the paperback edition of a groundbreaking study on Beauvoir's philosophical conceptions of and literary writing on the self. Based on an analysis of B.'s autobiographical (four volumes of memoirs, letters, and diaries) and biographical works (*Une Mort très douce* and *La Cérémonie des Adieux*), it underlines the tensions between issues of self-representation and the exploration of intersubjectivity and alterity which characterize B.'s texts and lend them their testimonial dimension. *The Philosophy of Simone de Beauvoir: Critical Essays*, ed. Margaret A. Simons, Bloomington, Indiana U.P., 2006, xi+316 pp., reassesses B.'s philosophy and the evolution in its critical reception. A series of contributions, ranging from M. Le Doeuff to S. Musset, explore issues such as B.'s phenomenology and ethics in relation to feminism and challenge received conceptions of a subordination of her philosophical thinking to that of Sartre. M. Le Doeuff, 'Beauvoir: de la critique comme valeur limite', *IJFS*, 6, 2006:103–16, presents the relations between the two fields, literary and philosophical, of 'Beauvoir Studies', as well as recounting the influence of a personal reading of *Le Deuxième Sexe*. J. G. Goffin, 'Historicizing *The Second Sex*', *French Politics, Culture and Society*, 25.3:123–48, bases a discussion of a number of books on *Le Deuxième Sexe* (C. Rodgers, 1998; ed. I. Galster, Champion, 2004 and PUPS, 2004; ed. C. Delphy and S. Chaperon, 2002; M. Simons, 2001) on an evaluation of the post-war context of its writing and of its reception. It shows both how the book presents an intersection of B.'s 'engagements' and how the context in which it was read, triggering a process of 'cross-cultural exchanges', contributed exemplarily to the book being seen as the revolutionary, defining text of 'second-wave feminism'. M. Altman, 'Simone de Beauvoir and lesbian lived experience', *Feminist Studies*, 33:207–32, considers, in a queer reading, the implications of lesbian politics and the chapter 'The Lesbian' for the readers of *Le Deuxième Sexe*. F. Mazzone, 'L'édition lesbienne: un héritage du féminisme ?', *MCF*, 14, 2006:363–73, investigates editorial aspects of the relationship between feminists and lesbians in France, from the early beginnings in 1980s, following Monique Wittig's rupture with feminism and Geneviève Pastre's collection *Les Octaviennes*, to the promotion of lesbian culture from the mid-1990s, through 'Culture LGBT', the 1997 creation of *Éditions Gaies et Lesbiennes*, and a radical autonomy towards male culture as well as heterosexual social models.

BECKETT. Chiara Montini, *Genèse de la poétique bilingue de Samuel Beckett (1929–1946)* (Faux Titre, 294), Amsterdam, Rodopi, 327 pp., offers a stimulating approach to B.'s œuvre through its bilingualism, implying that each of the French and the English versions has to be considered as an original work in its own right. Another consequence investigated in depth concerns translation issues, B.'s auto-translations, and also the necessity, when translating into any third language, of considering both original versions. While distinguishing three periods in B.'s bilingualism, from polyglot monolingualism (1929–1937), to English bilingualism (1939–1945), and French bilingualism (1946–1953), it is undoubtedly this last period which offers the most original insights. Based on a genetic analysis of *Mercier et Camier*, the first of B.'s novels written in French, it compares and contrasts it with the English version, showing the omnipresence of a linguistic dialogue in B.'s soliloquy. Garin Dowd, *Abstract Machines, Samuel Beckett and Philosophy after Deleuze and Guattari* (Faux Titre, 295), Amsterdam, Rodopi, 319 pp., offers an ambitious philosophical reading of B. using a concept developed in D. and G.'s *Mille plateaux*, that of the 'abstract machine'. Their 'particular mode of concrete philosophising' serves to discuss interrelations of literature and philosophy in B.'s writings and concepts ranging from monadology and immanence to phenomenology and *dislocations*.

A number of contributions from diverse disciplines will be equally useful to scholars of French working on Beckett. Ronan McDonald, *The Cambridge Introduction to Samuel Beckett*, CUP, 2006, x + 140 pp., provides a helpful historical contextualization (116–26) and a map of criticism on B. (132–36), together with an analysis of the major works, helping to bridge the different areas of Beckett studies. Franz M. Maier, *Becketts Melodien: die Musik und die Idee des Zusammenhangs bei Schopenhauer, Proust und Beckett*, Würzburg, Königshausen & Neumann, 2006, 337 pp., suggesting already on its cover illustration how an interpretation of an episode of Beethoven's 7th Symphony is a starting point for B.'s aesthetics of the unsaid, sets out to show precisely the part played by music in B.'s works and the diverse forms in which it appears, recalling along the way how B. in this respect creatively follows in the footsteps of Schopenhauer and Proust. Elizabeth Barry, *Beckett and Authority: The Uses of Cliché*, Basingstoke, Palgrave Macmillan, 2006, x + 232 pp., studies within a Deleuzian framework B.'s strategy in manipulating clichés, maps the various function they assume (verisimilitude and realism, automatism and remembrance, autobiography and comment on religion), and shows how their dual nature of being both repetitive

and satirical enable the author to question discourses of authority, while refusing to claim for himself an authoritative position. Graley Herren, *Samuel Beckett's Plays on Film and Television*, Basingstoke, Palgrave Macmillan, x + 217 pp., 'the first full-length study devoted exclusively to B.'s screen work', addresses, with the entirety of plays written for television and film, a neglected but important body of B.'s œuvre, notably in the later years. *Historicising Beckett/Issues of Performance. Beckett dans l'histoire/En jouant Beckett*. (Samuel Beckett Today/Aujourd'hui, 15), ed. Marius Buning et al, Amsterdam-NY, Rodopi, 2005, 362 pp., challenges the image of B. as an ahistorical writer and questions the de-territorialization of his work. The ensuing essays offer rich insights into the socio-historical context of its production. Of special interest for us are T. Kawashima, 'The resistance of seeing in Beckett's drama: self-perception and becoming imperceptible' (133–45), which follows Merleau-Ponty's analysis of perception in B.'s plays, notably *Catastrophe*; D. Soenen, 'La résistance des restes: l'appartenance "médiatique" des "Shorter Plays"' (173–86), which relates the works' shortness and the terms used to name them to 'a rhetoric of the ill named'; and J. Taylor, "'Pidgin Bullschrift': the performance of French in Beckett's trilogy' (211–23), which examines the language in the novels of the trilogy as textually performative. A section in the volume is dedicated to the rarely studied topic 'The child in Beckett's work', with S. Thomson, "'It's not my fault sir': the child, presence and stage space in Beckett's theatre' (261–70) focusing on the Boy in *Godot*, and his almost total 'poverty as a figure'. Other articles, using Ricoeur's analysis of narrative identity (D. Lüscher-Morata, "'It is not me". From a refusal to speak of oneself to X, "paradigm of human kind"', 297–309), Kristeva's 'semiotic chora' (S. Athanasopoulou-Kypriou, 'Not I and/or the art of living', 311–23), as well as a comparison of translation and originals inspired by Benjamin (M. J. Vechinski, "'I could not cling to it": potentiality in "l'innommable" and the unnamable — a dual-language study', 341–53) are equally of particular interest for our area. Andrew Gibson, *Beckett and Badiou: The Pathos of Intermittency*, OUP, 2006, xiii + 322 pp., is a capital study into the thought of two 'vestigial modernists', which succeeds in the challenge of holding together, in highlighting the role of pathos for Beckett and of intermittency for Badiou, their respective relations to truth and values. Shane Weller, *Beckett, Literature, and the Ethics of Alterity*, Basingstoke, Palgrave Macmillan, 2006, ix + 218 pp., is an insightful appreciation of the 'anethical' in Beckett. Supported by a detailed tripartite analysis of B.'s ethics of translation (translation and negation, translation and difference), of comedy ('the Laugh

of the other'), and of gender, it distinguishes this 'post-Holocaust thought' from postmodern ethics of difference. Anthony Uhlmann, *Samuel Beckett and the Philosophical Image*, CUP, 2006, viii + 191 pp., studies with great clarity and concision B.'s use and aesthetic theory of images and connected issues of (re) presentation, before questioning interactions and dialogues with philosophical images.

BLANCHOT. 'Blanchot's epoch' is a special issue of *Paragraph*, 30.3, ed. Leslie Hill and Michael Holland. Following B.'s obituary by J.-L. Nancy (3–4) and a chapter reproducing 'responses and interventions', criticism, and letters by B. (5–45), M. Holland, 'The time of his life' (46–66), links B.'s refusal of biography and the priority given to narrative in his thought, marked by an original, disrupted temporality, and analyses, with Nancy and Derrida, 'the espousal of Blanchot by his contemporaries', in particular the reactions of Foucault and Derrida. C. Bident, 'R/M, 1953' (67–83) inspects the uneasy dialogue between Barthes and Blanchot as the two leading figures of French literary criticism and considers their respective positions around and after the 'crucial year' 1953, arguing for the exemplary status of their attitudes towards the question of the *neutre*. L. Hill, "'Not in our name": Blanchot, politics, the neuter' (141–59), analyses the same concept via an assessment of B.'s conception of politics, in relation to some of his political gestures, his response to Hölderlin's 'Das Höchste', and in comparison with the thinking of, respectively, Benjamin, Schmitt, Agamben, and Derrida. K. Hart, 'From the star to the disaster' (84–103), recalling the mediation of Levinas, looks for convergences and divergences in thought in Franz Rosenzweig's pre-Shoah *Stern der Erlösung* and B.'s *Écriture du désastre*. C. Fynsk, 'Blanchot in *The International Review*' (104–20), discusses B.'s contribution to intellectual internationalism in the early 1960s, the relations between issues of literary responsibility and the thought of the fragmentary. T. Clark, 'A green Blanchot: impossible?' (121–40), argues that despite the absence of a concept of nature in his thought, B.'s texts can offer, in opposition to Western 'destructive anthropocentrism', a 'deeper ecological' thinking. John Martis, *Philippe Lacoue-Labarthe: Representation and the Loss of the Subject* (Perspectives in Continental Philosophy, 50), NY, Fordham U.P., 2005, xv + 296 pp., engages with the thought of subjectivity and the question of the 'self as other' in B.'s œuvre in a chapter on B. and Derrida (193–235).

BUTOR. S. Rangarajan, 'Narratees in Butor's *L'Emploi du temps*', *FR*, 80:579–93, informed notably by G. Prince and M.A. Piwowarczyk's theories, presents the various narratees (one of whom is anonymous) in the novel and sets to demonstrate their importance as *générateurs*

de récit. It is shown that illocutory acts such as requesting, promising and questioning determine the relationship between the narrator and the narratees, while the role of the anonymous one who acts as 'the narrator's companion, co-detective and *juge d'instruction*', and questions his actions, is emphasized. N. Biagioli, 'Michel Butor, un nouveau romancier sur les pas de Jean-Jacques Rousseau', *CFFS*, 11:369–78, inspects intertexts of R. in the considerations on the botanic and literary promenade in B.'s recent works *Errances botaniques. Lieux de mémoires* (2003), and *Épîtres florales* (2005) and assesses how the identification with R. and his revolutionary influence contributes to a self-stylization of the *nouveau romancier*.

CAMUS. Moya Longstaffe, *The Fiction of Albert Camus. A Complex Simplicity* (Modern French Identities, 35), Oxford, Lang, 300 pp., studies consistency in the evolution of C.'s thought and narrative techniques, considers the importance and coherence of moral and metaphysical questions throughout his novels and short stories, and retraces, beyond their unfinished nature, a circular movement from death in *La Mort heureuse* to a new birth in *Le Premier homme*, underlining the allegorical dimension of themes such as guilt, imprisonment, and exile. E. J. Hughes, 'Le prélude d'une sorte de fin de l'histoire': underpinning assimilation in Camus's *Chroniques algériennes*', *EsC*, 47:1:7–18, analyses, in light of articles on Algeria published in *Combat* in 1945, after the Sétif reprisals, and republished in 1958 at a turning point of the Algerian War of Independence, the political ambivalence of C.'s humanist discourse and engagement, as well as his perception of an end of the colonial empire, which, it is shown, 'never converted into a questioning of the French-Algerian presence in Algeria'. R. A. Champagne, 'The ethics of hospitality in Camus's "L'Hôte"', *FR*, 80:568–78, offers an ethical, post-colonial reading, which links the short story's ritual of reciprocated hospitality together with identity politics in Algeria at the time it was written (1952). E. C. Morisi, 'Camus hospitalier, Camus fraternel? Les impossibilités de "L'Hôte" dans le contexte colonial', *FrF*, 32:153–69, focusing on the same emblematic short story, chooses in turn to recall the violence in 1957 Algeria when *L'Exil et le Royaume's* call to reconciliation was published, and contends that, while such a call is embodied in the ritual of hospitality, the distortion occasioned by colonial reality in 'L'Hôte' and the ultimate failure of this institution, as well as C.'s choice of an 'Algerian scene', reveals a denunciation of colonialism which should invite a reassessment of his writing on Algeria. C. Sheaffer-Jones, 'Community and the empty place in Camus's "La Pierre qui pousse"', *EFL*, 43, 2006:195–213, takes the last story from

the same collection as the basis of another analysis of the theme of hospitality, but in an understanding of the concept, which, informed by Derrida, serves to question the nature of the community. V. Grégoire, 'L'Holocauste dans les écrits de Camus', *FR*, 80:1070–84, investigates allusions and references to the Holocaust across C.'s œuvre, notably in *La Peste*; C. Davis, 'Camus's *La Peste*: sanitation, rats and messy ethics', *MLR*, 102:1008–20, reads the novel as a dialogue between clarity and confusion, between order and disorder. Residual ambiguities, uncertainties, and hesitations which resist the persuasiveness of Rieux's moral voice are shown to ground the work's ethical interest by maintaining, rather than removing, otherness. H. Hustis, 'Falling for Dante: The *Inferno* in Albert Camus's *La Chute*', *Mosaic*, 40.4:1–16 sets to demonstrate that two well-evidenced aspects of *La Chute*, the answer to Sartre's 1952 article criticizing *L'Homme Révolté*, and the Dantean intertextuality, are interconnected, and explain the text's mimicry of a dialogue, as well as its equally confessional and accusatory tones.

CAYROL. K. Comfort, 'Jean Cayrol's *Les Corps étrangers*: résistancialisme confronted', *FR*, 80:846–59, turns away from the celebrated formal accomplishments of C.'s 1959 novel towards a reassessment of its political and ideological content, i.e. its chronicle of, and response to, the collective forgetting of collaboration. M. Silverman, 'Horror and the everyday in post-Holocaust France: *Nuit et brouillard* and concentrationary art', *FrCS*, 17, 2006:5–18, highlights in C.'s contribution to Renais's film the presence of an alternative artistic representation of the Holocaust, which is more informed by antifascist politics than Antelme's testimony, Blanchot's unnameable, and Levinas's ethics of the other.

CÉLINE. Philippe Roussin, *Misère de la littérature, terreur de l'histoire: Céline et la littérature contemporaine*, Gallimard, 2005, 754 pp., is a major, comprehensive study of developments in French literature after the 1930s, as exemplified symptomatically in the tone, themes and topoi of Céline's entire œuvre, the continuity of which is stressed, and in C.'s successive auctorial positions and posturing, from the publication of *Voyage* to his final years, following his controversial return to post-war France and a changed literary stage

Marc Hanrez, *Le Siècle de Céline*, Coulommiers, Dualpha, 2006, 286 pp., includes the writings H. has devoted to C. since his landmark 1961 *Céline: three essays on the meaning of 'Célinisme'*, 14 literary portraits building an intertextual network of 'Classiques Céline' from Bloy to Voltaire, via Bruegel and Shakespeare, and six reviews dedicated to 'quelques Céliniens', from E. Ostrovsky to P. Ifri. Its most recurring

stance is the call to read/judge C.'s œuvre in its entirety, including the pamphlets. A postface (269–84) re-emphasizes the coherence of its leading themes around the stylistic rendering of the experience of time and the equation of civilization with 'robotisation'.

CIORAN. I. Zarifopol-Johnston, 'Found in translation: the two lives of E. M. Cioran; or how can one be a comparatist?', *CLS* 44.1–2:20–37, is an account of C.'s transition from 'viscerally personal' Romanian author to universalist French moralist. Based on the first-hand experience of the translator, and supported by evidence from early texts compared with their cleansed French and rewritten versions, it highlights the dimension of conversion in a process in which style and writing in a 'dead language' allow the author's new persona to escape both his marginal origins and his compromise with history. S. David, "'Héros négatifs" et communauté(s) du refus dans l'œuvre de Cioran', pp. 253–64 of Yann Hamel and Mawly Bouchard, *Héroïsme et littérature*, @nalyse, 2006, 284pp., puts forward three explanations for the auctorial use of the first person plural pronoun in his first book written in French, *Précis de décomposition* (1949): the creation of a deceptive connivance with the readers, a reconfiguration of both the self and its audience, and the constitution of a 'negative community'.

COCTEAU. J. S. Williams, 'Resurrecting Cocteau: gay (in)visibility and the clean-up of French culture', *MCF*, 14, 2006:317–30, reveals in commemorative exhibitions dedicated to C. in France in 2003 (such as the Centre Pompidou's 'J.C., sur le fil du siècle'), a concealment of his sexual identity, which is considered to be significant for both the conservatism of institutional recuperation in French culture and 'the assimilationist aims of official French gay culture', and at odds with C.'s own subversiveness and acceptance of 'the risks of increased visibility'. Jennifer Hatte, *La Langue secrète de Cocteau. La mythologie personnelle du poète et l'histoire cachée des 'Enfants terribles'* (Modern French Identities, 47), Berne, Lang, 332 pp., while focused on a novel outside our period and silent on Cocteau's part in its post-war filmic adaptation by C. and Jean-Pierre Melville, claims that an in-depth analysis of themes, spaces and characters of the novel can provide insights into C.'s entire work. His technique, images, and narrative use of mythology and of metaphors are related to a self-portrait of the 'poet as a couple, constituted by a man and a woman'. A generous 'thematic and mythological' index (313–32) supplements the book.

DURAS. Cathy Jellenik, *Rewriting Rewriting: Marguerite Duras, Annie Ernaux, and Marie Redonnet*, NY, Lang, 211 pp., relates the constant rewriting of their own texts by these three authors to a concern

both with a reappropriation of literary tradition and with the creation of new ways of expressing the self beyond the boundaries of language. L. Russell-Watts, 'The terrors and pleasures of analysis: *Le Ravissement de Lol V. Stein*', *NFS*, 46.3:121–33, closes a special issue dedicated to 'Terror and Psychoanalysis', ed. Lynsey Russell-Watts and Lisa Walsh. It highlights, following Lacan and Žižek on the connectedness between terror and pleasure in the experience of *jouissance*, such intersections in D.'s 1964 novel, and discusses the therapeutical effect on the reader of this 'textual encounter with terror'. A. M. Obajtek-Kirkwood, 'D'une histoire d'amour l'autre: copié-collé chez Marguerite Duras et Sophie Calle', *CFFS*, 10, 2006:437–45, links D. with 'narrative artist' C., comparing the respective autobiographical pacts of *L'Amant* and C.'s 2003 *Douleur exquise*, assessing in both the interplay of discontinuity and fictionalization.

ERNAUX. Lorraine Day, *Writing Shame and Desire. The Work of Annie Ernaux* (Modern French Identities, 48), Oxford, Lang, 315 pp., approaches E.'s 'auto-socio-biographical' writings from the dual theoretical point of view of 'psycho-social' analysis and literary criticism, and highlights, in the dynamics of shame and desire, the two interdependent themes which sustain both the private, testimonial quality and the public, political dimension of these writings. M. Delvaux, 'Des images malgré tout: Annie Ernaux/Marc Marie: *L'Usage de la photo*', *FrF*, 31.3, 2006:137–55, in a reading informed chiefly by Barthes and G. Didi-Huberman (but also by J.-L. Nancy, P. Sloterdijk, and J. Henric), explores the *mise en abyme* of intimacy, alterity and death in both E. and M.'s writings on photographs.

GENET. E. Marty, 'A propos de Jean Genet et de l'antisémitisme', *Critique*, 715:209–20, is a further contribution to a contentious issue and an answer to R. de Ceccatty's *Critique* article. While insisting on the absence in G.'s work of Drumont's anti-Semitic ideology, it recalls images and quotes from *Un captif amoureux* and stresses how their logic and articulation express 'an extreme violence towards Jews'.

GIDE. R. Macksey, 'Gide par lui-même: 1947', *MLN*, 121, 2006:1286–1304, shows G. at his height, the year he was awarded the Nobel Prize, in the concluding moments of a career started in the 19th century. An unsigned autobiographical manuscript (appended to the article in facsimile) written for the occasion, is commented on in terms of an auctorial strategy, where self-stylization, as well as assertions and omissions about his work, are used to prepare his posthumous assessment by history.

GIONO. Colette Trout and Derk Visser, *Jean Giono* (Collection

Monographique, 44) Amsterdam, Rodopi, 2006, 155 pp., while acknowledging evolutions in the forms and the themes in the 'Cycle d'Angelo' and the 'Chroniques', refuses to see the post-war G. as a changed writer. On the contrary, the unity in G.'s thought and themes pre-and post-war is emphasized, as seen notably in the continuation of his reflection on nature's influence, from his essays to later novels such as *Les Grands Chemins* and *L'Iris de Suse*. Friendship, fraternity, and visions of the feminine are analysed as providing further proof of a thematic consistency throughout G.'s œuvre, while the impetus for narrative experimentations in the mature works is shown to be latent in earlier novels.

GREEN. *Le Journal de Julien Green, Miroir d'une âme, miroir d'un siècle*, ed. Michael O'Dwyer and Michèle Raclot (Modern French Identities, 39), Oxford, Lang, 2005, 289 pp., reminds us of the sheer length of G.'s diaries, started as early as 1919 and covering the period from 1926 to 1998, but also of their diversity. They also contain reflections of G.'s œuvre and of his creative imagination. *Julien Green, diariste et essayiste*, ed. Michael O'Dwyer (Modern French Identities, 59), Oxford, Lang, 263 pp., discovers links between the diaries and the essays and also investigates intertextual aspects in the diaries, relations with G.'s contemporaries, tensions between tradition and modernity, and respectively the place of onirism, poetry, religion, and the arts.

GUIBERT F. Grauby, "Le spectacle de mon squelette: la leçon d'anatomie d'Hervé Guibert", *AJFS*, 44.2:116–31, exposes how throughout G.'s work, presented as a 'corporeal Odyssey', the author's fascination with the body culminates in a gift of this body to art, and parallels his last writings with the projects of French body artists such as Gina Pane, Michel Journiac, and Orlan, and the character of non-reproductibility which lies at the core of their art. J. Agar, 'Self-mourning in *Paradise*: writing (about) AIDS through death-bed delirium', *Paragraph*, 30.1:67–84, recognizes three stages in G.'s works dealing with AIDS (as affecting others, the self, and life) and shows that beyond representations of trauma and loss, exhaustion in narration make G.'s posthumous novel 'a text of multiple mournings'. A. Kawakami, "Un coup de foudre photographique": autobiography and photography in Hervé Guibert', *RoS*, 25:211–25, considers *L'Image fantôme* as an autobiography in the form of writings on photographs, showing, after a corroboratory analysis of Guibert's iconoclastic photograph of Adjani in *Le Seul visage*, the cooperation of image and text in portraying the relationship between self and other, and how photography is a way of 'writing the other into the self's autobiography'.

GUYOTAT. O. Heathcote, 'The revolutionary poetics of Pierre Guyotat', *NFS*, 46.1:84–96, based on a reading of *Carnets de bord 1962–1969* (2005), explores the potential of G.'s eroticism as a radical alternative representation of sexuality and politics. Singled out are especially his questioning of 'sex and gender binaries' in a text claiming to be 'destructeur des sexes', his relationships to political revolution (Algeria), the disruptive force of his writing's flow, and his representation of male prostitution.

HOUELLEBECQ. D. Lehardy Sweet, 'Absentminded prolepsis: global slackers before the Age of Terror in Alex Garland's *The Beach* and Michel Houellebecq's *Plateforme*', *CL*, 59:159–76, regarding the *slacker-traveller* as a 'sociological edge figure' of shifting identities, inspects how, while exporting their cultural malaise with the ethics of Western capitalism, they end up, in both novels, embracing the privileges of imperialism. I. Tremblay, 'L'emploi du stéréotype dans le roman *Extension du domaine de la lutte* ou l'extinction de l'altérité', *Symposium*, 59, 2006:225–36, contrasting H.'s first novel with Duras's *Le Ravissement de Lol V Stein*, assesses the narrative function of stereotypes in the representation of alterity, and argues that, in *Extension*, they become both 'a way of survival for the protagonist' and 'a means of constructing the text'. P. Popovic, 'Anathème et roman-réalité. *La possibilité d'une île* de Michel Houellebecq', pp.129–50 of *Invectives et violences verbales dans le discours littéraire*, ed. Marie-Hélène Larochelle, Quebec, P.U.L., streamlines a paradigm and various devices of affective, socio-political and cultural devalorization operating in this novel, and invites a consideration of it as a symptom of social imagination in contemporary France. *Michel Houellebecq sous la loupe*, ed. Murielle Lucie Clément and Sabine van Wesemael, Amsterdam, Rodopi, 405 pp., presents a range of essays whose varied origins, approaches, and affiliations appear to contradict the introductory reference to a 'gap between H. and university criticism'. The light shed on various hitherto underexposed aspects of H.'s poetics, influences, and reception in the 30 articles (all in French) featured in this collection is nonetheless very welcome. Analyses of style, genre, aesthetics, techniques of writing and intertextuality lead to links with the tradition of the Menippean satire (J. Carlston, 19–30), the role of irony, and the tribute to sociological discourse on economics and to 19th-c. realism (B. Viard, 31–42) as well as with the naturalist experimental novel (S. Rabosseau, 43–51). Parallels are drawn between H.'s 'urban poetry' and Baudelaire (J. Pröll, 53–68), as well as intertextual studies (M. L. Clément, 93–107), research on influences, and comparisons, addressing specific texts (such

as Camus's *L'Étranger*, J. L. Cornille, 133–43) and a range of writers and philosophers, from Lovecraft (E. Sibilio, 81–91), Schopenhauer (W. Wagner, 109–32 and F. Place-Verghnes, 123–32) to Bret Easton Ellis (F. Sayer, 145–55) and Pascal Bruckner (A. Durand, 157–67). Thematic studies of sexual life (N. Dumas, 215–25), figures of the feminine body (N. Dobrova, 226–39), fears of emasculation (S. Van Wesemael, 169–83), melancholic renunciation (A. M. Picard-Drillien, 185–98), are reinforced with more formal considerations on style (R. Célestin, with reference to Proust, 345–56) and structure (D. Evans, 201–14). Other essays focus on analysis of H.'s aesthetics (S. St-Onge, 69–80) and paradoxical lyricism (P. Roy, 333–44), on the types and uses of pornographic descriptions (M. Baggesgaard, 241–52), and on 'Houellebecq's *Degré zéro de l'écriture* (O. Bessard-Banquy, 357–65). Several essays question the representation of the other, focusing on the gaze and voyeurism (S. Kippur, 253–64), on the analysis of globalization (D. Laforest, 265–76) and on language and discourse (J. McCann, 367–77), the presentation of tourism as posthumanism in *Plateforme* (M. Granger-Remy, 277–86) or the same text's hybridity between tourist guide and novel (J. Delorme, 287–300), locating spatially the limits of H.'s world view in *Lanzarote* (B. Verpoort, 301–14) and examining his representation of Germans (C. van Treeck, 315–31). Finally, a perspective on discursive economics and textual production in *Plateforme* (V. Bruyère, 379–91) and on the meaning of the call to the reader in *Extension du domaine de la lutte* (S. Loignon, 393–402) close the volume.

HYVRARD. Cathy Wardle, *Beyond 'Écriture féminine'. Repetition and Transformation in the Prose Writing of Jeanne Hyvrard* (MHRA Texts and Dissertations, 69), London, Maney, 145 pp., connects (re) writing patterns, stylistic practices and various forms of intertextuality in H.'s texts with the philosophical dimension of her literary project, as well as with Badiou's *tierce pensée*, arguing that the destabilization of the author's status thus produced demands a 'performative engagement between reader and text'. Helen Vassallo, *Jeanne Hyvrard, Wounded Witness. The Body Politic and the Illness Narrative* (Modern French Identities, 57), Oxford, Lang, 243 pp., takes a more thematic approach, coining the notion of female dis(-)ease in order to explore the relationship between social malaise and physical illness throughout her œuvre and notably in her engagement with colonial oppression, madness, and cancer. Contextualizing H. within feminist writings on the body, it links her writing as 'a practice of overcoming' with the articulation of female experience in 'second-wave feminism' and asserts her importance in contemporary literature and thought. An original

introduction to H.'s writing is also provided by the interviews conducted and published by both Helen Vassallo and Cathy Wardle, *Dialogues avec Jeanne Hyvrard* (Chiasma, 19), Amsterdam, Rodopi, 2006, 183 pp. The two critics discuss with the author the main themes of her œuvre (illness, feminism, women's writing, and death), their interpretations of her texts, and her position within French contemporary literature and autobiography.

IONESCO. G. A. Plunka, 'A source for Eugène Ionesco's *La Cantatrice Chauve*: Noel Coward's *Blithe Spirit*', *Neophilologus*, 89, 2005:539–47, revisits stories about the genesis of I.'s play, seeing in it a parody and an attack on the most popular exponent of bourgeois theatre in 1948.

LE CLÉZIO. C. L. Cropper, 'Le Clézio's children: intertextuality and writing in *Mondo et autres histoires*', *Neophilologus*, 89, 2005:41–8, presents children as vector of myths in L.C.'s stories, where they resist with their lyrical soul the void of the industrialized world.

LEIRIS. P. Poiana, 'Narrative destiny in self-writing: Michel Leiris' *La Règle du jeu*', *FMLS*, 43:261–76, acknowledging the significance of reuniting the four hitherto separated volumes of L.'s autobiographical project in the 2003 Pléiade edition by D. Hollier, questions how 'the relationship of self-writing with its desired but absent end' is reflected in the narrative economy, and asserts, after P. Lejeune, 'the centrality of narrative in autobiography'. After highlighting the text's continuities and disjunctions, it shows the final rediscovery of the Surrealist notion of *merveilleux* in *Frêle bruit*.

MALRAUX. *Revue André Malraux Review*, 34, ed. M. de Saint-Chéron, devotes pp. 7–100 to M. and the Far East, and includes M. de Saint-Chéron, 'Malraux en Corée' (32–39), an interview with Malraux by Chong-Shik Chung (7–25), and a study by H. Godard, 'Présence de la Corée dans les écrits sur l'art de Malraux' (26–29). This theme is linked with reflections on Oriental influences (W. K. Kim, 42–51 and Y. S. Moun, 52–60), the dialogue with the Orient in *La Tentation de l'Occident* (S. Jha, 61–80), and on M.'s cultural politics (M. de Saint-Chéron, 81–90). The same issue also features C. Pillet, 'Vingt notes pour accompagner *Le Miroir des limbes*, II' (161–81), and an article by M. Khemiri on M.'s post-war relationships with the Arab world (126–38).

MAURIAC. Edward Welch, *François Mauriac. The Making of an Intellectual* (Faux Titre, 290), Amsterdam, Rodopi, 2006, 202 pp., offers a welcome analysis, based on Bourdieu's sociology, of Mauriac's uneasy and yet successful position in a French literary field dominated by Sartre, focusing particularly on his post-war choices, his journalistic writings (the *Bloc-Notes*), and on the rationale and strategies behind his

reinvention as a 'committed intellectual', explaining clearly the superior appeal of the then newly launched *L'Express* in this process.

MICHAUX. Nina Parish, *Henri Michaux. Experimentation with Signs*, Amsterdam-NY, Rodopi, 346 pp., is a necessary intermedial and semiotic study of hybridity and polysemy in M.'s work, focusing on four artistic and literary books, which are drawn as much as they are written and which experiment with visual and textual signs: *Mouvements* (1951), *Par la voie des rythmes* (1974), *Saisir* (1979) and *Par des traits* (1984).

MICHON. Patrick Crowley, *Pierre Michon. The Afterlife of Names* (Modern French Identities, 53), Oxford, Lang, 242 pp., illuminates M.'s entire work from the angle of his literary explorations of name, referent and signature as modalities of the transformation of the writer into an author, highlighting the respective and complementary roles of physical traces of the biographical subject and of intertextuality. This is facilitated by a preliminary contextualization of M.'s engagement with 1960s and 1970s avant-garde thought, evidenced both in the influence of Foucault's *Vie des hommes infâmes* and writing on the archive, and in the haunting presence of Barthes's concepts and references. C. Alvares, 'Photographie et fonction paternelle dans *Rimbaud le Fils*, de Pierre Michon', *CFFS*, 10, 2006:389–96, connects M.'s notion of the 'minuscule' with the photograph's ability to capture remains and singularities which elude the symbolic order and resist verbal expression.

MILLET. Jean-Yves Laurichesse, *Richard Millet. L'Invention du pays*, Amsterdam, Rodopi, 277 pp., is a pioneering study of M.'s work, analysed in its continuity and recurring themes, from *L'Invention du corps de Saint Marc* (1983) to *Ma vie parmi les ombres* (2003). The dialectic between proximity and distance and between autobiography and polyphony is linked to a displacement from the singular to the plural, and to the necessity, experienced in the novel, of founding an imaginary, 'apocryphal' native country. This homeland turns the Corrèze into a literary country and a textual territory. I. Daunais, 'La voix et le personnage: *La Gloire des Pythres* de Richard Millet', *RSH*, 288:67–78, problematizes the status of the first-person plural narration, in light of the uneasy, attempted experiences of continuity, community, and familiarity it accounts for in this novel, suggesting that this voice merges into a silence beyond past, memory, and witnesses.

MODIANO. *Patrick Modiano*, ed. John E. Flower, Amsterdam, Rodopi, 296 pp. explores the complexity of M.'s themes and works, the diversity of interpretations the latter have experienced and continue to invite, and marks this author's place as one of France's foremost contemporary writers. Contextualized within French literary modernism,

he is shown as exemplary of a vaster collective effort (C. Nettelbeck, 19–32). ‘Classic’ novels receive new motivating readings: *Boulevards de ceinture* in essays by A. Morris (33–48), and A. M. Obajtek-Kirkwood (49–73), *Dora Bruder* by A. Schulte Nordholt (75–87), J. Jurt (89–108), and B. Damamme-Gilbert (109–30), while more recent ones are investigated: *Accident nocturne* (S. Lee, 143–57), *Des Inconnues* (J. Kaminskas, 159–77), *La Petite Bijou* (J. A. Nelson, 179–93 and D. Cooke, 195–209). Nostalgia and the autobiographical past (K. Thiel-Janczuk, 131–42), escape (N. Wolf, 211–22), *flânerie* (A. Kawakami, 257–69), and disappearance (J. M. Lecaude, 239–56) inform thematic cross-readings in M.’s œuvre, which is also analysed from a formal, narratological angle (S. Kemp, 223–37) and in relation to the genre of children’s literature (C. Donadille, 271–90). R. L. Barnett, ‘Représentation et hiatus modianesques: lecture interstitielle’, *OL*, 62:39–57 puts into perspective M.’s narratives of historical and personal voids with his elliptical strategies and techniques as a storyteller. It asserts that the attention called to the construction of the text serves as a productive destabilization of the reader.

NDIAYE. F. Wagner, ‘Parler et percevoir. Les fluctuations de la situation narrative dans *La femme changée en bûche* de Marie NDiaye’, *Poétique*, 150:217–37, operates an empirical evaluation of Genette’s definition of mood, voice, and narrative situation by applying them, in ND.’s work, to a type of fiction where those categories collide. N. Cottille-Folley, ‘Permanence et métamorphoses: l’évolution du lieu de mémoire Paris-Province de J. K. Huysmans à Marie NDiaye’, *EFL*, 43, 2006:47–63, compares ND.’s *Un temps de saison* with H.’s *En rade*, using the opposition Paris/provinces from A. Corbin’s essay in P. Nora’s *Lieux de Mémoire*, and shows transformations and persistences in their (Parisian, generic, prejudiced, and disparaging) representation of the provinces. It is shown how, in ND.’s work, the character’s interiorization of this dichotomic representation is the cause of their demise, and suggests in turn a disintegration of the political, economical and logocentric capital. C. Poisson, ‘Frictions: mot et image chez Marie NDiaye et Camille Laurens’, *CFFS*, 11:489–96, compares the relations between textuality and photographs in ND.’s *Autoportrait en vert* and L.’s *Cet absent-là*.

PÉREC. T. Ravindranathan, ‘Entre l’exhaustif et l’inachevé: Ponge et Pérec’, *Symposium*, 59, 2006:212–24, sketches overlaps in F.P. and G.P.’s ‘retour aux choses’ through descriptions, inventories, and exhaustive listing of objects, discovering in those textual strategies ‘a concealed structure of mourning’.

PONGE. M.H. Luebbbers, “La Cruche” de Ponge: un “objeu mallarméen”, *FR*, 80:860–77, reproduces and considers this poem both as providing a useful introduction to P.’s poetics and as an autonomous textual object.

QUIGNARD. *Critique* 721–722:419–544, ed. Fabienne Durand-Bogaert and Yves Hersant, is devoted to Quignard. Silence and reading are presented as the two sources of a 50-volume œuvre. Between an opening text by Q., ‘Qu’est-ce qu’un littéraire?’ (421–31), and a conclusive reflexion on reading by C. Lapeyre-Desmaison, ‘Éloge de l’aube’ (533–43), L. Nunez, ‘Un auteur autoritaire?’ (432–42), sketches the evolution and transformation of the *auctor* in the author’s trajectory since his first works; J. Risset, ‘Petits fragments de paradis’ (443–53), studies two texts by Q., *Les Paradisiaques*, and *D’une gêne technique à l’égard des fragments*; while Y. Hersant, ‘Le latin sur le bout de la langue’ (453–71), explains the seminal role of Latin quotations and etymologies. O. Renault, ‘L’éclat bouleversant de l’attaque’ (461–71), highlights two aspects of Q.’s writing, the treatise and the fragment, G. Kliebenstein, ‘Ce que dit la revenante’ (472–85), reads *Villa Amalia*, while F. Durand-Bogaert, ‘*Qui bene vestigat*’ (486–96), defines the predatory character of his enterprise; P. Chardin, ‘Les graveurs ont l’humour grave’ (497–507), focuses on an often forgotten aspect of his work’s esthetics; L. Werner David, ‘La mémoire la plus lointaine’ (508–19), investigates temporality and desire in *Dernier royaume*’s first five volumes, from *Les Ombres errantes* to *Sordidissimes*; and Y. Zhuo, ‘Le roman, lieu sans terre’ (520–32), recalls the importance of place in the novels. A special issue of *Roman* 20–50, 44, is also devoted to Q., and more precisely to the novels *Le Salon du Wurtemberg* and *Villa Amalia*. B. Gorrillot, ‘L’auteur Pascal Quignard’, *CFFS*, 11:119–36, highlights diverse, contradictory aspects of the author figure throughout Q.’s work.

ROBBE-GRILLET. C. Milat, ‘*Le Voyeur*, ou l’érotisme de l’héautontimorouménos robbe-grillétien’, *FR*, 80:834–45, deals with sadism in the novel and proposes a new reading, focused on a study of its main characters, arguing that they personify the tension, within a single entity, between order and freedom.

SARRAUTE. E. B. Tobiassen, ‘Lecture palimpsestueuse: de Nathalie Sarraute à Hélène Lenoir: filiation, réécriture’, *OL*, 62:89–109, uses Lejeune and Genette’s notions of palimpsests and hypertexts to show how L.’s *La Brisure* rewrites S.’s *Le Planetarium* by changing emphasis and sexualizing its themes, producing in so doing both a contradictory and a liberating text. H. Freed-Thall, “‘Une répugnante complicité’: figuring history in *Le Planétarium*’, *CFFS*, 10, 2006:173–81, proposes a

suspicious reading of S.'s novel, arguing for the presence, in language and metaphors, of a 'stain' inescapably left by history.

SARTRE. Benedict O'Donohoe, *Sartre's Theatre: Acts for Life* (Modern French Identities, 34), Oxford, Lang, 2005, 301 pp., seeing in its completeness a distinctive feature of S.'s theatre, studied here in its entirety, from *Bariona* to *Les Troyennes*, argues that its coherence, accessibility and ability to breathe life into ideas make it an ideal place for the perception of the themes and concepts which dominate his entire, multifaceted work. This is supported by a contextualization of each of S.'s 11 plays and a systematic study of their reception. F. Noudelmann, 'Sartre et la tentation Bovary', *MLN*, 122:797–807, considers that, beyond its theoretical aim, a second goal of *L'Idiot de la famille* is to achieve the invention of an *écriture critique* that would enable the author to fulfil the project enunciated in *Les Mots* to 'live the text', letting the imagination contaminate theory. In this guise, S.'s last monograph is shown to attempt a return to literary creation, through a transposition of analytical writing. G. Prince, 'Sartre romanesque', *Neophilologus*, 91:215–20, discusses overt representations of Sartre in two novels published in his lifetime, B. Frank's *Les Rats* (1953), and Jean-Pierre Énard's *Le Dernier Dimanche de Sartre* (1978), and claims that, in the realm of fiction, S. the existentialist prevails over his later avatars.

SIMENON. M. Geat, 'Mémoire et créativité dans la correspondance Simenon-Fellini', pp. 279–91 of *Histoire, mémoire, identité dans la littérature non fictionnelle. L'exemple belge*, ed. Annamaria Laserra, Brussels, Lang, 2005, 309 pp., relates the 'elective fraternity' seen in the letters exchanged by S. and F. between 1960 and 1989, as well as analogies in autobiographical works such as *Pedigree*, *Je me souviens*, and *Amarcord*, with the shared influence of C. G. Jung and their perception of artistic creation as an expression of the subconscious.

SIMON. B. Bonhomme, 'Littérature et cinéma, fiction narrative et hybridation dans l'œuvre de Claude Simon', *CFFS*, 11:475–80, studies the emergence of a new form in the singular intermedial œuvre she shows to be constituted of the novel *Triptyque* and the short film *L'Impasse*. A. Glacet, 'Claude Simon's chronophotograph', *CFFS* 11:69–74, studies, in *Histoire* and other novels, S.'s fascination with an apparatus which allows for the analysis of movement through successive photographs.

TOURNIER. S. Petit, 'From the "pierre oku" to Pierre Abélard: a back door to subtext in Tournier's *Les Météores*', *NFS*, 46.1:55–67, interprets the theme of Japanese gardens and the importance of stones in the last part of T.'s most complex novel. Their function both in the narration and as a call for the reader's imagination to complete the novel

is highlighted and in effect followed by an intertextual connection with Abélard's theology and the story of Héloïse. Reading the same novel from a different point of view, I. A. Hakam, 'De la 'spéculation' des marginaux dans *Les Météores* de Michel Tournier', *FR*, 80:1085–94, discusses relations of inclusion and exclusion, identity and exchange, marginality and society, and, ultimately, the move beyond binarity through unity. U. Fabijancic, 'Michel Tournier's sexual utopia revisited: androgyny and sublimation', *Neophilologus*, 91:387–406, reconciles the exclusive ideals of sexual autarchy (through androgyny, or in the figure of twins, the myth of Adam) and of a sublimation of sexuality (*phorie*, abnegation, transmutation, communion with the cosmos) as two faces of a condemnation of heterosexuality, which is consistently at work in T.'s œuvre. M. B. Møller, "'L'analogie ambulante' ou Tournier et la force de l'exemple", *OL*, 62:293–314, offers a stylistic study of the important role of comparisons and concreteness in T.'s writing, as exemplified in his pieces targeted specifically at children, namely the rewriting of *Vendredi* and *Les Rois Mages*. The substitution of referential contexts leads to a questioning of the relations with assumptions characteristic of children's literature, while similarities are shown to serve as a hermeneutics of sharing.

YOURCENAR. Margaret Elizabeth Colvin, *Baroque Fictions: Revisioning the Classical in Marguerite Yourcenar* (Faux Titre, 271), Amsterdam, Rodopi, 2005, 177 pp., sets out to free Y. from the confines of her literary pantheonization as a neoclassical stylist and moralist, and a member of the French Academy, showing how she transforms the classical ideal, and how this ideal is for her 'more conceit than commitment'. Disintegration in *L'Œuvre au Noir* and dissolution in *Un homme obscur* are seen as notable examples of Y.'s doubts and ambivalence towards this ideal. Inviting an acknowledgement of her 'otherness', it argues for a re-evaluation of her work's subversion, based on her baroque esthetics. Thomas J. D. Armbricht, *At the Periphery of the Center: Sexuality and Literary Genre in the Works of Marguerite Yourcenar and Julien Green* (Chiasma, 23), Amsterdam, Rodopi, 139 pp., compares shared common biographical and literary features between the two 'American' members of the Académie Française and their uneasy place in French literature as 'canonized outsiders'. This conditions an examination of their writing on otherness and is linked to an assessment of their respective motivations and strategies in the representation of gay and lesbian sexuality, leading to a re-evaluation of their contribution to this field. C. Besa, 'Les *Nouvelles Orientales* de Marguerite Yourcenar: du texte des nouvelles aux nouvelles comme

texte', *Neophilologus*, 89, 2005:343–69, studies the 1978 re-edition of the *Nouvelles Orientales* with its substantial *postscriptum* to highlight the principles of construction at play in the composition and recomposition of the collection, putting the emphasis on the whole rather than (as is usual with short stories) on the parts, leading to a reassessment of its generic nature.